

2025 Music Technology Undergraduate Capstone Presentations

Music Studies Department
Chair, Dr. Steven Zohn

Wednesday, April 30 at 5:00 PM
Thursday, May 1 at 5:00 PM

Rock Hall Auditorium
1715 N. Broad Street
Philadelphia, PA 19122

Bachelor of Science

Music Technology

Capstone Project Presentations

Wednesday, April 30

5:00 PM	Canon Stewart <i>Cracked Ivory</i>
5:15 PM	Carson Phillips <i>The Pagemaster: The Musical EP</i>
5:30 PM	Valerie Barry <i>Pressure Game: OS</i>
5:45 PM	Emma Cullum <i>Cherry Blossoms: A Marimba Virtual Instrument</i>
6:00 PM	INTERMISSION
6:15 PM	Ky Merritt <i>A Journey Through Worship</i>
6:30 PM	Alina Childers <i>Maritime Drift</i>
6:45 PM	Max Fuster <i>Aviation</i>

Bachelor of Science

Music Technology

Capstone Project Presentations

Thursday, May 1

5:00 PM	Liam Wiedmann <i>Introspective Reflection of Life through Song</i>
5:15 PM	Owen Brasch <i>Four Simple Songs</i>
5:30 PM	Ethan Burns <i>8 Worlds</i>
5:45 PM	Musa Andrews <i>Dizzy Live Show Dump</i>
6:00 PM	INTERMISSION
6:15 PM	Merritt Leidy <i>Amalgamation</i>
6:30 PM	Aaron Harsh <i>The Looking Glass</i>
6:45 PM	Dan Brooks <i>I Sold My Soul For Control</i>

Program
Wednesday, April 30

CRACKED_iVoRY

CANON STEWART

ADVISOR: DR. MICHELLE TEMPLE

Cracked ivory is an experimental electronic EP built around a singular creative constraint: every sound originates from the piano. This project serves as both a technical challenge and a deeply personal exploration of Canon's musical journey. The piano, his first instrument and introduction to the world of music, symbolizes his artistic growth and evolution. Leveraging his expertise in Ableton Live, he manipulates and transforms these recordings mostly using a production technique called granular synthesis. Tools like Simpler and Granulator II allow him to reshape the raw piano recordings into entirely new sonic textures, blurring the line between acoustic and electronic music. Each track is crafted from scratch within Ableton Live, with careful attention to mixing and mastering techniques to ensure a professional final product. Upon completion, the EP will be distributed across major digital streaming platforms via DistroKid. This capstone project serves as a bridge between Canon's past and future as an artist, showcasing his advanced proficiency in sound design, microphone techniques, granular synthesis, and electronic music production. It stands as both a technical achievement and an artistic statement, encapsulating his creative evolution in a singular, cohesive work.



CANON STEWART is a multi-faceted audio engineer and music producer from Reading, Pennsylvania. His musical journey began at the age of six when he first sat at the piano, sparking a lifelong passion for music and sound. Though he took music theory and production courses in high school, it wasn't until he was accepted to

The University of the Arts in 2021 that his creative vision and passion for audio truly began to take shape. Since moving to Philadelphia, Canon has built a well-rounded skillset in live sound, studio recording and mixing/mastering. However, his work extends beyond traditional audio engineering into the world of electronic music. A dedicated user of Ableton Live, he explores the software's capabilities to craft immersive compositions, blending technical precision with creative exploration. Canon remains committed to refining his craft and pushing the boundaries of sound. This fall, he will take the next step in his journey by moving to New York City to pursue an MFA in sonic arts at Brooklyn College.

