

Temple University Symphony Orchestra

José Luis Domínguez, conductor
Lisa Willson DeNolfo, soprano

Thursday, November 18 • 7:30 PM
Temple Performing Arts Center
1837 North Broad Street
Philadelphia, PA 19122

Program

The Temple

José Luis Domínguez (b. 1971)

- I. Prelude
- II. The Temple
- III. Those Who Left
- IV. Those Who Stayed

Vier letzte Lieder

Richard Strauss (1864-1949)

1. Frühling
2. September
3. Beim Schlafengehen
4. Im Abendrot

Lisa Willson DeNolfo, soprano

| Intermission |

Symphony No. 2 in D major, Op. 73 Johannes Brahms (1833-1897)

- I. Allegro non troppo
- II. Adagio non troppo
- III. Allegretto grazioso (Quasi Andantino); Presto,
ma non assai
- IV. Allegro con spirito

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

Please turn off all cell phones and pagers.

One hundred first performance of the 2021-2022 season.

Temple University Symphony Orchestra

José Luis Domínguez, conductor

VIOLIN I

Shirley Yao,
Concertmaster
Alexandr Kislitsyn,
Associate
Concertmaster
Zi Wang,
Assistant
Concertmaster
Yuan Tian
Sendi Vartanovi
Zhanara Makhmutova
Suhan Liang
Samuel
Allen-Chapkovski
Ying-shiun Chen
Juliia Kuzmina
Katherine Lebedev
Conling Chen
Abigail Dickson

VIOLIN II

Irina Rostomashvili,
Principal
Jane Pelton,
Associate Principal
Ryujin Jensen,
Assistant Principal
Yucheng Liao
Carly Sienko
Christopher Smirnov
Kyungmin Kim
Alysha Delgado
Alyssa Symmonds
Kyle Stevens
Rachel Wilder
Alison Edwards
Linda Askenazi
Mochon

VIOLA

Gia Angelo,
Principal
Adam Brotnitsky,
Associate Principal
Anthony Stacy,
Assistant Principal
Arik Anderson
Jasmine Harris
Peter Wardach
Rebecca Mancuso
Meghan Holman
Stephanie
Quintanilla

CELLO

Haocong Gu,
Principal
Harris Banks,
Associate Principal
Max Culp,
Assistant Principal

Lily Eckman
Gabriel Romero
Samuel Divirgilio
Brannon Rovins
Marcela Reina
Chloe Kranz
Gevon Goddard

DOUBLE BASS

Jonathan Haikes,
Principal
Jui Byun,
Associate Principal
Coby Lindenmuth,
Assistant Principal
Ashleigh Budlong
Jia Binder

FLUTE/PICCOLO

Catherine Huhn
Bianca Morris 1, 2
Ashley Oros 3
Anabel Torres

PICCOLO

Catherine Huhn 2
Bianca Morris
Ashley Oros
Anabel Torres 1

OBOE

Kenneth Bader 1, 2
Geoff Deemer 3
Grace Hicks
Amanda Rearden

ENGLISH HORN

Amanda Rearden

CLARINET

Wendy Bickford 3
Anthony Bithell 1
Sarah Eom
Kenton Venskus 2

BASS CLARINET

Anthony Bithell 2
Kenton Venskus 1

BASSOON

Rick Barrantes 3
Tracy Nguyen
Collin Odom 2
Joshua Schairer 1

CONTRABASSOON

Collin Odom 1
Joshua Schairer 2

HORN

Jonathan Bywater 1
Isaac Duquette
Erika Hollister 2
Olivia Martinez 3
Jordan Spivak
Amanda Staab

TRUMPET

Anthony Casella 3
Noah Gordon 2
Daniel Hein
Trey Serrano
Justin Vargas 1

TROMBONE

Catherine Holt
Isabel Lacarrubba
Riley Matties 3
Laura Orzechoski
Andrew Sedlascik 1, 2

BASS TROMBONE

Samuel Johnson 1, 2, 3
Omeed Nyman

TUBA

Christopher Liounis

HARP

Kathryn Ventura

CELESTE

Maria Dell'Orefice

TIMPANI/ PERCUSSION

Caleb Breidenbaugh
Garrett Davis
Alvin Macesaro
Milo Paperman
Emilyrose Ristine
Adam Rudisill
Zachary Strickland

Principal designations

1 Dominguez
2 Strauss
3 Brahms

Program Notes

The Temple

José Luis Domínguez

From the composer:

When Professor Terell Stafford contacted me and asked me to write a piece for the Temple University Symphony Orchestra, I felt a deep sense of humbling honor. This prestigious institution never stopped making music, though the orchestra was divided in three small groups for the sake of safety and distancing during the worst moments of the pandemic, streaming their performances in an empty hall.

