



# 22<sup>ND</sup> ANNUAL CONCERT

AT THE KIMMEL CENTER

Honoring Temple University Chancellor **Richard Englert**  
with the Boyer College of Music and Dance Tribute Award

**Tuesday, March 18**

**7:30 p.m.**

MARIAN ANDERSON HALL,  
KIMMEL CENTER FOR THE  
PERFORMING ARTS



 **Temple  
University**  
Center for the Performing  
and Cinematic Arts

## BOYER COLLEGE OF MUSIC AND DANCE TRIBUTE AWARD



We are pleased to honor Temple University Chancellor **Richard M. Englert** with the 2025 Boyer College of Music and Dance Tribute Award in recognition of his enduring support for the arts and arts education at Temple University.

Englert, who joined Temple in 1976 as an assistant to the dean of the College of Education, has a rich history of leadership within the university, including serving as chancellor since his most recent presidential term

concluded in 2021. He continues to contribute to Temple's academic community as a professor in the College of Education and Human Development.

Englert's extensive leadership roles have included president, chancellor, provost and interim senior vice president for academic affairs, deputy provost, dean of University College, interim dean of the Graduate School, acting provost, vice president for administration, acting director of intercollegiate athletics, associate vice president for administration, executive assistant to the vice president for university administration, and chief of staff to the late President Peter Liacouras.

At the college level, Englert has held positions such as dean of the College of Education; acting chief administrative officer of the School of Podiatric Medicine; acting dean of the formerly named College of Health, Physical Education, Recreation and Dance; associate dean for administration and management at the College of Education; department chair for Policy, Organizational and Leadership Studies; and assistant to the dean of the College of Education.

Englert served as president for the 2023-2024 academic year while a search for a new president took place. This was his third term as the university's chief executive officer, previously serving as president from 2016 to 2021, and acting president for six months in 2012. The Board of Trustees originally appointed him as chancellor in 2012, and again after his service as the 11th president in 2021.

### Past Recipients of the Boyer College Tribute Award

<b>2024</b> Philadelphia Music Alliance	<b>2011</b> The Philadelphia Orchestra
<b>2023</b> Joslyn Ewart	<b>2010</b> The Presser Foundation
<b>2022</b> Ann Ziff	<b>2008</b> Al and Gabrielle Rinaldi
<b>2018</b> Susan Carson	<b>2007</b> William McGlaughlin
<b>2016</b> Larry Magid	<b>2006</b> Vera Wilson
<b>2015</b> Eric Owens	<b>2005</b> Edward G. Rendell, Alan Abel
<b>2014</b> Janet Yamron, Sonya Garfinkle	<b>2004</b> Kenneth Gamble
<b>2013</b> Luis Biava	<b>2003</b> Carole Haas Gravagno
<b>2012</b> Michael Greene	

## TEMPLE UNIVERSITY SYMPHONY ORCHESTRA AND CHOIRS

### WELCOME

Robert T. Stroker  
Dean and Vice Provost for the Arts, Temple University

### TRIBUTE AWARD

Richard M. Englert  
Chancellor, Temple University

### *Gloria*

Francis Poulenc

- I. Gloria
- II. Laudamus te
- III. Domine Deus
- IV. Domine Fili unigenite
- V. Domine Deus, Agnus Dei
- VI. Qui sedes ad dexteram Patris

Felicity Alexandra, soprano  
Paul Rardin, conductor

### INTERMISSION

### *Romeo and Juliet Fantasy Overture*

Pyotr Ilyich Tchaikovsky

### *Pines of Rome*

Ottorino Respighi

- I. I pini di Villa Borghese
- II. Pini presso una catacomba
- III. I pini del Gianicolo
- IV. I pini della Via Appia

José Luis Domínguez, conductor

*The use of photographic, audio and video recording is not permitted.*

*Please turn off all mobile devices.*

*Two hundred seventieth performance of the 2024-2025 season.*

## TEXT AND TRANSLATION

### POULENC *Gloria*

#### Gloria

- I. Gloria in excelsis Deo  
Et in terra pax  
hominibus bonae voluntatis.
- II. Laudamus te. Benedicimus te.  
Adoramus te. Gorigificamus te.  
Gratias agimus tibi  
propter magnam goriam tuam.
- III. Domine Deus, Rex coelestis,  
Deus Pater omnipotens.
- IV. Domine Fili unigenite,  
Jesus Christe.
- V. Domine Deus, Agnus Dei,  
Filius Patris.  
Qui tollis peccata mundi,  
  
miserere nobis.  
Qui tollis peccata mundi,  
suscipe deprecationem nostram.
- VI. Qui sedes ad dexteram Patris,  
  
miserere nobis.  
Quoniam tu solus sanctus.  
Tu solus Dominus.  
Tu solus Altissimus,  
Jesu Christe.
- Cum Sancto Spiritu  
In gloria Dei Patris. Amen.

