

Temple University Symphony Orchestra

José Luis Domínguez, conductor

Micheal Barnes, percussion

Wednesday, February 13, 2025 · 7:30 PM
Temple Performing Arts Center
1837 N. Broad Street
Philadelphia, PA 19122

Program

Dances of Galánta

Zoltán Kodály (1882-1967)

Concerto for Percussion and Orchestra

Joseph Schwaner (b. 1943)

- I. Con forza
- II. Misterioso
- III. Ritmico con brio

Micheal Barnes, percussion

| Intermission |

John Williams Tribute

John Williams (b. 1932)

E.T. (The Extra Terrestrial), “Flying Theme“

Harry Potter and the Sorcerers Stone, “Hedwig’s Theme“

Theme from *Seven Years in Tibet* - Mima Majstorovic, cello

Excerpts from *Far and Away*

Theme from *Schindler’s List* - Alexandr Kislytsyn, violin

Stars Wars A New Hope, “Throne Room and End Credits“

The use of photographic, audio and video recording is not permitted.
Please turn off all electronic devices.

Two hundred-twentieth performance of the 2024-2025 season.

Temple University Symphony Orchestra

José Luis Domínguez

VIOLIN I

Alexandr Kislitsyn,
Concertmaster
Veronika
Sveshnikova,
Associate
Concertmaster
Ruslan Dashdamirov,
Assistant
Concertmaster
Zi Wang
Irina Rostomashvili
Sofia Solomyanskaya
Hannah Emtage
Emily Gelok
Nina Vieru
James Wilson
Katherine Lebedev
Blake Espy

VIOLIN II

Yuan Tian,
Principal
Suhan Liang,
Associate Principal
Minghao Zhu,
Assistant Principal
Kyle Stevens
Linda Askenazi
Zachary Biava
Penelope Austin
Phillip Watts
Freddy Contreras

VIOLA

Iuliia Kuzmina,
Principal
Kathleen Stevens,
Associate Principal
Nora Lowther
Assistant Principal
Aria Anderson,
AJ Stacy
Madalyn Sadler
Michael Pogudin
Tara Pilato

CELO

Mima Majstorovic,
Principal
Alison Park,
Associate Principal
Jace Cocola,
Associate Principal
Chloe Kranz
Nathan Lavendar
Richard Ridpath
Yohanna Heyer
Mauricio Gonzalez
Lily Perrotta
Anwar Williams
Erin Guise
Sophia Vellotti

DOUBLE BASS

Daniel Virgen,
Principal
Leia Bruno,
Associate Principal
Omar Martinez,
Assistant Principal
Brian McAnally

FLUTE

Camille Bachman*
Samantha Humen-
Caterina Manfrin^
Anee Reiser

PICCOLO

Caterina Manfrin-
Anee Reiser**

OBOE

Gav Durham
Christopher Correa^
Sarah Walsh*~

ENGLISH HORN

Sarah Walsh
Christopher Correa

CLARINET

Sara Bock
Sarah Connors
Sarah Eom
Sidney Kim^
Hector Noriega*

E-FLAT & BASS

CLARINET
Jonathan Leeds

BASSOON

Rick Barrantes Agüero**
Noah Hall
Adam Kraynak

CONTRABASSOON

Noah Hall

HORN

Jonathan Bywater**
William Czartoryski
Grace Doerr
Hannah Eide
Aidan Lewis
Sandor Maroey
Ethan Stanfield
Arlet Tabares-
Nicholas Welicky