THE PAGEMASTER: THE MUSICAL EP

CARSON PHILLIPS

ADVISOR: DR. MICHELLE TEMPLE

The Pagemaster: The Musical EP is a three-piece theatre work written, arranged, orchestrated, recorded and mixed by Carson Phillips. Based on the 1994 film, *The Pagemaster*, this work is a shortened concept piece, with an overture detailing the full story through music, and two more songs telling key moments of the story shown in the movie. The film tells the journey of a 10-year-old boy, named Richard Tyler, who learns to be brave and face his fears of the world through his

experience at his local library with literary classics that come to life. This movie was a magical experience in Carson's childhood and the musical seeks to capture that magic. Similar to the style of stage productions like *Big Fish* by Andrew Lippa, where fantasy and real life meet head-on, or *Into the Woods* by Stephen Sondheim, a masterpiece of motif work and orchestration, *The Pagemaster: The Musical EP* seeks to make the magic of the library come to life through song. This musical EP uses motifs throughout the work, displaying characters and feelings that are integral to the story, and through the orchestra, show the different genres in the library with horn lines and string ensembles. This work takes so many influences from Carson's life, with movies, musicals and books, to bring to his audience the technical prowess he reached in years of schooling at The University of the Arts and Temple University.



CARSON T. PHILLIPS is a multi-instrumentalist, producer, song writer, audio engineer and all-around lover of music. Whether it be through his own artistry portrayed through his solo project as Tecumseh, in which he writes, records and mixes all of his own music, or his work at regional theatres, in both his hometown of

Columbus, Ohio at Short North Stage or right here in Philadelphia at The Wilma Theater, he puts all of himself into the work he does. His passions of music creation and theatre are what drive him to keep producing and learning in the music industry. As he graduates this spring with a bachelor of science in music technology, after graduating Carson plans on going into live audio engineering work, with a specific focus in the live theatre industry.

PRESSURE GAME: OS

VALERIE BARRY

ADVISOR: DR. MICHELLE TEMPLE

The name of my piece is *Pressure Game: OS* (Operating System). The main conceptual influence of is the wave of virtual “at-home” concerts that became popular during the pandemic. I think at-home concerts can provide a unique experience compared to going out to a show, and I wanted to embrace that with this project. The genre of my piece varies, but it all falls under the umbrella of electronic music. I wanted to give all the songs a crunchy, lo-fi quality, replicating the low-quality mp3s shared on the early internet. All the songs were made in Ableton Live 11 and 12, and are entirely self-produced, save for the song “She Needs You” which features guitar from MasteringSilence and bass/additional guitars from Thomas McClure.



VALERIE BARRY is a musician currently studying at Temple University in the music technology program. She has been creating music for the past seven years, primarily working in Ableton Live using an array of samples and MIDI instruments. Through the moniker of Peri Lazuli, Valerie has collaborated with many different artists both in the

Philadelphia area and across the country.

CHERRY BLOSSOMS: A MARIMBA VIRTUAL INSTRUMENT

EMMA CULLUM

ADVISOR: DR. MICHELLE TEMPLE

There are three main issues with modern-day marimba virtual instruments: the lack of mallet options to provide different timbres, very few musical expressions and a high price point that prevents most people from accessing a high-quality marimba virtual instrument. *Cherry Blossoms* is a marimba virtual instrument plug-in that seeks to fix these problems and create an accessible and realistic marimba to use in the digital composition world.

With three different mallet options, five different volumes and three microphone setups, *Cherry Blossoms* uses samples to allow composers to emulate a real marimba player. Available as both a mono and stereo VST and AU, *Cherry Blossoms* will be available to the public in the near future.



EMMA CULLUM is a composer, audio engineer and programmer based out of Philadelphia, PA. She is a senior music technology student at Temple University with a focus on the development of audio software and interactive music. She currently works as a recording engineer for the Boyer College of Music and Dance's Recording Studio, in addition to

being a lead recital stagehand for all Temple University student recitals. These opportunities have helped her learn from a wide variety of musicians with different cultural backgrounds. Her current project, *Cherry Blossoms*, is the construction of a marimba virtual instrument, showcasing the nuanced expression possible on a marimba.