#### Gloria

- Glory to God in the highest.  
And on earth peace  
to all those of good will.
- We praise thee. We bless thee.  
We honor thee. We glorify thee.  
We give thanks to thee  
according to thy great glory.
- Lord God, Heavenly King,  
God the Father almighty.
- Lord Jesus Christ, the only  
begotten Son.
- Lord God, Lamb of God,  
Son of the Father.  
Thou who takest away the sins  
of the world,  
have mercy on us.  
Thou who takest away the sins of the  
world, receive our prayer.
- Thou who sittest at the right hand  
of the Father,  
have mercy on us.  
For Thou alone art holy.  
Thou alone art the Lord.  
Thou alone art the most high,  
Jesus Christ.
- With the Holy Spirit  
in the glory of God the Father. Amen.

## ABOUT THE ARTISTS

### Conductors



**José Luis Domínguez** is a prominent talent on international orchestral and operatic stages. His conducting is described as “unrivaled, magnificent and with exemplary gesturing” (*El Mercurio*), and he frequents prominent stages across the globe.

He currently serves as Music Director of the Bucks County Symphony Orchestra and was newly appointed Associate Professor of Orchestral Studies at Temple University, where

he is Music Director of the Temple University Symphony Orchestra and Professor of Conducting. He is a regular guest conductor with the Opéra Saint-Étienne and is artistic director of the Musical Encounters International Music Festival in La Serena, Chile.

Domínguez was Artistic Director of the New Jersey Symphony Youth Orchestras from 2017-2023, where he served as a frequent guest conductor of the New Jersey Symphony Orchestra and is currently an advisor to the New Jersey Symphony Orchestra Youth Orchestras for the 2023-2024 season. He was Resident Director of the Santiago Philharmonic Orchestra, Chile (Orquesta Filarmónica de Santiago, Chile), at the Municipal de Santiago-Ópera Nacional de Chile from 2003-2016 and was Artistic Director/Principal Conductor, of the Orquesta Sinfónica Nacional Juvenil (National Youth Symphony Orchestra of Chile) from 2004-2016.

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), Opéra Saint-Étienne, Orquesta Sinfónica Nacional de Peru (Lima University Symphony Orchestra in Peru), Staatsoper Orchester de Braunschweig in Germany, Orquesta Sinfonica UNCuyo (UNCuyo Symphony Orchestra) in Mendoza, Argentina and the Orquesta Sinfónica del Principado de Asturias (Symphony Orchestra of the Principality of Asturias) in Spain.



**Paul Rardin** is Elaine Brown Chair of Choral Music and Chair of the Vocal Arts Department at Temple University, where he conducts the Concert Choir, teaches graduate conducting and oversees the seven-choir program at Temple's Boyer College of Music and Dance. He previously taught at the University of Michigan and Towson University and was formerly artistic director of the Mendelssohn Club of Philadelphia. Rardin's choirs have performed at the national conference of the National

Collegiate Choral Organization, and at regional conferences of the American Choral Directors Association and National Association for Music Education.

Rardin has served as a guest conductor for all-state choirs in 18 states, for divisional honor choirs for ACDA and Music Educators National Conference, and for Manhattan Concert Productions at Lincoln Center and Carnegie Hall. He has presented clinics for state, regional and national conferences of the American Choral Directors Association.

Rardin is a graduate of Williams College and the University of Michigan, where he received the MM in composition and the DMA in conducting. His compositions and arrangements are published by Santa Barbara Music Publishing.

Rardin lives in suburban Philadelphia with his wife, Sandy.

### Soloist



Music has been a part of **Felicity Alexandra's** life since before she was born. Her parents met through music and have inspired her love of music and all its pursuits. She graduated with a degree in vocal performance from Ithaca College in 2022. After a magical gap year in the Disney College Program, she began her master's degree at Temple in 2023, studying with Dr. Christine Anderson. Most recently, Felicity sang in the chorus of The Opera Comique de Washington's production of *La Grande Duchesse de*

*Gerolstein* at the French Embassy in Washington, D.C., and as one of the Six Spirits in Temple Opera Theater's production of Massenet's *Cendrillon*. Felicity thanks her teachers, past and present, and Dr. Paul Rardin for this opportunity, dedicating this performance to her father, Bob Davis, BYR '72, an avid Kimmel Concert attendee, and former president of the CPCA Board of Visitors.

## TEMPLE UNIVERSITY STUDIO ORCHESTRA, JAZZ BAND AND THE VANGUARD JAZZ ORCHESTRA

Featuring Ellington's *Night Creature*, a medley of Sinatra hits and much more.

# SUNDAY, MARCH 30

## 8:00 P.M.

Rose Theater, Jazz at Lincoln Center's Frederick P. Rose Hall

For tickets:

**Jazz at Lincoln Center Box Office**

Broadway at 60th Street, Ground Floor

Monday-Saturday 10:00 a.m. - 6:00 p.m., Sunday 12:00 p.m. - 6:00 p.m

**CenterCharge 212-721-6500**

[www.jazz.org](http://www.jazz.org)



## PROGRAM NOTES

**Francis Poulenc** (1899-1963)

*Gloria* (1959)

By the end of World War I, composers in most European countries were looking for a way out of the Wagnerian morass: overblown forms, moribund functional tonality and huge performing forces were characteristic of the Germanic dominance of music. French composers were particularly eager to assert their Gallic identity, Debussy going so far as to sign himself "Claude, musicien français." Poulenc, Honegger and others were thought of as "Les Six"—a counterpart to Russia's nationalistic "Mighty Five"—an unofficial grouping that, with Jean Cocteau as their spokesman and Satie as a spiritual mentor, attempted witty, melodic, light, and direct musical expression. Of "Les Six," Poulenc came closest to embodying such ideals that, in the hands of lesser lights—true of most of the "Les Six" members—proved to be too ephemeral and parochial to last. Yet, whereas most of the music produced by "Les Six" is seldom heard, considered not only light, but also lightweight, and most of their very names are at best only footnotes in the history books, Poulenc's music has proven durable and continually worthy of our attention.