Professor Stafford told me: “We are coming back together, full orchestra on stage, to perform for live audiences. We would like to commission a piece from you to celebrate that.” Thank you to every single player in the orchestra and thank you for every note that you play. As a conductor that composes, I feel the utmost gratitude towards all those players that have performed music that I have written for them in an attempt to tell a story with sounds.

“The Temple” is intended to be a reflective piece, in a direct musical language, from the perspective of one single individual. It has four movements that play with no interruptions:

- I. “Prelude” - A lonely prayer or meditation before dawn in an empty old cathedral.
- II. “The Temple” - The light of dawn finds its way into the temple.
- III. “Those Who Left” - A distant procession’s elegiac song for those no longer with us, carried by the English Horn.
- IV. “Those Who Stayed” - The sadness and confusion of loss, followed by the warmth of hope.

Though these are the storylines that walked me through the process of writing the piece, I encouraged the players in the orchestra to feel total freedom to use their own story lines to walk them through their interpretation and process of performing it. I invite you, our audience, to do the same.

To Temple University: thank you for entrusting me with this endeavor.

To the Temple University Symphony Orchestra: thank you for commitment, generosity and creativity in approaching this music. This piece is for you.

Sincerely,

José Luis Domínguez

Vier letzte Lieder

Richard Strauss

After an immensely successful, highly public career lasting nearly seven decades, Richard Strauss died in September of 1949. During various periods of his compositional life he had concentrated on mastering a specific genre: he began in the 1880s composing Wagner-inspired Musikdrama, personally carrying his opera *Guntram* to Bayreuth where he displayed it to Wagner's widow, Cosima. This daughter of Franz Liszt and then-current doyenne of Bayreuth was impressed with the work, remarking that his characters (with names such as *Guntram* and *Freihold*) were "doubles" of some of her husband's own operatic creations. She offered him a position rehearsing the festival chorus and also intended him as a match for her daughter, which never happened. At the end of the 1880s, with the idea of mastering the narrative powers of the orchestra, he turned away from opera to the tone poem, an extension of the mid-century Lisztian creation, the symphonic poem, an important genre of "program music." One of the earliest tone poems he composed was *Tod und Verklärung* (Death and Transfiguration), depicting a man who lay dying at the end of a long life. One hears the erratic heartbeat and stabbing pains of the sick man as death begins to overtake him and then is privy to his mental review of the various stages of his life from "Youth" to "Mature Manhood." The music pinpoints the exact moment when death occurs, after which there is a grandiose C-major coda depicting transfiguration.

Strauss was a master of brilliant and new combinations of orchestral colors. Even though he was a very capable pianist it was really the orchestra, as with Hector Berlioz, that was his virtuoso instrument, both as a composer and as a conductor.

In composing a series of tone poems he developed the ability to depict almost any action, character, or emotion in purely instrumental music; only two examples of many include *Don*

Quixote scattering a flock of sheep as he tilts at windmills in the eponymous set of variations and Strauss and his wife engaged in a fight with plates flying through the air in *Sinfonia Domestica*. Sixty years after writing *Death and Transfiguration*, on his own deathbed, he supposedly declared that “this is exactly the way I depicted it in my tone poem.” When he turned back to opera—which dominated the remainder of his compositional life—with *Salome* in 1905, he was an absolute master of the orchestra. As *Der Rosenkavalier* (1911) opens, the curtain remains lowered but the orchestra depicts all too vividly what is transpiring behind the curtain, mainly through the abandoned whooping of the French horn, on which instrument the composer’s father was a celebrated virtuoso.