Emma's style of composition seeks to combine classical influences with modern sounds. She writes in a wide variety of musical genres including contemporary classical, ambient and electronic. Inspired by her work as a classical percussionist, she tries to find meaning in simplicity, beauty in complexity, and harmony in rhythm.

A JOURNEY THROUGH WORSHIP

KY MERRITT

ADVISOR: DR. MICHELLE TEMPLE

A Journey Through Worship is a myriad of original compositions, recorded, mixed and produced to illuminate areas of worship that reflect themes rooted in gospel and contemporary worship. This EP consists of four tracks, each composition falling under an area of worship found inside a well-constructed service: welcome (into his presence), thanksgiving, reflection and devotion, and declaration and exaltation. Each movement signifies an area of worship, exuding the importance of what they mean, and how it can enhance one's "Journey Through Worship." This musical arrangement is adjacent to genres rooted in gospel and contemporary worship with inspiration from artists like Ryan Ofei and Maverick City Music. Additionally, Ky has been surrounded by worship music and the church since he can remember. His deep engagement in these areas acted as a guiding compass for the project, shaping its direction and ensuring it stayed true to its purpose. It is a topic that the artist holds dear to his heart and is excited to present.



KY MERRITT is a senior at Temple University pursuing a bachelor of science in music technology. His passion for music began at a young age when he started playing multiple instruments at just nine years old. This early experience provided him with a strong musical foundation, eventually leading him to join the Worship Team at his church at the

age of 12, where he is blessed with the opportunity to lead. In high school, Ky developed an interest in audio production and began producing music from the home studio he built, strengthening his technical expertise in music. Through dedication to both performance and production, Ky continues to hone his skills, incorporating his passion for music with technical prowess as he prepares for a future in the industry.

MARITIME DRIFT

ALINA CHILDERS

ADVISOR: DR. MICHELLE TEMPLE

Maritime Drift is a 2D atmospheric adventure game that explores environmental collapse as both a physical reality and a systemic force. Players control a water spirit, forced to flee its once-thriving home, through abandoned coastlines, crumbling structures and desolate waters. A choice between restoration and consumption shapes the game's narrative, reflecting the struggle between individual action and overwhelming systemic forces. At its core, *Maritime Drift* examines an outsider perspective the economic and ideological cycles that drive ecological destruction.

This project was inspired by narrative-driven games with a focus on exploration and environmental storytelling. As a composer and sound designer, I focused on how audio shapes the player's perception of the world, I experiment with world-building through sound, and creating evolving ambiances and musical cues that respond to the player's journey. The cues include a wide range of genres, beginning with romantic, orchestral scores that gradually transition into more electronic, ambient sound masses as the player moves beyond the ocean environments.

Working on *Maritime Drift* has deepened my understanding of interactive storytelling and the role of sound in shaping the player's experience. By making audio a primary design element rather than a supporting feature, I explored how music and soundscapes can tell a story as effectively as visuals. Most of all, this project has reinforced my commitment to using music as a medium to explore and reflect on real-world issues.



ALINA CHILDERS is a senior at Temple University, currently pursuing a dual major in music technology and music composition. She began studying piano at a young age, developing an early admiration for Romantic and Classical repertoire. During her studies at Temple, Alina discovered a love for electronic music, especially modular

synthesizers, broadening her compositional palette beyond traditional instrumentation. Originally from New Hope, Pennsylvania, Alina's connection and fascination with nature has played an influential role in her creative journey. Her musical interests are diverse, including the interaction between orchestral and electronic music, music theory and score analysis, ambient soundscapes, and live performance using music programming languages such as CSound and MaxMSP. When not immersed in

music, she enjoys biking and nature walks, drawing inspiration from the world around her. Alina serves as the Vice President of conTemplum, a student-led organization dedicated to composition and Temple University's community of composers, where she helps facilitate concerts and workshops. Being a strong advocate for music education at all ages, she has experience tutoring composition and theory, teaching private music lessons for children, and working as a music camp counselor around her hometown. Alina aspires to work as a composer, sound designer or audio implementer for video games or film, while continuing to pursue and develop large-scale personal projects.