If Poulenc's work has a certain charm and playfulness to it, his stature as a composer was not achieved without considerable pain and effort. A serious personal crisis—the death in a car accident of his musician friend Pierre Octave-Ferroud—was the direct cause in 1936 of Poulenc's return to Roman Catholicism. From that point on, in fact, Poulenc's spiritual nature became the ruling passion in his life. Musically, the witty *mélodiste* and clever parodist of various musical styles did not disappear; rather, it joined forces with the composer of serious sacred compositions. By the 1950s, Poulenc was experiencing a severe crisis of confidence caused by these two facets of his musical personality. Inherent in the ideals of "Les Six" was an aphoristic musical style, brief, clever *bons mots* in music. As his life drew on, Poulenc became concerned that he would leave behind only such musical trifles. Wishing his musical legacy to be more substantial—although here it must be said that his exquisite songs would alone entitle Poulenc to musical fame—in the 1950s he embarked on a number of large works of a religious nature. The most extended of these works is his stunning opera, *Dialogues des Carmélites*, on which Poulenc spent many arduous years, and the completion of which gave Poulenc a liberating sense of mastery of large-scale forms. This confidence is reflected in the expansiveness and assured manner of the *Gloria*, finished in 1959, two years after *Dialogues*. In a 1962 interview, Poulenc was able to point to the "symphonic" character of the *Gloria* and to contrast it with what he called the *a cappella* style of his *Stabat Mater*, another large religious work from the same period.

Poulenc the eclectic caricaturist is in undisguised evidence throughout the *Gloria*. Stravinsky is perhaps the most obvious model and indeed the opening of the *Gloria* is a quotation from Stravinsky's *Serenade in A*, material that recurs in the final movement.

Even though the *Gloria* consists of two-bar phrases, Poulenc treats it symphonically; within each movement there is not just repetition of material but also a sense of evolution and even development. Aside from symphonic development, Poulenc wrote very well for the human voice. Many of his songs were fashioned for the baritone voice of Pierre Bernac, but in *Dialogues des Carmélites* he explores the soprano voice, even having written certain roles with voices such as Renata Tebaldi's as an ideal. In the *Gloria*, the soprano joins in with the chorus and orchestra, or on top of them, in three movements to add to the celestial effect. Yet when the work was first heard, a number of critics were disturbed by its overtly earthy nature. The second movement, the jazzy "Laudamus te," especially offended. Harold Schonberg of the *New York Times*, apparently forgetting this is a text of praise and jubilation, considered the choruses "surprisingly lively for its subject." Poulenc, for whom deep religious passion and Gallic high spirits and sensuousness were not separate entities, intended this mixture. He revealed that "In writing this piece, I had in mind those frescoes by Gozzoli where the angels are sticking out their tongues, and also those serious Benedictine monks I spotted one day playing soccer."

Poulenc's *Gloria* was written on commission from the Koussevitsky Foundation. Finished in 1959, it was premiered by the Boston Symphony Orchestra on 20 January 1961 under Charles Munch. It was first heard in Paris on 14 February and a recording, supervised by the composer, was made the next day.

**Pyotr Ilyich Tchaikovsky** (1840-1893)

*Romeo and Juliet* Fantasy Overture (1880)

Edward Downes, musicologist and for many years, program annotator for the New York Philharmonic, wrote that "No amount of biography, history, analysis or even speculation seem able to explain this masterpiece." During its composition, Tchaikovsky was, as usual, suffering the negative effects of one of his numerous passions, but this one was relatively short-lived and painless because it involved a woman, a famous singer, Désirée Artôt, who was visiting Moscow with an Italian opera troupe in the winter of 1868-1869. For awhile, he considered marrying her, such were his self-delusions, but soon she was married to another, a baritone. Many much more painful love affairs were to plague him in the future but this situation was enough to make the emotional young composer imagine himself as a young Romeo, his love affairs always ending unrequited if not fatally.

The other major contribution to this work was the composer Balakirev, purported leader of the Russian nationalist music group known as "The Mighty Handful." Balakirev obviously took a great interest in Tchaikovsky, for he not only suggested the topic but provided very specific suggestions as to the music's content, including the tonal structure. As Tchaikovsky finished early versions of the piece, he submitted them for Balakirev's evaluation. The older composer was both complimentary and very critical. He rejected the slow introduction from the original 1869 version, which

was meant to depict the holiness of Friar Lawrence and the peace of his cell: "You need something here along the line of Liszt's chorales. . . with an ancient Catholic character. . . whereas your scene. . . represents quite a different character—the character of Haydn's quartet themes, the genius of petty bourgeois music, awakening a strong thirst for beer." In 1870 Tchaikovsky wrote a new introduction, featuring the woodwinds producing organ-like sounds, of which Balakirev highly approved. The final revisions came a decade later, in 1880, but these changes were relatively minor, mostly involving dynamic shadings.