There was one genre, however, that engaged Strauss throughout his life: the Lied or German art song. He composed more than 200 songs over the course of his career and, due to both the quantity and the expressive quality of his songs, must be considered one of the great masters of the Lied, following in the illustrious footsteps of Schubert, Schumann, and Brahms. Inevitably, Strauss wrote songs not only for piano accompaniment but often provided vivid orchestral settings for his Lieder. For over a half-century Strauss was married to a noted soprano, the prickly, demanding Pauline de Ahna, whose silvery soprano voice was his ideal when writing songs. She and Strauss performed many of them in public recitals, keeping the proceeds “all in the family.” Pauline demanded that her husband be successful; it is said that immediately after breakfast she arose from the table, pointed at his study and ordered, “Now get in there and compose!”

After World War II both Germany and Strauss were in a bad way. The composer realized that the world he had known and been a privileged member of had irretrievably vanished. Many of the great tabernacles of opera where Strauss had achieved worldly renown had been destroyed: first, in 1943, the Munich National Theater in Strauss’s native city, then Berlin’s Lindenoper, the Semper Opera House in Dresden, the scene of some major Strauss premieres, and finally the Vienna Staatsoper towards the end of the war. Strauss wrote that “The burning of the Munich Hoftheater [Court Theater], as it was called during the Imperial era, consecrated to the first performances of [Wagner’s] *Tristan and Meistersinger*, where 73 years ago I heard [Weber’s] *Freischütz* for the first time, where my good father sat for 49 years in the orchestra as first horn, where... I experienced the keenest sense of fulfillment as the composer of ten

operas produced there – this was the great catastrophe of my life. For that there can be no consolation in my old age, no hope.”

He was now in his 80s, living in Switzerland and, although increasingly weakened, still composing. Towards the end of 1946 he read a poem, “Im Abendrot” (At Sunset) by Joseph Eichendorff, a favorite source of Lieder poetry for Schumann and Hugo Wolf, in which an elderly couple at the end of their lives together “hand in hand” regard the setting sun and ask, “Is that perhaps death?” As the poem perfectly reflected his overwhelming nostalgia for a vanished world, Strauss was immediately inspired to set it to music. He subsequently added settings of three poems by Hermann Hesse — “Frühling” (Spring), “September,” and “Beim Schlafengehen” (Going to Sleep), making up a group (not a cycle) eventually known as “Four Last Songs,” which was not his title, but one supplied by the publisher. The songs are not intended to be performed in a specific order but the effect of the three Hesse poems followed by and closing with the Eichendorff to a great extent parallels the dying man’s review of his life from Death and Transfiguration in that the progression moves from youth (Spring) through maturity (September), into old age and death. It is therefore very telling that towards the end of “At Sunset,” Strauss musically recalls as a distant echo the glowing “transfiguration” theme from sixty years earlier. As in that orchestral composition, this theme serves as a sign of spiritual triumph over death. As the music fades to silence, Strauss then depicts the song of the two larks mentioned earlier in the poem, the assurance that life will continue after any individual’s death.

Although these songs evince a deep sense of longing and melancholy, the overwhelming mood is one of serene peace that only a life well lived and an acceptance of death can provide. The certainty of death is countered by the “soaring” nature of much of the music, which often takes flight in painting such text as “Lüften” (skies) and “Vogelsang” (bird song). Aside from the transfiguration quotation, the most striking instance of this is the aspiring violin solo heard between the second and third verses of “Beim Schlafengehen,” depicting the soul rising above earthly bounds. This song is certainly one of the most beautiful and moving that Strauss ever wrote. The Four Last Songs were in fact immediately regarded as a masterpiece, one that Strauss had prepared the way for his entire compositional life and the most fitting of swan songs.

The premiere of *Vier letzte Lieder* occurred on 22 May 1950, some months after the composer's death. They were performed in London by one of the greatest voices of the century, the Wagnerian soprano Kirsten Flagstad, with the Philharmonia Orchestra led by Wilhelm Furtwängler. The orchestra is massive (no problem for a great Brünnhilde), calling for three flutes and two piccolos, two oboes and English horn, two clarinets and bass clarinet, three bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, harp, celesta, and strings. The work has exploded in popularity over the last seventy years to the point where there are currently some fifty recordings available, representing many of the greatest sopranos of the twentieth and of this century, names such as Sena Jurinac, Elisabeth Schwarzkopf, Jessye Norman, Lisa Della Casa, Leontyne Price, Lucia Popp, Renee Fleming, Kiri Te Kanawa, Karita Mattila and, perhaps the most magically soaring of them all, the otherworldly voice of the great Austrian Mozart and Strauss interpreter, Gundula Janowitz, with Herbert von Karajan and the Berlin Philharmonic.