AVIATION

MAX FUSTER

ADVISOR: DR. MICHELLE TEMPLE

Aviation is a four-track jazz/pop fusion EP which released on streaming platforms and Bandcamp on April 23, 2025. This record marks the first collaboration between keyboardist Josh Klamka and guitarist Noah Uy. This EP is designed to encapsulate Max's engineering skills and experience during his undergraduate education. In addition to a standard streaming release, Max has created a certified Apple Digital master and a spatial Dolby Atmos mix.



MAX FUSTER is a Philadelphia-based audio engineer and producer originally from Buffalo, New York, known for his dynamic work in the music industry. While pursuing a bachelor of science in music technology from Temple University, Max has worked with notable Grammy-nominated and Grammy-

winning artists such as Time for Three, D.M. Hotep, Marshall Allen, Dick Oatts, and Joshua Lee, contributing to various aspects of their projects, from recording to production. Max has worked as a recording engineer at industry-leading recording studios in both Philadelphia and New York City, including Manhattan Beach Recording in Midtown Manhattan, and Rittenhouse Soundworks in Germantown, Philadelphia, where he currently resides as a freelance engineer. As a Post-Production Engineer, Max is dedicated to providing high-quality mixes and masters for a wide range of genres and is a certified Apple Digital Masters provider.

To learn more about Max, visit www.MaxFusterAudio.com

Program

Thursday, May 1

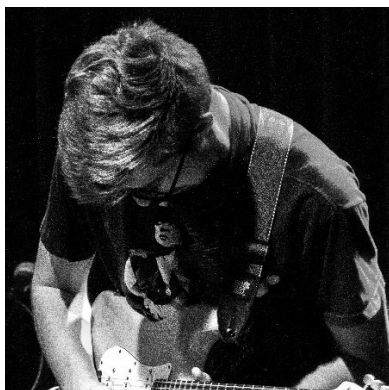
INTROSPECTIVE REFLECTION OF LIFE THROUGH SONG

LIAM WIEDMANN

ADVISOR: DR. MICHELLE TEMPLE

As a person that has had various large life changes in my upbringing, I felt that a reflective EP into my state of mind at various moments in between these large changes could be incredibly therapeutic for not only myself, but perhaps other people as well. For my capstone project, I am recording an EP. This EP is a multi-genre assortment of songs, from influences of power pop, blues, rock, RnB, and many influences from my favorite bands and artists. I incorporate musical influences such as the Beatles or Beach Boy's harmonies, modern guitar recording techniques, as well as being very specific and intentional with how I orchestrate all the instruments and vocals. For this EP, I am recording at home, and I will be mostly using all of my own gear and playing the parts myself. I am using Logic for mixing and

mastering. The main objective of this project is to have people relate to different experiences, feelings, and overall states of mind through listening to emotionally dense, yet musically satisfying songs. Many people have very similar feelings at various stages of their life, such as being excitable as a child, and having bittersweet feelings when entering a new chapter of their life, such as going to college, or graduating from college and wondering what is next.



LIAM WIEDMANN is a highly sought after guitar player, songwriter and producer. Liam began playing guitar at 10 and has not looked back since. From performances at the widely acclaimed Bitter End in New York City with relatives of the Allman Brothers Band, to prominent feature roles at New England Music Camp in Sidney,

Maine, Liam has nearly 10 years of experience in pursuing music professionally. In addition, Liam has years' worth of experience doing live sound working at the Rehoboth Beach Bandstand as a live sound engineer, as well as freelancing in the Philadelphia region. Liam has played guitar on several projects, with some reaching over 100,000 streams, and even professionally mastered a project that has seen upwards of 18,000 streams. Of these songs, several are products of his college band, Trouble at the Doormat, where Liam plays lead guitar alongside a bassist/singer, keyboardist and drummer. Trouble at the Doormat excels in funk, pop and psychedelic rock and the band continues to play many local gigs throughout the Philadelphia area. Liam will continue playing guitar, writing music, and climbing upwards as he follows his passion in the music industry.