*Romeo and Juliet* is Tchaikovsky's first masterpiece. It is decidedly programmatic, yet not in terms of following Shakespeare's plot, the concept of "fantasy" in the title releasing the composer from any close adherence to narrative events. In many of his compositions, symphonies and program works alike, Tchaikovsky used a martial, antiphonal theme for the first key area and a slower-tempoed lyrical melody for the second key area. The music can easily be followed in terms of sonata-allegro format, the two contrasting themes perfectly provided by the strife between the Capulets and the Montagues and the love between Romeo and Juliet. Undoubtedly the high point of the work is the final, gloriously throbbing version of the love theme. It is even more splendid because Tchaikovsky makes the listener wait for it, just as Sibelius did with the hymn tune in *Finlandia*. After the combative first key area in B minor, the love theme is presented in muted violas and winds in the secondary area of D-flat major, and the effect is suppressed emotion. The antagonistic first theme, combined with the Friar Lawrence music, makes for ideal material for the Development section. In the Recapitulation, the love theme returns in D major, fully lush and thrilling in the strings. A Coda follows with two interruptions, possibly to indicate the separate deaths of the two lovers, first Romeo and then Juliet. Over the drumbeat of a funeral march the shards of the love theme are heard the opening Friar Lawrence music returns, followed by a final reminiscence of the love theme.

### **Ottorino Respighi** (1879-1936)

#### *Pines of Rome* (1924)

Although he wrote a number of operas, Ottorino Respighi was part of a post-World War I movement among Italian composers to expand their compositional possibilities by looking back to and emulating their glorious instrumental past, represented by composers such as Vivaldi, Frescobaldi, Corelli, and others. Respighi, whose instrumental music is still played today where that of his contemporaries is not, looked much farther afield for his inspiration than the Italian Baroque. He went back to Gregorian chant and also was open to elements from various of his contemporaries around Europe, especially those composers who were ingenious exploiters of orchestral color: Richard Strauss, Debussy and the French Impressionists, and Rimsky-Korsakov, with whom Respighi had studied composition in St. Petersburg.

*The Pines of Rome* is the centerpiece of Respighi's Roman trilogy, flanked by *The Fountains of Rome* and *Roman Festivals*. Respighi explained that *Pines of Rome* "uses nature as a point of departure in order to recall memories and vision. The centuries-old trees that dominate so characteristically the Roman landscape become testimony for the principal events in Roman life." The composer chose four scenes that the omniscient umbrella pines have witnessed, memories from the mostly distant past. First are the "Pines of the Villa Borghese," looking down from atop the Spanish Steps at children at play. Brilliant orchestration and excited rhythms in a 2/8 meter depict games such as "Ring around a rosy" and the imitation of soldiers. Suddenly, however, the scene changes to "Pines near a Catacomb." Here the muted orchestration suggests mystery, a distant chat is heard, and the memories are evoked of early Christians who gathered near the catacomb to pray secretly and who lie buried there in subterranean vaults. In the third section, "The Pines of Janiculum," there is, according to the printed score, a tremor in the air and the Pines of the Gianicolo, one of the seven hills of Rome, are profiled in the light of the full moon. A nightingale is heard, but Respighi does not imitate the song of the bird in the orchestra, instead instructing that a recording of an actual bird be played. For some, this was going too far; it prompted the curmudgeonly Ernest Newman to sputter that "We may yet live to see the evening and the "Pastoral" Symphony [of Beethoven] will be given with real running water in the slow movement, nightingale by the Gramophone Company, quail by Messrs. Fortnum and Mason."

As dawn arrives over the eternal city, the "Pines of the Appian Way" seem to see in the misty distance the approach of Roman soldiers who to a tremendous crescendo—this becomes one of the loudest passages in all symphonic music—mount the Capitoline Hill in triumph. The orchestration is colorful, Respighi calling for *bucinae*, ancient Roman war trumpets; these parts may, however, be successfully performed on modern brass instruments.

The *Pines of Rome* throughout uses an especially large battery of percussion, including celesta, pipe organ, harp, and piano. In this country the work was first heard on 14 January 1926 by the New York Philharmonic under Arturo Toscani. The next day it was given by The Philadelphia Orchestra with Respighi himself conducting.

*Program notes by Dr. Stephen A. Willier, Associate Professor of Music History (ret.)*

## TEMPLE UNIVERSITY CHOIRS

Temple University Chorale | Dustin S. Cates, conductor

Temple University Concert Choir | Paul Rardin, conductor

Temple University Singers | Mitos Andaya Hart, conductor

Temple University Singing Owls | Rollo Dilworth, conductor

Temple University Voices | Elizabeth Cassidy Parker, conductor

### SOPRANO

Jordan Bailkin  
Adrianna Barnett  
Catie Becker  
Olivia Bell  
Isabella Bentivogli  
Ameia Bess  
Celia Bluestine  
Ellie Braddock  
Erica Breitbarth  
Kristen Brown  
Ariah "Sucre" Brown  
Lyra Butler-Denman  
Anna Cain  
Charlotte Card  
Hadyn Carter-Hanson  
Margaret Cavallo  
Erica Chen  
Callan Clark  
Valerie Clayton  
Macy Conaway  
Brianna Conway  
Shannon Coulter  
Erica Cox  
Ryan Alexis Croom  
Grace Dalton  
Janell Darby  
Chloe Davies  
Finn De Vries  
Rose Derrico  
Naomi Dobson  
Kayla Elliott  
Pam Englehart  
Shuyi Fang  
Dillon Ferraro  
Francesca Fiore  
Stephanie Fiore