Symphony No. 2 in D major, Op. 73

Johannes Brahms

Brahms's Symphony No. 1 in C minor, the gestation of which took some twenty years, is often characterized as "stormy" or "tragic," neither of which is ultimately accurate considering the Beethovenian triumph of the finale where C minor is irrevocably distilled into C major. (Perhaps a better verb than "distilled" would be "hammered.") By contrast, Symphony No. 2 is often deemed "pastoral" or "idyllic," even though it has its share of melancholy and cloud-cover. The symphony might be considered an exalted example of the clichéd back-to-school essay assignment, "What I Did on my Summer Vacation," and indeed Brahms gave credit for the work to Pörtschach, a little Austrian village on Lake Wörth where he spent the summer of 1877 away from the distractions of Vienna, breathing pure air and composing. Progress on the symphony proceeded apace; it was completed in the autumn of 1877 after only four months and premiered by the Vienna Philharmonic under Hans Richter on 30 December, with the second performance led by the composer with the illustrious Gewandhaus Orchestra in Leipzig.

The work is in the customary four movements. In the opening *Allegro non troppo* in the home key of D major, and in triple meter, fairly uncommon for symphonic first movements, Brahms presents a

four-note motto (D-C#-D-A). This is introduced in the lower strings and is the germ of a number of subsequent melodies, e.g., this movement's graciously flowing second theme and of material in both the third and fourth movements. The opening melody of this movement is idyllically serene. French horns introduce the first group with a theme based on a real German lullaby; as this is drawing to conclusion, it is ominously followed by a muffled drum-roll and a short lament from the trombones and tuba, a storm already in evidence, the same juxtaposition often used by Beethoven and indeed also by Brahms in his previous symphony. A stormy development emphasizes metric tensions bottled up in the themes; as Brahms begins his progress into recapitulation, the D-C#-D quarter notes of the first measure can be heard as three half notes spread out over two measures, notably in the trombone. The coda is richly scored: a throbbing horn solo lingers over the opening theme but eventually concedes to the final *animato*, where the beat seems to slip to the side by an eighth note. This opening movement presents a wide variety of musical ideas and moods but the adherence to the opening motto provides unification, as it does for the entire symphony.

In the slow movement, marked *Adagio non troppo*, Brahms emphasizes the lyrical side of the Viennese Classical tradition, eighteenth-century instrumental forms that were his cherished musical ideals. The movement opens with one of the most gorgeous melodies Brahms ever composed, played by the cellos with a countermelody in the bassoon, and is followed by passages of deep despair growing out of the tonal ambiguity of the cello theme. Brahms emphasizes this instability by exploiting the shifts between major and minor modes, which also projects a contrast between great calm and great emotional turmoil. The movement is in ABA' format with return of A, one of the "disguised" variations for which the composer, in the footsteps of Beethoven, became known.

The oboe theme that opens the dance movement, an *Allegretto grazioso*, quasi *andantino*, is a transformation of the motto and is used as the basis of the A sections of this A-B-A-B-A movement. Lacking is the energy and thrust of a Beethovenian scherzo; the tempo and the lilt of the melody suggest the minuet and the movement is in general a lighter-hearted antidote to the sometimes despairing nature of the previous movement. The contrasting B episodes may recall for some the enchanted sounds of Mendelssohn's

scherzo for *A Midsummer Night's Dream* and are imaginative variations of the movement's principal melody.

The sonata-format finale, *Allegro con spirito*, opens with material derived from the symphony's opening motto but with a different meter and tempo. Although this is the most heroic, i.e., Beethovenian, of the four movements, the lyrical nature of the symphony is not obscured. Keeping with the dichotomies of light/dark, optimistic/brooding found throughout the work, the end of the movement represents a transformation of the wistful second theme to one of triumph, perhaps reminding us of the composer's innate pessimism, or as stated by Edward T. Downes, program annotator for New York Philharmonic concerts for many years, the "sweetly killing reminder that every silver lining masks a cloud." Brahms withholds the trombones until the recapitulation, then showcases their appearance by having them conspicuously join the ensemble in sounding the triumphant mood and then playing the final chords of the symphony in their highest register. This exultant finale was ecstatically received at the work's premiere and had to be encored.