FOUR SIMPLE SONGS

OWEN BRASCH

ADVISOR: DR. MICHELLE TEMPLE

Four Simple Songs is a fusion of folk music and electronic production techniques, falling within the folktronica genre. The project is characterized by simple, impactful lyrics, lush guitar arrangements, rich vocal harmonies, and atmospheric electronic elements, including field recordings.

Vocal and acoustic guitar parts were recorded with an AT2020 large-diaphragm cardioid condenser microphone. Electric guitar parts were recorded via direct injection (DI), allowing full digital control over tone. Amp simulators and digital effects were applied to create a more natural sound, while Logic Pro's "Alchemy" plug-in was used to design synthesized elements that contribute to the ambient atmosphere. The mixing process included compression and EQ tailored to each instrument, with reverb and delay added to enhance depth. The Pre-Out bus was processed with EQ, compression and limiting as an initial step in mastering. Finally, metering plug-ins were used to optimize loudness for streaming, ensuring a polished final mix.

Photographs were taken using a combination of natural and artificial lighting, depending on conditions. ISO settings ranged from 200 to 800 to minimize grain, a crucial factor in preserving quality during streaming platform compression. Aperture was adjusted to ensure the subject remained in focus, while shutter speed was set to capture clear, blur-free images. To achieve a professional look, a balance between ISO, aperture and shutter speed was carefully maintained. The goal was to capture candid, natural moments rather than staged portraits, requiring patience and multiple attempts to authentically convey the intended mood.



OWEN BRASCH is a dedicated student and emerging live audio engineer passionate about the intersection of sound and performance. Specializing in live audio engineering, he has worked with local bands in Philadelphia, fine-tuning live mixes to create immersive sonic experiences. His expertise lies in capturing the energy

of live performances and ensuring that every artist's sound is heard at its best. Beyond his technical skills, Owen is deeply involved in Philadelphia's underground music scene, where he champions a do-it-yourself approach to music production. As a songwriter and self-producing folk musician, he understands firsthand the challenges that independent artists face. He firmly believes that access to music should not be limited by financial barriers or industry gatekeeping. Instead, he advocates for accessible, community-driven approaches to music-making, where creativity thrives. Owen's passion for music extends beyond engineering—it's about fostering an inclusive, independent music culture. Whether behind the soundboard or crafting his own compositions, he is committed to making music a more accessible and authentic experience for all.

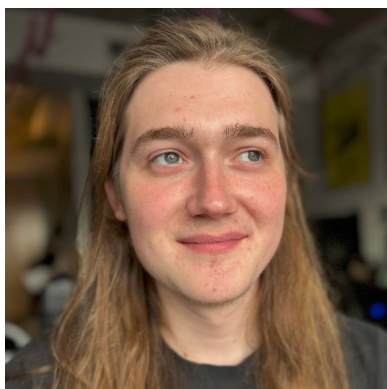
8 WORLDS

ETHAN BURNS

ADVISOR: DR. MICHELLE TEMPLE

8 Worlds is an EP consisting of 8 tracks, each representing a unique period of my time at Temple. Each track is paired with its own visual element correlated with the real-world locations that influenced the piece. By focusing on the buildings, walkways and roads of my life on campus, I was able to tap into the specific emotions of both the present and the past while creating the audio component. Musically, each

track seeks to emulate my personal style and technique of the period it represents. When combined, the two elements create a portrait of my environments and how it influenced my creative output. The visuals were created and sourced from local traffic camera footage and using multiple personal cameras including my iPhone, a GoPro and a 360° camera before being manipulated in Adobe After Effects and Premiere Pro. For music production, I used Ableton Live and various MIDI controllers including a Wacom drawing tablet configured as an input for pitch, velocity, and effect controls. Developing this project has inspired me to reflect on where I started as a producer and musician and look to the future with excitement.