Marykate Gallagher  
Teri Gemberling-Johnson  
Nicole Groff  
Camille Halais  
Ameenah Hankins  
Chelsea Haynes  
Elizabeth Hohwieler  
Julia Hopely  
Olivia Hopely  
Graziella Imperato  
Natasha Kelemen  
Elana Kirwan  
Simone Kutler  
Alekhya Madiraju  
Fay Manicke  
Shayla Maxson  
Nylea McGraw  
Katey Megginson  
Claudia Menta  
Juliette Molina  
Karla Mondriguez-Dubocq  
Victoria Niedermayer  
Anya Nirschl  
Su-jin Park  
Olivia Patton  
Brittany Peterson  
Rosabella Procaro-Soler  
Ananya Ravi  
Dolores Redmond  
Taheerah Sabb  
Abigail Salazar  
Madalyn Sandell  
Leah Scialla  
Kaitlyn Shabazz-Griffin  
Ariel Siegelman  
Ozella Smith  
Lana Tshifunda

Emily Walters  
Shania Wangui  
Megan Whalen  
Joy Wiltenburg  
Sungyeon You  
Yue Yu  
Darya Zarfeshan

### ALTO

Edda Aish  
Tyra Baker  
Kendra Balmer  
Spike Blanco  
Anna Bogh  
Maile Booth  
Anna Britt  
Tayler Butenschoen  
Elena Casey  
Grace Cormany  
Brynleigh Duffy  
Lil Durrance  
Susan Feenan  
Elizabeth Fife  
Kathleen Flaherty  
Erin Flanagan  
Maggie Fowler  
Elena Gambino  
Emily Georgiou  
Anne Gold  
Alison Grimes  
Lauren Harmon  
Tatiyanna Hayward  
Regina Hennessey  
Abigale Hobbs  
Lillian Jones  
Catherine Kenley  
Sarah Klunk

Esmeralda Lastra  
Grace Leon  
Lihuan Lin  
Gabi Love  
Jacquelyn Mason  
Mairin McDonnell  
Cheri Micheau  
Nancy Mitchell  
Melanie Moyer  
Hayleigh Nash  
Suzette Ortiz  
Sarah Petko  
Julia Powers  
Meilani Rea  
Sam Reamer  
Sophia Robinson  
Sadie Roser  
Jessica Rozler  
Valerie Rushmere  
Athen Schaper  
Michele Scherch  
Macey Schriefer  
Peggy Shafer  
Alexis Shandor  
Katrina Shenk  
Sharon Sherry  
Sydney Spector  
Elizabeth Stump  
Fran Surkin  
Angela Thornton  
Mary Todd  
Jady Torres  
Aylen Vargas  
Elena Waddleton  
Kahmaya Washington  
Kaitlin Worden  
Ziqi Zhang

### TENOR

Amos Akinola  
Ben Bian  
Ann Eleanor Brown  
Leo de Castro  
Jamil Dabney  
Bryn Davies

Kevin Delaney  
Ellis Dunbar  
Miles Ellis Novotny  
Quintin Frey  
Hunter Gonzales  
Steven Grace  
Roberto Guevara  
James Hatter  
DJ Hernandez  
Thom Kennon  
Kai Khatri  
Jaiman Kondisetty  
Glenn Kutler  
Matt Lista  
Adrian Maghacot  
Brandon McIntyre  
Charles McNeil, Jr.  
Eric McNeill  
Grant Nalty  
Julian Nguyễn  
Ian Noble  
Solomon Nobre  
Estepan Oriol  
Antonio Pisani  
Michael Sakell  
Alex Santos  
Devyn Scott  
Helen Shoemark  
Penny Williamson  
Nathaniel Wolfe  
William Woodruff  
Tianhao Zhang  
Charlie Zhu  
Jack Zweben

### BASS

Ariel Arzeno  
Dominic Barrell-Kobryn  
Vinroy D. Brown, Jr.  
Bryson Christopher  
Andrew Clickard  
David Clowney  
Ethan Cohen  
Cole Corbett  
Ben Davis

Alexander Derrico  
Alex Farb  
Dylan Finley  
Timothy Flaherty  
Jeffrey Fountain  
Rafael Friedlander  
Ethan Gravitt  
Charles Hannum  
Ryan Hernandez-Cancela  
Sam Hicks  
Daniel Jackson  
Ethan Jacobson  
Cayden Johnson  
Mark Kaplan  
Owen Krewson  
Gabe Kutz  
Clint Lee  
Jonathan Leeds  
James Legg  
Dustin Lynn-Becket  
Ethan Marshall  
Daniel McCarthy  
Tom McLoughlin  
Joey Meed  
Oscar Mejia Miranda  
Addison Migash  
Alex Murray  
Pat Nafarrete  
Matthias Ohr  
Spencer Pesta  
Zachary Polek  
Hayden Soch  
Kylar Sprenger  
Aj Steele  
Richard Womer  
Eli Wynn  
Max Young  
Yifan Zhou