The symphony is scored for: two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, tuba, timpani, and the string choir.

Notes by Stephen A. Willier

Texts and Translations

Vier Letzte Lieder (Four Last Songs)

All translations from LiederNet Archive.

FRÜHLING

In dämmrigen Grüften
träumte ich lang
von deinen Bäumen und blauen Lüften,
von deinem Duft und Vogelsang.

Nun liegst du erschlossen
in Gleiß und Zier,
von Licht übergossen
wie ein Wunder vor mir.

Du kennst mich wieder,
du lockst (lockest) mich zart,
es zittert durch all meine Glieder
deine selige Gegenwart!

Translation by Sharon Krebs

SPRING

In dusky vaults
I have long dreamt
of your trees and blue skies,
of your scents and the songs of birds.

Now you lie revealed
in glistening splendour,
flushed with light,
like a wonder before me.

You know me again,
you beckon tenderly to me;
all of my limbs quiver
from your blissful presence!

SEPTEMBER

Der Garten trauert,
kühl sinkt in die Blumen der Regen.
Der Sommer schauert
still seinem Ende entgegen.

Golden tropft Blatt um Blatt
nieder vom hohen Akazienbaum.
Sommer lächelt erstaunt und matt
in den sterbenden Gartentraum.

Lange noch bei den Rosen
bleibt er stehn, sehnt sich nach Ruh.
Langsam tut er die großen
müdgewordnen Augen zu.

Translation by Emily Ezust

SEPTEMBER

The garden is mourning,
the rain sinks coolly into the flowers.
Summer shudders
as it meets its end.

Leaf upon leaf drops golden
down from the lofty acacia tree.
Summer smiles, astonished and weak,
in the dying garden dream.

For a while still by the roses
it remains standing, yearning for peace.
Slowly it closes its large
eyes grown weary.

BEIM SCHLAFENGEHEN

Nun der Tag mich müd gemacht,
soll mein sehnliches Verlangen
freundlich die gestirnte Nacht
wie ein müdes Kind empfangen.

Hände, laßt von allem Tun,
Stirn, vergiß du alles Denken,
alle meine Sinne nun
wollen sich in Schlummer senken.

Und die Seele unbewacht
will in freien Flügen schweben,
um im Zauberkreis der Nacht
tief und tausendfach zu leben.

Translation by Emily Ezust

ABENDROT

Wir sind durch Not und Freude
Gegangen Hand in Hand,
Vom Wandern ruhen wir beide
Nun überm stillen Land.

Rings sich die Täler neigen,
Es dunkelt schon die Luft,
Zwei Lerchen nur noch steigen
Nachträumend in den Duft.

Tritt her und laß sie schwirren,
Bald ist es Schlafenszeit,
Daß wir uns nicht verirren
In dieser Einsamkeit.

O weiter, stiller Friede!
So tief im Abendrot,
Wie sind wir wandermüde
Ist dies etwa der Tod?

Translation by Lena Platt

WHILE GOING TO SLEEP

Now that the day has made me so tired,
My dearest longings shall
be accepted kindly by the starry night
like a weary child.

Hands, cease your activity,
head, forget all of your thoughts,
all my senses now
will sink into slumber.

And my soul, unobserved,
will float about on untrammelled wings,
in the enchanted circle of the night
living a thousandfold more deeply.

IN TWILIGHT

We've gone through adversity and joy
we've gone hand in hand,
we rest from our wanderings
upon the silent land.

Around us slope the valleys,
the skies grow dark,
two larks alone are just climbing,
as if after a dream, into the scented air.

Come here, and let them flutter past,
for it will soon be time to rest.
we do not wish to get lost
in this solitude.

O wide, quiet peace!
So deep in the red dusk,
How weary we are of our travels
Is this perhaps, Death?

About the Conductor

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. José Luis 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 José Luis also conducted) was hailed as an “absolute triumph.” In addition, Jason DePue, violinist of the Philadelphia Orchestra, commissioned José Luis 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.

José Luis 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).