ETHAN BURNS is a senior graduating in Music Technology this spring. He grew up taking piano lessons from a young age and began producing music as a teenager. In high school, he took interest in live production through theatre events, working on and backstage. He continued becoming proficient in Photoshop and Premiere to create

graphics and videos for his YouTube channel and for other creative collaborators, amassing over 700k views. Additionally, Ethan has found both hobby and passion in embroidery and clothing design, with hopes to expand his creative output and career opportunities post-graduation.

DIZZY LIVE SHOW DUMP

MUSA ANDREWS

ADVISOR: DR. MICHELLE TEMPLE

Dizzy Live Show Dump is a live stage performance done by Musa Andrew, nicknamed Hiro, with his friend Benny P from the Cutie Pies, together forming the music group The Group Sensation. The set will include songs from the group's first album titled Sensation that will include nine songs all of which center around the thoughts, feelings and experiences of Musa Andrews who wrote and produced the music. Most of the songs are experimental alternative pop, rock and hip hop, using tracks made and recorded using garageband over the course of five years. The live show will be fun and insane with Musa dressing as a popstar for one of his songs called "Popstar," and Benny on guitar and singing here and there. With a small crowd, this show is electric with high energy coming from Musa and some of his songs with people cheering heard in the background. This will be the debut for a newer track titled "In That Mood" which is a banger of a track mixing guitar, synths and piano. This show will be the most bonkers people have ever seen.



MUSA ANDREWS is now a senior at Temple University in pursuit of his degree in music technology and was a previous UArts student before its closure. He is a self-employed musician and front man of a music group called The Group Sensation along with Benny P of Benny P and the Cutie Pies. Musa markets and produces tracks solo as well as

performs them under the name Hiro, which he came up with between the ages of 14-15. His journey as a self-made Indie musician has been a fun ride as well as a tough one, especially being the one doing most of the promotion whether that be paid or self-promo. Aside from music,

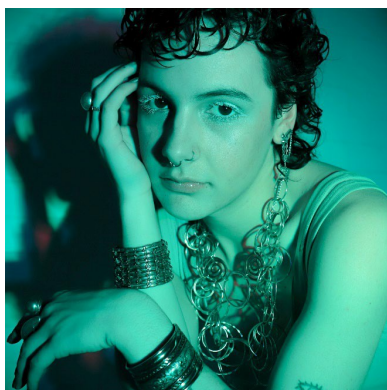
Musa has a background in film, having produced a few documentaries for several media companies as well as his self-made films. He has skill sets in writing, producing and rapping.

AMALGAMATION

MERRITT LEIDY

ADVISOR: DR. MICHELLE TEMPLE

Amalgamation is exactly what its title entails: a culmination of experiences, moods and connections Merritt has gathered through his time in Philadelphia, and all of the trials and triumphs that have come with coming of age in an artistic community. It is a love letter to people gained and lost, periods that shaped who he is now, and Philadelphia as a whole. Merritt came from a small town where most of the projects and communities they are a part of now were not even fathomable, and those experiences, both socially and artistically, shaped the production of the EP. The nostalgic feel is an attempt to capture the first year of his life in Philadelphia, the genre comes from involvement in the underground music community, and the positive instrumentation exemplifies hope for continued growth. Merritt made the EP with a combination of a drum machine and synthesizer and samples.



MERRITT LEIDY is a senior at Temple University, working towards a bachelor of science in music technology. He is a multi-instrumentalist and has a strong foundation in all aspects of audio engineering, including a specific interest in live sound and experience in recording and production. They recently have begun producing

dance music after DJing for several years, and that experience is expanded upon in their 4-track EP *Amalgamation*. Merritt's music now combines elements of dance, ambient pop and experimental electronics to create an ethereal, crystalline atmosphere that evokes feelings of nostalgia and hope. After graduation, he plans to continue his production work in tandem with live sound experience at the independent level.