TRUMPET

Jacob Flaschen
Noah Gordon*~
Antonie Jackson^
Robert Kellar

TROMBONE

Joshua Green
Dalton Hooper ~
Isabel LaCarrubba^
Carynn O'Banion

BASS TROMBONE

Jauid Labenski

TUBA

Michael Loughran

PIANO/CELESTE

Margarita Shatilova

HARP

Zora Dickson

TIMPANI/ PERCUSSION

Tristan Bouyer
Livi Keenan
Rei Lim
Mason McDonald
Elijah Nice
Yeonju Yu

* Principal, Kodaly
^ Principal, Schwanter
~ Principal, Williams

About the Artists

Chilean conductor **JOSÉ LUIS DOMÍNGUEZ** is a prominent talent on international orchestral and El Mercurio operatic stages. His conducting is described as “unrivaled, magnificent and with exemplary gesturing”, and he frequents prominent stages across the globe. Domínguez currently serves as artistic director of the New Jersey Symphony Orchestra Youth Orchestras. He is a regular guest conductor with the Opéra Saint - Étienne and New Jersey Symphony Orchestra and is currently Artistic Director of the Musical Encounters International Music Festival in La Serena, Chile. Recent commissions as a composer include the new ballet titled, “La Casa de Los Espíritus (The House of Spirits)” based on the bestselling novel by Isabel Allende. Its premiere in September 2019 at the Municipal de Santiago Ópera Nacional de Chile with the Ballet de Santiago and the Orquesta Filarmónica de Santiago (which Domínguez also conducted) was hailed as an “absolute triumph.” In addition, Jason DePue, violinist of the Philadelphia Orchestra, commissioned Domínguez to write a piece for violin and piano titled “Aitona” that was included in DePue’s 2020 debut solo album. His Concerto for Oboe premiered in early 2020 with oboist Jorge Pinzón, and the Orquesta Filarmónica de Bogotá (Bogotá Philharmonic Orchestra), Colombia to critical acclaim.

Upcoming commissions include a violin concerto, a harp concerto and a cello concerto. Future conducting engagements include the Orquesta Filarmónica de Buenos Aires (Buenos Aires Philharmonic Orchestra), the Orquesta Sinfónica de Chile (Symphony Orchestra of Chile), the Orquesta Sinfónica Universidad de La Serena (University of La Serena Symphony Orchestra), the Orquesta de Cámara de Chile (Chamber Orchestra of Chile) and the world renowned Semanas Musicales de Frutillar (Frutillar Musical Weeks) held in Frutillar, Chile at Teatro del Lago.

Recent appearances have included the Houston Symphony, New Jersey Symphony Orchestra, Orquesta Sinfónica Nacional de Colombia (National Symphony Orchestra of Colombia), Orquesta Filarmónica de Santiago (Philharmonic Orchestra of Santiago), Symphony Orchestra of Saint - Étienne, Orquesta Sinfónica Nacional de Peru (Lima University y Orchestra in Peru), Staatsoper Orchester de Braunschweig in Germany, Orquesta Sinfónica UNCuyo (UNCuyo Symphony Orchestra) in Mendoza, Argentina, Orquesta Sinfónica del Principado de Asturias (Symphony Orchestra of the Principality of Asturias) in Spain, and Temple University Symphony Orchestra in Philadelphia.

Domínguez has collaborated with many noted artists including: Renée Fleming, Andrés Díaz, Ray Chen, Sergio Tiempo, Ai Nihira, Verónica Villarroel and Luciana D'Intino. He recently released two critically acclaimed Naxos recordings; one of his own compositions, the ballet “The Legend of Joaquín Murieta,” and the other, the music of Enrique Soro with the Orquesta Sinfónica de Chile (Symphony Orchestra of Chile).

MICHEAL BARNES is a member of Three by Radio, the 513 Trio, and the Barnes Duo. He has been an invited performer at the National Conference on Percussion Pedagogy, the Percussive Arts Society International Convention, National Flute Association Convention, and International Clarinet Association ClarinetFest. Micheal is actively working to grow the repertoire available to percussionists, having premiered and commissioned over two dozen works to date.