About the Artist

LISA WILLSON DENOLFO, internationally acclaimed soprano, has been praised for her vocal beauty and purity of tone. She has sung leading roles in opera houses and concert halls throughout the world. In recent years, Lisa has performed with many of Philadelphia's celebrated composers and conductors. She has sung selections from Wagner's *Die Walküre* and *Die Götterdämmerung* including *Brünnhilde's Immolation* scene with The Lower Merion Symphony in which she will return as the soprano soloist in Beethoven's Ninth Symphony in June, 2020. In addition, Lisa performed Richard Strauss' *Four Last Songs* with the Lansdowne Symphony under the baton of Reuben Blundell. She has participated in the renowned Andrea Clearfield salons in Philadelphia in collaboration with Israeli pianist/ cellist, Michal Schmidt. Most recently, she performed Ms. Clearfield's "Revenge" aria from her Opera *MILA* and Rossini's one-note comic aria, "Adieux à la vie." At Ms. Clearfield's 30th Anniversary Salon she sang selections from her composition, *Women of Valor* and *The Rim of Love*. In addition, she and Ms. Schmidt have performed together at the Philadelphia Ethical Society performing works of Clearfield and other celebrated Philadelphia composers. She performed the world premiere of Liam Wade's song cycle, *Love in the Time of Email* (2015) at the Academy of Vocal Arts. Currently, she is the featured singer and interpreter of a collection of Yiddish art songs, written by David Botwinik, *From Holocaust to Life*, (iTunes and CD Baby). She has performed these songs at Haverford College, The Segal Performing Arts Center in Montréal and at the Yivo Institute for Jewish Research in New York City. In addition, Lisa has been

featured in Philadelphia's Lyric Fest concerts, *Around the World in 80 Minutes* and *Myth and Muse*.

Lisa was the soprano soloist in Verdi's *Requiem Mass*, entitled *The Defiant Requiem*, with the Oregon Symphony Orchestra under Maestro Murray Sidlin, which was televised nationally on PBS. She has appeared with the Washington Choral Arts Society, both as Soprano I in Mahler's *Symphony No.8* and then as the soprano soloist for their Christmas concerts at the Kennedy Center under the baton of Maestro Norman Scribner. Lisa has been the soprano soloist in Hadyn's *Lord Nelson Mass* and Bach's *Mass in B Minor* with the Philadelphia Chamber Orchestra and the Brahms *German Requiem* with the Brooklyn Philharmonic Orchestra. Past orchestral performances also include the Dvorak's *Stabat Mater* at Zürich's Tonhalle, Hermann Sutter's *Requiem* in Basel, the Mozart *Requiem* and Brittan's *War Requiem* with Virginia Tech Orchestra and Bruckner's *Te Deum*. On the operatic stage, she has portrayed many of the lirico-spinto and young dramatic roles such as, Tosca, Ariadne, Jenufa, Desdemona, Rosalinde, Fiordiligi, Countess, Donna Elvira, Goose Girl, Michaela, Violetta, and Komponist. She has performed with Opera Company of Philadelphia, San Francisco Western Opera Theater, Long Beach Opera, Sarasota Opera, Opera Colorado, Opera Roanoke, Basel, Switzerland, and Saverne, France. She has worked with many leading conductors such as Murray Sidlin, Norman Scribner, David Gilbert, Lou Salemno, Christopher Macatsoris, Neil Varon, Victor DeRenzi, Andreas Mitisek, Stephen White, Stephen Mercurio and John DiCostanzo.

Lisa received her education at the Academy of Vocal Arts, The Juilliard Opera Center, Manhattan School of Music, and the University of Idaho Lionel Hampton School of Music. She was a European finalist in the Luciano Pavarotti International Competition, a two- time winner of the Gerda Lissner Foundation grant, a five-time winner of the Sergio Franchi Foundation Grant, and a recipient at the Mario Lanza competition in Philadelphia.

Under the tutelage of Dr. Robert T. Sataloff, Lisa has observed voice therapy practices and laryngeal procedures practiced at Philadelphia Ear, Nose And Throat both in the medical office and in the OR at Lankenau Hospital. Lisa has served as an adjunct voice instructor in the Musical Theater M.F.A. Program at Temple University where she continues to teach while working towards a D.M.A. in Voice Performance and a minor in Voice Pedagogy.