Michael Sakell,  
incidental tenor soloist  
Roslyn Rich,  
cover soloist

## TEMPLE UNIVERSITY SYMPHONY ORCHESTRA

### VIOLIN I

Alexandr Kislitsyn,  
*Concertmaster*  
Veronika Sveshnikova,  
*Associate Concertmaster*  
Ruslan Dashdamirov,  
*Assistant Concertmaster*  
Zi Wang  
Irina Rostomashvili  
Giorgi Vartanovi  
Sofia Solomyanskaya  
Hannah Emtage  
Emily Gelok  
James Wilson  
Katherine Lebedev  
James Wilson  
Juan Yáñez

### VIOLIN II

Yuan Tian,  
*Principal*  
Suhan Liang,  
*Associate Principal*  
Kyle Stevens,  
*Assistant Principal*  
Linda Askenazi  
Zachary Biava  
Penelope Austin  
Phil Watts  
Alexander Covelli

### VIOLA

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

### CELLO

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 ^  
Nicole Hom \*  
Samantha Humen ~  
Caterina Manfrin  
Anee Reiser

### PICCOLO

Nicole Hom ~  
Samantha Humen ^  
Caterina Manfrin \*

### OBOE

Gav Durham  
Oliver Talukder ^~  
Sarah Walsh \*

### ENGLISH HORN

Oliver Talukder \*  
Sarah Walsh~

### CLARINET

Sara Bock  
Sarah Connors  
Antonello DiMatteo ~  
Sarah Eom \*  
Sidney Kim  
Sky Qin ^

### 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  
Ethan Stanfield  
Arlet Tabares ^~  
Nicholas Welicky

### TRUMPET

Jacob Flaschen ^  
Noah Gordon \*  
Antonie Jackson  
Trey Serrano ~

### TROMBONE

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

### BASS TROMBONE

Javid Labenski

### TUBA

Michael Loughran

### PIANO

Magarita Shatilova

### HARP

Zora Dickson  
Medgina Maitre

### ORGAN

Peter Conte

### TIMPANI/PERCUSSION

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

### LIBRARIAN

Danielle Garrett

\* *Principal, Poulenc*  
^ *Principal, Tchaikovsky*  
~ *Principal, Respighi*





Join us in celebrating **50** years of dance training, education and scholarship at Temple University.



**View Events**

**Temple University**  
Center for the Performing and Cinematic Arts  
Boyer College of Music and Dance

Temple Opera Theater



Wolfgang Amadeus Mozart's

# Don Giovanni

DATES **APR 11 - 15**

CONDUCTOR **JOSÉ LUIS DOMÍNGUEZ** STAGE DIRECTION **BRANDON MCSHAFFREY**

FOR TICKETS **BOYER.TEMPLE.EDU/EVENTS** PERFORMED AT **TOMLINSON THEATER**  
1301 W NORRIS STREET, PHILLY

SCAN FOR TICKETS



## DEAN'S CIRCLE

The Dean's Circle is a group of leading donors of \$1,000 or more as of February 21, 2025, to the Center for the Performing and Cinematic Arts at Temple University.

### THANK YOU!

Joy V. Abbott\*  
Desi Alston  
Clara\* and Luis\* Biava  
Billy Strayhorn Foundation  
Alan Black  
Bothell High School Music Boosters  
Marguerite Laura Brooks  
David and Kathleen Brown  
Susan V. Carson  
John P. Connolly and  
Bronni Stein Connolly  
Jeffrey M. Cornelius, Ed.D.  
John and Judy Curtis  
Robert A.\* and Liza Davis  
Dr. Michelle D. Detweiler  
Edwin B. Garrigues Trust  
Chancellor Richard M. Englert and  
Eleanor Englert  
Esther Gowen Hood Trust  
Douglas Glenn Ewart  
Joslyn G. Ewart and Joseph Joyce  
Entrust Financial, LLC.  
Dr. Edrie M. Ferdun  
Kathleen and Timothy Flaherty  
Anne Marie Flanagan, Ph.D. and  
Edward Flanagan, Ph.D.  
Kevin C. Flood, Ph.D.  
Marion Flood\*  
Austin B. Frazier, Jr. and  
Sonia Ratnaparkhi Frazier  
William Gingles\*  
Sarah A. Hilsendager, Ed.D.  
Mark F. Huxsoll  
Vincent Charles Immordino  
Vincent C. and Pamela A. Immordino  
Charitable Foundation  
Jacobs Music Company  
Dr. Michael P. Johns and Michelle Johns  
Dr. Dorothea R. Johnson  
James M. Jolman and Amy M. Larovere  
Amit Joshi