An in-demand clinician, performer, and writer, Micheal has presented papers on percussion pedagogy, embodied cognition, and conceptual metaphor theory at NCPP, PASIC, and the CHRONOS Multi-Disciplinary International Percussion Symposium. He has composed works for solo percussion, percussion ensemble, and steel band and published articles in *Percussive Notes* and *Rhythm! Scene*. His theory master's capstone portfolio focuses on embodied cognition, the interaction of instruments, bodies, and analysis, and the use of Schenkerian concepts in percussion pedagogy. In 2018, Barnes was awarded the American Prize in Solo Instrumental Music and has been a featured soloist with many groups including the University of Oklahoma Symphony Orchestra and the University of Cincinnati College-Conservatory of Music Chamber Choir and Chamber Orchestra. The Barnes Duo (Carly Barnes, flute) was awarded second place in the 2022 American Prize for Chamber Music.

Micheal holds an MM in Music Theory and an MM in Percussion Performance from the University of Cincinnati College-Conservatory of Music and a BM from the University of Oklahoma. He is pursuing a DMA at Temple University. His primary percussion teachers include Phillip O'Banion, Jim Culley, Lance Drege, and Stuart Langsam. Micheal is a Vic Firth Educational Artist, Marimba One Educational Artist, and Zildjian Artist.

Program Notes

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Dances of Galánta

Zoltan Kodály (Born December 16, 1882, in Kecskemét, Hungary; died March 6, 1967, in Budapest)

Zoltán Kodály, the son of amateur musicians, spent time in his early childhood in the village of Galánta in western Hungary. There he had his first experience with music when he heard and learned the songs and ballads the other children sang, and as he listened to the gypsy bands that played there. In 1905, he and Hungary's other great composer of the time, Béla Bartók, began the systematic collection and analysis of Hungarian folk music that was to be the most powerful single influence on their creative work. Kodály went back to Galánta the year he began working with Bartók and recorded about one hundred and fifty folksongs, some sung by his old childhood friends. The music he collected on this trip was the basis of his doctoral dissertation, a study of the structure of Hungarian folk song texts. One of the principal aims of his and Bartók's research was to distinguish the music of the Hungarian peasants from that of the Gypsies. Peasant music generally permeates their compositions, but in *Galánta Dances*, as Kodály explains in a preface to the score, the inspiration comes from the Gypsies.

Kodály wrote,

Galánta is a small Hungarian market-town on the road from Vienna to Budapest where the composer passed seven years of his childhood. In those days the town had a Gypsy band which has since disappeared, whose music was the first orchestral sound he heard as a child. The ancestors of these Gypsies were known more than a hundred years ago. Around 1800, some books of Hungarian dances were published in Vienna, one of which contained music from the Gypsies of Galánta. They preserved the old tradition.

In order to continue it, the composer took his principal subjects from these old editions. Kodály composed these musical recollections of his childhood for the 80th anniversary of the Budapest Philharmonic Orchestra, in 1933. The dances are each separate, but Kodály used recurring material to create continuity among them. Among the pieces Kodály collected were dance melodies, including ones used for celebrating victories through dancing. Another one, the *verbunkos*, was often used to accompany the induction of men into the military. Musically, the *verbunkos* is recognized by its syncopation, wide melodic skips, dotted rhythms, and alternation of fast and slow figures. In 1804, a two-volume collection of

verbunkos from the region near Galánta appeared in Vienna, and it was to this old volume that Kodály turned when he was asked to compose this dance suite. Wanting to preserve the old tradition, he took these melodies and set them in traditional harmonies and colorful orchestrations.

Dances of Galánta displays characteristics of the *verbunkos*, tradition as well as folk singing. Kodály has also incorporated the brilliant performing style of the gypsy violinists.

The dances are scored for two flutes, two clarinets, two bassoons, four horns, two trumpets, timpani, percussion, and strings.

Concerto for Percussion and Orchestra
(Born March 22, 1943 in Chicago)

Joseph Clyde Schwantner

The prolific American composer Joseph Schwantner studied music at the Chicago Conservatory and Northwestern University. He is well-known for his dramatic and unique style and as a gifted orchestral colorist. He previously taught at Juilliard, Eastman, and Yale University. Schwantner is a member of the American Academy of Arts and Letters.