She is the founder and co-operator of Willson Vocal Academy with her husband, tenor, Ian DeNolfo, which is comprised of seven teachers and located in Bryn Mawr, PA. She and members of her faculty run a four-week intensive Summer Vocal Boot Camp in Wayne, PA which concentrates on different styles of vocal performance and technique, vocal health, acting through song and choreography. Lisa has been an adjunct voice professor at Bryn Mawr and Haverford College and director of Philadelphia International Music Festival Opera Theater Program (PIMF).

Lisa is currently a student of Dr. Christine Anderson and has been a voice student of Madame Elisabeth Schwarzkopf, Ms. Margaret Baroody, Dr. Robert T. Sataloff, Bill Schumann, Marlena Malas, and Adele Addison. Lisa is the president of GPNATS and is a sustaining member of The Voice Foundation. Lisa's esteemed students have been featured in the title and lead roles in Broadway productions of *Hamilton*, *Wicked*, *The Great Comet of 1812*, and *Matilda*. She and the students from the Willson Vocal Academy participate annually at The Voice Foundation's Annual Symposium on Care of the Professional Voice, the NATS Student Auditions, and the Classical Singer Competition. She recently joined the board of the Bryn Mawr sacred Women's Project. She and her husband have two wonderful sons, Joseph and Alexander DeNolfo.

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, three 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 University 2021-2022 Season Upcoming Events

Friday, November 19 at 12:00pm

Jazz Ensemble Recital: Chelsea Reed Ensemble
Art of Bread Café

Friday, November 19 at 1:00pm

Master Class: David Shifrin, clarinet
Rock Hall Auditorium

Friday, November 19 at 7:30pm

Temple University Wind Symphony
“The American Experience”

Morton Gould: *American Salute*

Schyler Adkins, graduate student conductor

Jennifer Jolley: *Ash*

Omar Thomas: *Come Sunday*

Adam Schoenberg: Symphony No. 2, “Migration”

Patricia Cornett, conductor

Temple Performing Arts Center

Friday, November 19 at 7:30pm

MFA Thesis Concert II

Featuring work by Amelia Martinez

Tickets: \$20 General Admission, \$15 students/senior citizens,
\$10 Temple employees, \$5 Temple student with OWLcard.

Available at boyer.temple.edu, 215.204.1122, in-person at the
Temple Arts Box Office (Tomlinson Theater lobby, 1301 W.
Norris St., Mon-Fri 12-6pm), or at the venue 45 minutes before
each performance. Credit, debit and checks only. Cash not
accepted.

Presented Virtually

Saturday, November 20 at 2:30pm

Music Prep: Student Recital Hour

Featuring individual lesson students and chamber ensembles.
Temple University Center City, Room 222

Temple University 2021-2022 Season

Upcoming Events

Monday, November 29 at 1:30pm

Chamber Music Recital

Kendra Bigley, piano; Michael Scarcelle, voice; Harris Banks, cello
Devyn Boyle, flute; Brittany King, flute

Clarinet Quintet: Sarah Eom, clarinet; Jane Pelton, violin;

Ying-shiuan Chen, violin; Arik Anderson, viola; Max Culp, cello

Rock Hall Auditorium

Monday, November 29 at 2:45pm

Chamber Music Recital

Lorenzo Miceli, soprano; Steven Grace, alto; Roger Hummel,
tenor; Zach Spondike, baritone

Trombone Choir

Abby Smith-McCarty, flute; Carly Sienko, violin

Rock Hall Auditorium

Monday, November 29 at 4:00pm

Chamber Music Recital

Sarah Lee, piano; Kyungmin Kim, violin

Mădălina-Claudia Dănila, piano; Zhanara Makhmutova, violin

Bianca Morris, flute; Kenton Venskus, clarinet; Kenneth Bader,
oboe; Collin Odom, bassoon; Erika Hollister, horn

Rock Hall Auditorium

Monday, November 29 at 5:30pm

Tuba/Euphonium Studio Recital

Students of Jay Krush

Rock Hall Auditorium

Monday, November 29 at 7:30pm

Temple University Lab Band & Jazz Band Number 3

Steve Fidyk and Dan Monaghan, directors

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 215.204.7609

or visit www.boyer.temple.edu.