THE LOOKING GLASS

AARON HARSH

ADVISOR: DR. MICHELLE TEMPLE

The Looking Glass is a six-track EP in an emo-punk rock style. The project begins in the aftermath of a quintessential part of the college experience—heartbreak—with each track representing different points of the emotional journey following such an event. The songs are deeply introspective and do not shy away from exploring the unsightly sides of the emotional spectrum like jealousy, depression and guilt, while asserting the essential role of such brutally honest reflection in the path of self-reflection and ultimately growth. This project toes the line between the polish of modern production and the raw authenticity of punk rock, with an emphasis on infectiously catchy songwriting and a noisy edge that preserves the emotion of the subject material.



AARON HARSH is a songwriter, sound engineer and multi-instrumentalist from Pottstown, Pennsylvania. Throughout his childhood, he was always drawn towards music – with many well intentioned yet ill-fated stints in the band, orchestra and choir – but it wasn't until picking up the guitar in

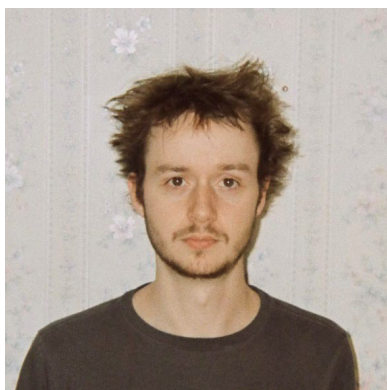
middle school that things finally clicked. This new hobby quickly turned into an obsession and marked the beginning of an ever-evolving musical journey where Harsh would hone his technical chops as well as songwriting and production skills. He now works as a live sound engineer at the Temple Performing Arts Center and for an internship at Theater Exile. Outside of school and work, he performs throughout Philadelphia in several bands.

I SOLD MY SOUL FOR CONTROL

DANIEL BROOKS

ADVISOR: DR. MICHELLE TEMPLE

A rather eclectic four-song EP, *I Sold My Soul For Control* explores what is capable within the limitations of home recording. While using advanced synthesis techniques and production practices given a limited selection of mostly outdated gear, this project shows the unlimited possibilities that recording from home can allow, maintaining a preference for a balance between high fidelity and low fidelity.



DANIEL BROOKS is a musician and producer from Southampton, New Jersey. Dan started recording at home at the age of nine years old with just a piano and a handheld digital recorder. By the time he was in high school, he was working in studios producing for local acts. He attended The University of the Arts until its closure in June of 2024, but is

currently finishing up his senior year at Temple University. While a multi-instrumentalist, he has maintained a special interest in electronic music, often adapting heavy use of vintage drum machines and synthesizers within his work while generally avoiding software

instruments. Within the past years, he has released a multitude of self-produced projects, most notably “Don’t Call Me Shirley” (2015), “Home of the Brave” (2020), “The Death of Daniel Brooks” (2022), and most recently “For You, To You & About You” (2024).

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

Upcoming Events

OWLchestra Campus String Orchestra

Thursday, May 1 at 7:30 PM

Temple Performing Arts Center

Temple Music Prep: CGYM Chamber Music Recital: Youth Chamber Orchestra

Friday, May 2 at 7:30 PM

Rock Hall Auditorium

Temple Music Prep: CGYM Singular Strings Concert

Saturday, May 3 at 2:00 PM

Temple Performing Arts Center

Temple Music Prep: CGYM Youth Chamber Orchestra Gala

Saturday, May 3 at 7:30 PM

Temple Performing Arts Center

Music Technology Graduate Final Project Presentations

Monday, May 5 at 5:00 PM

Rock Hall Auditorium

Boyer College of Music and Dance Awards Ceremony

Tuesday, May 6 at 4:30 PM

Rock Hall Auditorium

Boyer College of Music and Dance Graduation Ceremony

Wednesday, May 7 at 5:30 PM

Temple Performing Arts Center

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.