He has served as composer in residence for the Saint Louis Symphony as part of the Meet the Composer/Orchestra Residencies Program funded by the Exxon Corporation, the Rockefeller Foundation and the National Endowment for the Arts. He was also composer-in-residence at Washington and Lee and Illinois Wesleyan Universities, Wolf Trap Performing Arts center, the Cabrillo Music Festival, and the Sonoklect New Music Festival.

One of Joseph Schwantner's most often performed works is *New Morning for the World*, a setting of a Martin Luther King, Jr. speech. Schwantner won the Pulitzer Prize in 1979 for *Aftertones of Infinity*. Among his many other awards are first prize in the Kennedy Center Friedheim Awards (for *Music of Amber*), two ISCM National Composer's Prizes, a Guggenheim Foundation Fellowship, several commissioning grants from the National Endowment of the Arts, and the Charles Ives Scholarship from the American Academy of Arts and Letters. Two of his works were nominated for Grammy awards for Best New Classical Composition: *Magabunda* in 1985 and *A Sudden Rainbow* in 1987. *Soundings*, a documentary about Schwantner and his works, was broadcast on the Public Broadcasting Stations.

Schwantner's music has been influenced by such diverse sources as Balinese *gamelan* music and Japanese *gagaku* court music as well as by the music of Debussy, Ravel, and Messiaen. He has received composing commissions from the Boston Symphony Orchestra, Dallas Symphony, Saint Paul Chamber Orchestra, Los Angeles Chamber Orchestra, Chamber Music Society of Lincoln Center, and others.

Schwantner's *Concerto for Percussion and Orchestra* was commissioned by the New York Philharmonic for its 150th anniversary and composed between 1992 and 1994. The New York Philharmonic premiered the now very popular work on January 6, 1995 in Avery Fisher Hall at Lincoln Center with percussionist Christopher Lamb, for whom it was written, and Leonard Slatkin, conductor. While Schwantner was composing the concerto, his friend and colleague, composer Stephen Albert, passed away; Schwantner dedicated the concerto to Albert, whom he described as "a man of intensity and strong convictions who possessed an indefatigable spirit and a fiercely independent musical vision." In this technically demanding yet engaging work, the soloist is called upon to play many different percussion instruments, some in unusual ways.

The composer wrote the following description: "The Concerto, cast in a three-movement arch-like design, opens with the soloist stationed near the other percussionists. A collaborative relationship develops between the soloist and [her] percussion colleagues in an expanded ensemble that also includes piano and harp. The soloist, forcefully and propulsively articulates the primary musical materials with a battery of timbalets [pitched drums], a pair of bongos, amplified marimba, xylophone, and a two-octave set of crotales [small cymbals at various pitches]. The marimba and drums are most prominently featured in this movement.

"Throughout the second movement, *In memoriam*, a slow, dark-hued elegy, the soloist is placed center-stage, while the other percussionists remain silent. The soloist employs a vibraphone (played both with mallets and with a contrabass bow), a rack of nine Almglocken (pitched Alpine herd bells), a high-octave set of crotales (played with beaters and with a bow), two triangles, two cymbals, a water gong (a tam-tam lowered into a large kettledrum filled with water), a concert bass drum, and a tenor drum. Two principal ideas appear: a pair of recurrent ringing sonorities played on the vibraphone and an insistent 'heartbeat' motif articulated on the bass drum.

“The second movement leads directly into the fast and rhythmic third movement, which begins with an improvisatory section for the soloist. While continuing to improvise, the soloist walks back to [her] initial performance position of the first movement. As in that movement, the amplified marimba is again prominently featured, but here the soloist plays angular and strongly accented gestures in four-mallet block voicings. The final section, drawn from the drum motives of Movement I, proceeds to a high-energy cadenza and conclusion”

Selections of Film Music

John Williams

(Born February 8, 1932 in Flushing, NY)

John Williams is a pre-eminent American film composer and conductor, the son of a film studio musician. Williams attended UCLA and Los Angeles City College, and studied composition with Mario Castelnuovo-Tedesco. After service in the Air Force, he returned to New York to attend Juilliard, where he studied piano with Rosina Lhevinne. While in New York, he worked as a jazz pianist, both in clubs and on recordings. On his return to Los Angeles, he began his career in the film industry, writing music for many television programs and winning four Emmy awards for his work. Williams has been awarded five Oscars, three British Academy awards, eighteen Grammys, three Golden Globes, four Emmys, and numerous gold and platinum records.