Mimsye W. Katz  
Shirley King  
Jan Krzywicki  
Mykhaylo and Pauline Kulynych  
Nancy and Ronald Leong  
Alan and Edina Lessack  
Kenesta T. Mack  
The Florencia M. Mack Educational Fund  
Merck and Company, Inc.  
Jerald E. Mirrow  
Thomas J. Moffett  
Margarita Montanaro  
Janice and Lambert Orkis  
Charles H. Parker, Jr.  
Pennsylvania Council on the Arts  
Philadelphia Cultural Fund  
Barbara G. Pomerantz  
Presser Foundation  
William W. Richards  
Gabrielle Kazze Rinaldi  
James R. Robb  
Ann McKernan Robinson\*  
Representative James R. Roebuck\*  
Karin E. McGarry-Rosen and Eric A. Rosen  
James and Carol Ruddick  
Selma Goldberg Savitz  
Anita Fay Shuey  
The Stein/Connolly Family Fund  
Steve Weiss Charitable Trust  
Dr. Frederick J. Taylor  
Temple University Alumni Association  
The Benevity Community Impact Fund  
The Christopher Ludwick Foundation  
Deborah R. Volker  
Mark L. Waldman, Esq.  
Nicole and Cornelius Williams  
Gerald S. Wingenroth\*  
Bert Woods  
Janet M. Yamron  
Ann Ziff

*\*Deceased  
List as of 2/21/2025*

## IN APPRECIATION

We truly appreciate the support we have received from the following individual and corporate donors who have helped to make the **Twenty-Second Annual Concert at the Kimmel Center** possible. **THANK YOU!**

### Dean's Circle Members

David and Kathleen Brown  
Jeffrey M. Cornelius, Ed.D.  
Joslyn G. Ewart\* and Joseph Joyce  
Entrust Financial, LLC  
Anne Marie Flanagan, Ph.D. and Edward Flanagan, Ph.D.  
Jacobs Music Company  
Pauline and Mykhaylo Kulynych\*  
Ronald and Nancy Leong  
Gabrielle Rinaldi\*

### Friends

Dr. Barbara Di Toro†  
Austin B. Frazier, Jr.\* and Sonia Ratnaparkhi Frazier

### Supporters

Estelle Benson†  
Dr. Regina K. Gordon and Carol J. Grey  
Bruce A. Levin, D.P.M. and Francine† Goman Levin  
William Scheible†  
Laurence and Christine Stone  
Janet Yamron†

*\*Center for the Performing and Cinematic Arts Board of Visitors Member  
List current as of 2/21/2025*

*† Boyer College Alumni Association Board Member  
List current as of 2/21/2025*

## BOARD OF VISITORS FOR THE CENTER FOR THE PERFORMING AND CINEMATIC ARTS

We are pleased to recognize the Board of Visitors for Temple University's Center for the Performing and Cinematic Arts, comprised of the Boyer College of Music and Dance and the School of Theater, Film and Media Arts.

The following individuals are committed to supporting and promoting these programs, and we are most grateful for their dedication.

Susan V. Carson, BYR '68, '70  
John P. Connolly, TFM '79  
Joslyn G. Ewart, EDU '80  
Austin B. Frazier, Jr., RHIA, CPH '03  
James M. Jolman, KLN '82  
Mimsye W. Katz  
Mykhaylo Kulynych  
Jerald E. Mirrow  
Sharon Pinkenson, CPH '69, EDU '71  
Gabrielle Kazze Rinaldi, CLA '73  
James Ruddick, Board Chair, FOX '81  
Mark L. Waldman, Esq., CLA '72

## BOYER COLLEGE OF MUSIC AND DANCE

The Boyer College of Music and Dance is part of the Center for the Performing and Cinematic Arts at Temple University. Students at the Boyer College have the unique opportunity to interact with leading composers, conductors, educators, performers and choreographers while experiencing a challenging and diverse academic curriculum. The Boyer faculty is 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.temple.edu](http://boyer.temple.edu)

## 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. Boyer is home to the five-time GRAMMY® nominated Temple University Symphony Orchestra, award-winning Jazz Program and research and scholarly advancements in music therapy, music theory, history, education, conducting, keyboard, voice and dance. The College also manages its own record label, BCM&D Records, which has released more than forty recordings. 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. 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 400 concerts, lectures and performances take place at TPAC each year.

[arts.temple.edu](http://arts.temple.edu)

## TEMPLE UNIVERSITY

Since 1884 when founder Reverend Russell Conwell began teaching students, Temple University has evolved into a comprehensive urban research and academic institution. Temple has a world-class reputation and an international presence with campuses in Philadelphia, Ambler and Harrisburg in Pennsylvania, in Tokyo, Rome and educational centers in Seoul, Beijing, London, Paris and Mumbai. Temple's 17 schools and colleges, multiple campuses, hundreds of degree programs and 30,000 students combine to create one of the nation's most comprehensive and diverse learning environments.

[temple.edu](http://temple.edu)

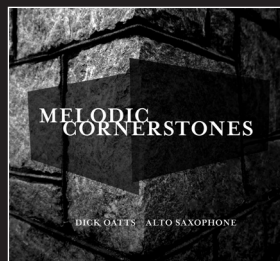
## BCM+D Records

Founded in 2009 by Dean Robert T Stroker, BCM+D Records is the official record label of the Boyer College of Music and Dance, formed to highlight recordings by Boyer students and faculty. The label has garnered five GRAMMY® nominations and more than 50 releases are currently available on Apple Music, Spotify, Google Play, Amazon and CD Baby, among other digital distributors. Select CDs are available on Bandcamp.