In January 1980, Williams was named conductor of the Boston Pops Orchestra. He currently holds the title of Boston Pops laureate conductor, which he assumed following his retirement in December 1993. He also holds the title of artist-in-residence at Tanglewood.

In addition to leading the Boston Symphony at Symphony Hall and at Tanglewood, Williams has appeared as guest conductor with a number of major orchestras, including the London Symphony, the Cleveland Orchestra, the Chicago Symphony, the Pittsburgh Symphony, the Dallas Symphony, the San Francisco Symphony, and the Los Angeles Philharmonic, with which he has appeared many times at the Hollywood Bowl. He made his Philadelphia Orchestra debut in 1984 at the Saratoga Performing Arts Center.

Williams holds honorary degrees from nineteen American universities, including Berklee College of Music in Boston, Boston College, Northeastern University, Tufts University, Boston University, the New England Conservatory

of Music, the University of Massachusetts at Boston, the Eastman School of Music, and the Oberlin Conservatory of Music.

Incidental music composed for movies complements the action or creates an effect corresponding to a particular action of the moment in the film. Williams' creations are voluminous and varied, filled with magic, adventure, and wonder, ranging from the music to *Goodbye, Mr. Chips* to *Valley of the Dolls*, from *Jurassic Park* through *Jaws* to *ET*. All of his film music is scored for symphony orchestra rather than for electronic instruments.

E.T., 'Flying Theme'

E.T. the Extra-Terrestrial was released in 1982, produced and directed by Steven Spielberg. Williams composed the music for it, one of his most popular scores.

The story tells of Elliott, a boy who befriends an extraterrestrial who is stranded on earth. The boy and his siblings try to help E.T. return to his planet without the government finding out. The concept came from an imaginary friend that Spielberg had when his parents were getting divorced. Interestingly, the film was shot in chronological order so that the young actors' emotional performances were more authentic.

The film, with Williams' music, has been called one of the most important films of all time, and it has been acknowledged as "culturally, historically and aesthetically significant."

The *Flying Theme* is heard in the scene where E.T and Elliott take flight for the first time. With whimsical wind instruments and bold brass, it is an exciting selection. The music's pace is established with motor rhythms in the strings representing the pair taking off. Whimsical flutes fly around above, adding magic to the sound. After the introduction, the strings have an ascending melody that proclaims Williams' romantic style of writing.

The horns add a sense of power and strength to the music, while the conclusion is led by the upper brass and horns. The percussion (timpani, bass drum, cymbals and triangles) aid in creating a dramatic effect at the end.

Harry Potter and the Sorcerer's Stone 'Hedwig's Theme'

Williams composed the music for the first Harry Potter film, *Harry Potter and the Sorcerer's Stone*, during the summer of 2001, mainly at Tanglewood.

Hedwig's Theme does not represent a single specific character or thing, but rather the world of wizards and magic more generally, and as such, the theme is usually

heard in the *Harry Potter* films when Harry is the focus of attention. It has even been thought of as representing the magical world *as seen through Harry's eyes*. [?...] suggest strangeness, mystery, and the magic of flight. *Hedwig's Theme* has become dominant in each of the Harry Potter films.

The concert version of *Hedwig's Theme* incorporates two themes: *Hedwig's Theme* and the *Flying Theme* (or “Nimbus 2000”, the name of Harry's broomstick) and, has two closely related sections.

This theme may originally have been intended only for Harry's pet snowy owl, Hedwig, but its prevalence in the movie captures the mystery and wonder that Harry found in the world of wizards, witches, and magic.

Seven Years in Tibet

The film, *Seven Years in Tibet*, made in 1997, tells the tale of a Nazi expedition into the Himalayas. The four-man expedition team are captured on what is then still British-ruled soil, and then are incarcerated in a prisoner-of-war camp. The group's leader organizes an escape and heads for Tibet, where he meets and makes friends with the Dalai Lama

from Far and Away

Ron Howard's 1992 film *Far and Away* was a saga of Irish immigration to America in the 1890s. For this movie, Williams turned to the rich tradition of Irish music as inspiration. He writes original themes, but in Irish style, to create a film score that artfully captures the moods portrayed in the film. In the score, Williams mixes traditional Irish instrumentation and a conventional orchestra, prominently featured performances by the Irish musical group “The Chieftains” and a revision of the song “*Book of Days*” composed and performed by Enya.

Theme from Schindler's List

Schindler's List is a 1993 American epic historical period drama film, directed and produced by Steven Spielberg, based on the novel *Schindler's Ark* by Thomas Keneally, an Australian novelist. The film tells the true story of the life of Oskar Schindler, an German businessman who saved the lives of more than a thousand mostly Polish-Jewish refugees during the Holocaust by employing them in his factories.

Initially, Williams felt that composing the music for this film would be too challenging and said to Spielberg, “You need a better composer than I am for this film.” Spielberg responded, “I know. But they're all dead!” Itzhak Perlman was featured playing the theme from the film; the soundtrack won an Oscar in 1994.

In “*Theme from Schindler’s List*,” Williams created a poignant and profoundly sorrowful theme that evokes emotions of the devastating and lasting human impacts of the Holocaust; Cellist YoYo Ma’s first reactions on first reading the music for the film: “It brought me into into an emotional space that I could not escape. The music says what words cannot express.”

Star Wars ‘Throne Room & End Title’

Star Wars is a 1977 film epic about space written and directed by George Lucas, For his music for the film, Williams won an Oscar and 3 Grammys as well as Golden Globe awards and BAFTA awards.

Star Wars, the first film released in the *Star Wars* film series and fourth chronological chapter of the “Skywalker Saga” is set “a long time ago” in a fictional universe where the tyrannical Galactic Empire ruled the galaxy. The film’s plot focuses on freedom fighters known as the Rebel Alliance, who aim to destroy the Empire’s newest weapon, the Death Star. When Rebel leader Princess Leia is apprehended by the Empire, Luke Skywalker acquires stolen architectural plans of the Death Star and sets out to rescue Leia, while learning the ways of a metaphysical power known as “the Force.”

In the grand music for the ceremonial “*Throne Room and End Title*,” Princess Leia honors Luke Skywalker and Han Solo for their bravery and courage under fire and their victory in the battle that destroyed the Death Star. A brass fanfare transitions into a rousing processional march which gives way to the lush and regal “Throne Room” theme. The full orchestra develops Luke’s theme. After the depiction of supreme joy and the majestic, triumphant closing, the music that grows from the beginning theme continues on to accompany the voluminous end credits.

Boyer College of Music and Dance

The Boyer College of Music and Dance offers over 500 events open to the public each year. Students have the unique opportunity to interact with leading performers, composers, conductors, educators, choreographers and guest artists while experiencing a challenging and diverse academic curriculum. The Boyer faculty are recognized globally as leaders in their respective fields. Boyer alumni are ambassadors of artistic leadership and perform with major orchestras, opera and dance companies, teach at schools and colleges and work as professional music therapists, choreographers and composers. Boyer's recording label, BCM&D records, has produced more than thirty recordings, five of which have received Grammy nominations.