### Recent Releases



*Centennial: The Music of Thad Jones*  
by the Vanguard Jazz Orchestra

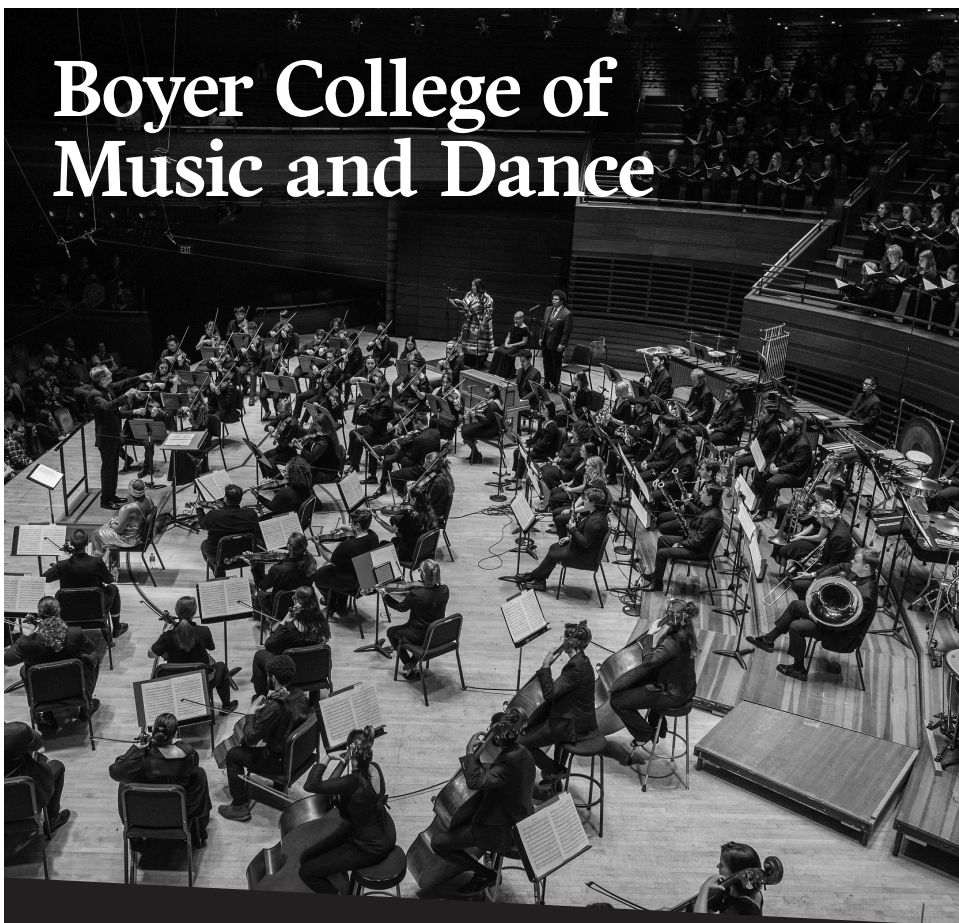


*Melodic Cornerstones*  
by Dick Oatts, alto saxophone



[boyer.temple.edu/bcmd](http://boyer.temple.edu/bcmd)

# Boyer College of Music and Dance



## MUSIC STUDIES AT TEMPLE

Offering undergraduate and graduate programs in performance, composition, music education, music history, music theory, music therapy, music technology and string pedagogy, Boyer students receive extensive performance opportunities as well as regular study with world-class studio faculty, many of whom are drawn from The Philadelphia Orchestra and other prominent regional ensembles.

For more information, please contact: (215) 204-6810 or [boyer@temple.edu](mailto:boyer@temple.edu)



**Temple University**  
Center for the Performing and Cinematic Arts

## MAKE A DIFFERENCE

Temple University's Boyer College of Music and Dance is part of a thriving arts community within the Center for Performing and Cinematic Arts. Built on strong foundations and looking toward the future, the College provides opportunities for students to develop as performers, scholars, educators and more.

Boyer College donors are actively involved. They are alumni, parents and friends for whom the arts and the future matter. They truly believe in the purpose and power of music and dance to reflect and define our humanity and strengthen our society.

Please use this page and mail your tax-deductible gift to the address below or make a secure gift online at [giving.temple.edu/givetoboyer](http://giving.temple.edu/givetoboyer).

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_

STATE \_\_\_\_\_

ZIP \_\_\_\_\_

TELEPHONE \_\_\_\_\_

E-MAIL \_\_\_\_\_

Amount of gift \$ \_\_\_\_\_

I would like to support the Boyer College of Music and Dance:

- Boyer Scholarship Fund     Kimmel Center Concert Fund     Other: \_\_\_\_\_  
 Check enclosed (payable to Temple University-Boyer College)  
 I wish to use my credit card:

NAME AS IT APPEARS ON CARD \_\_\_\_\_

CARD NUMBER \_\_\_\_\_

EXPIRATION DATE \_\_\_\_\_

- I would like information about including the Boyer College in my estate plans  
 I would like information about charitable gift annuities/other planned giving opportunities  
 I have already included the Boyer College in my estate plans

Please send to:

Temple University Boyer College  
P.O. Box 2890  
New York, NY 10116-2890

For further inquiries, please contact:

Jeff Yurcan  
Assistant Dean of Development and Alumni Relations  
[yurcan@temple.edu](mailto:yurcan@temple.edu)  
(215) 204-7017

**THANK YOU** for your generous support!