boyer.temple.edu

The Center for the Performing and Cinematic Arts

The Center for the Performing and Cinematic Arts consists of the Boyer College of Music and Dance, School of Theater, Film and Media Arts, the George and Joy Abbott Center for Musical Theater and the Temple Performing Arts Center. The School of Theater, Film and Media Arts engages gifted students with nationally and internationally recognized faculty scholars and professionals. A hallmark of the School of Theater, Film and Media Arts is the Los Angeles Study Away program, housed at historic Raleigh Studios. The George and Joy Abbott Center for Musical Theater engages visiting performers, guest artists, set designers, playwrights and other Broadway professionals. The Temple Performing Arts Center (TPAC), a historic landmark on campus, is home to a state-of-the-art 1,200 seat auditorium and 200 seat chapel. More than 500 concerts, classes, lectures and performances take place at TPAC each year.

arts.temple.edu

Temple University

Temple University's history begins in 1884, when a young working man asked Russell Conwell if he could tutor him at night. It wasn't long before he was teaching several dozen students—working people who could only attend class at night but had a strong desire to make something of themselves. Conwell recruited volunteer faculty to participate in the burgeoning night school, and in 1888 he received a charter of incorporation for "The Temple College." His founding vision for the school was to provide superior educational opportunities for academically talented and highly motivated students, regardless of their backgrounds or means. The fledgling college continued to grow, adding programs and students throughout the following decades. Today, Temple's more than 35,000 students continue to follow the university's official motto—*Perseverantia Vincit*, or "Perseverance Conquers"—with their supreme dedication to excellence in academics, research, athletics, the arts and more.

temple.edu

Temple University 2024-2025 Season

Upcoming Events

Friday, February 14 at 5:30 PM

Senior Recital: Scott Alberti, jazz trombone
Klein Recital Hall

Friday, February 14 at 7:30 PM

Master's Recital: Andrew Esch, jazz trumpet
Klein Recital Hall

Saturday, February 15 at 2:40 PM

CGYM Master Class Series: Ida Kavafian, violin
Temple University Center City 222

Saturday, February 15 at 5:30 PM

Master's Recital: Emily Poll, instrumental conducting
Rock Hall Auditorium

Saturday, February 15 at 7:30 PM

Senior Recital: Josh Klamka, jazz piano
Klein Recital Hall

Sunday, February 16 at 5:30 PM

Senior Recital: Trey Temples, jazz trumpet
Klein Recital Hall

Sunday, February 16 at 7:30 PM

Senior Recital: Deborah Smith, jazz trombone
Klein Recital Hall

Monday, February 17 at 5:30 PM

Master's Recital: Nalani Matthias, soprano
Rock Hall Auditorium

Tuesday, February 18 at 12:00 PM

CPCA International AIR Forum: Kimmika Williams-Witherspoon
TPAC Chapel

Tuesday, February 18 at 7:30 PM

Faculty Recital: John Koen, cello
Charles Abramovic, piano
Rock Hall Auditorium

Wednesday, February 19 at 4:30 PM

Jazz Master Class: David Wong, bass
TPAC Lobby

Wednesday, February 19 at 7:30 PM

Jazz on Broad: David Wong, bass
TPAC Lobby

Thursday, February 20 at 3:00 PM

Dance Alumni Speaker: Lynn Matluck Brooks
TPAC Chapel

Thursday, February 20 at 4:30 PM

Rite of Swing Jazz Cafe: Rockwell Valentine Quintet
TPAC Lobby

Thursday, February 20 at 7:30 PM

Senior Recital: Benjamin Chen, baritone
Rock Hall Auditorium

Friday, February 21 at 7:30 PM

First Doctoral Recital: Michael Fahrner, euphonium
Rock Hall Auditorium

Saturday, February 22 at 2:40 PM

CGYM Master Class Series: Sibbi Bernhardsson, violin
Temple University Center City 222

Saturday, February 22 at 5:30 PM

Master's Recital: Timothy Zettlemoyer, jazz trombone
Klein Recital Hall

Saturday, February 22 at 7:30 PM

Master's Recital: Jillian Ashcraft, jazz voice
Klein Recital Hall

Sunday, February 23 at 3:00 PM

Temple University Collegiate and Symphonic Bands
TPAC

All events are free unless otherwise noted. Programs are subject to change without notice.

For further information or to confirm events, please call 215.204.7661

or visit www.boyer.temple.edu.