

Temple University Singers

Mitos Andaya Hart, conductor

Kim Barroso, pianist

Kimberly Waigwa, graduate conductor

Temple University Concert Choir

Paul Rardin, conductor

Kim Barroso, pianist

Garrick Vaughan, tenor

Friday, February 18, 2022 • 5:30PM

Chapel of Four Chaplains, Temple Performing Arts Center

1837 N. Broad Street

Philadelphia, PA 19122

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Happenings

Three Madrigals

Dolores White (b. 1932)

Death, be not proud

Kimberly Waigwa, conductor

Alas, this life

The Expiration

Two Simple Happenings (2020) *premiere*

Lowell Hoyt (b. 2000)

Elizabeth Allendoerfer, mezzo-soprano

Rays (2022) *premiere*

Ajibola J. Rivers

You Have More Friends Than You Know

Mervyn Warren (b. 1964)

Jeff Marx (b. 1970)

Arranged by Jamey Ray

Alyssa Gerold, Hannah Reiniger, Evelyn Na, and Leah Nance, soloists

Temple University Concert Choir

Paul Rardin, conductor

Kim Barroso, pianist

Will the Circle Be Unbroken?

Charles H. Gabriel (1856-1932)

Arranged by Paul Rardin

Isabella DiPasquale, Marlena St. Jean, and Julia Kuk, soloists

Long Time Trav'ling

American Shape-Note Hymns

Arranged by Abbie Betinis

Brady Ketelsen and Ben Herstig, soloists

The Chariot Jubilee

Nathaniel Dett (1882-1943)

Garrick Vaughan, tenor

Kim Barroso, piano

The Department of Vocal Arts gratefully acknowledges the support of the Elaine Brown Choral Chair Fund, which supports excellence, diversity, and community in choral activities at Temple University.

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

Please turn off all cell phones and pagers.

One hundred seventy-eighth performance of the 2021-2022 season.

Program Notes

Three Madrigals

Dolores White

American pianist and composer Dolores White attended Howard University, Oberlin College Conservatory of Music, and the Cleveland Institute of Music. She has composed in many genres including symphonic works that have been performed by the Detroit Symphony and the Dallas Symphony, as well as art songs, chamber music, and choral works. Her music draws on many influences including Western Classical, contemporary, and jazz. In her artistic statement, she writes: “I take risks, I dream big and I use humor in my works in different ways which helps to keep my optimistic views.”

Ms. White started composing *Three Madrigals* in 2005, shortly after the death of her husband, Donald White. Mr. White became the first black musician to become a member of any of the “Big 5” orchestras in the United States, when conductor, George Szell invited him to become a member of the cello section of the Cleveland Orchestra in 1957. Ms. White encountered many conductors and musicians including Szell’s successor, Pierre Boulez, and choral conductors Robert Page and Gregg Smith, both of whom encouraged her choral compositions. These selected poems by John Donne and John Dowland are treated in a variety of ways to express the spirit of each text.

The first piece in Dolores White’s set of *Three Madrigals* is a setting of John Donne’s tenth Holy Sonnet “Death, Be Not Proud”, an intricate exploration of the powerlessness of Death. Addressing Death as a person, Donne explores ways in which the power of death lies in fate and chance and not the act of dying itself. You can hear the fight to define the ineffectiveness of Death and victory in salvation through White’s use of chromatic notes, clusters, and rhythmic text stress. She places emphasis on the misconceptions Death believes of its power juxtaposed with Donne’s vision of eternal salvation, an eternal waking after the final sleep. Written after the death of her husband, Ms. White’s interpretation of Donne’s words feel especially poignant. Especially during a pandemic, “Death Be Not Proud” is a timeless testament to the will of humanity to endure and survive despite perilous challenges of living, breathing, and being of the world.

Note by Kimberly Waigwa

Death, be not proud, though some have called thee
 Mighty and dreadful, for thou art not so ;
 For those, whom thou think'st thou dost overthrow,
 Die not, poor Death, nor yet canst thou kill me.
 From rest and sleep, which but thy picture[s] be,
 Much pleasure, then from thee much more must flow,
 And soonest our best men with thee do go,
 Rest of their bones, and soul's delivery.
 Thou'rt slave to Fate, chance, kings, and desperate men,
 And dost with poison, war, and sickness dwell,
 And poppy, or charms can make us sleep as well,
 And better than thy stroke ; why swell'st thou then ?
 One short sleep past, we wake eternally,
 And Death shall be no more ; Death, thou shalt die.

Holy Sonnets X
 John Donne

The second madrigal, “Alas, this life” comes from John Dowland’s Lute Song Collection, *A Pilgrimes Solace*. Originally in Italian, “*Lasso vita mia, mi fa morire*,” the Englished text demonstrates anguish in the long, opening lines with descending major 7th and ascending diminished 5th intervals. Phrases such as “has wounded me” and “a thousand times” are repeated in dense, chromatic shifts, while in contrast, the phrase “this love will be my death” arrives in C major for a brief moment that is absent of dissonance.

Alas, this life shall be my death
 Cruel love has consumed my heart,
 has wounded me a thousand times
 This love will be my death
 Alas, this life, I must depart
 My martyred heart was pierced a thousand times.

after *Lasso vita mia, mi fa morire*
A Pilgrimes Solace 1612, No. 11
 John Dowland

The third madrigal returns to the words of John Donne, his love poem, *The Expiration*. Although White has marked “Pastoral” in the beginning, the angular melodies and counterpoint are far from simple, and poke fun at the parting lovers as they must break their “last lamenting kiss” lest they should die “a cheap death.” White expresses the idea of “ghosts” with diminished arpeggios and whole tone passages, and words like “murderer” and “being double dead” are set in a jarring phrygian dominant mode. The repeated bidding of “Go” is bittersweet, perhaps reluctant, but ultimately insistent.

The Expiration

So, so, break off this last lamenting kiss,
Which sucks two souls, and vapors both away,
Turn thou ghost that way, and let me turn this,
And let our selves benight our happiest day,
We ask none leave to love; nor will we owe
Any, so cheap a death, as saying, Go;
Go; and if that word have not quite kil'd thee,
Ease me with death, by bidding me go too.
Oh, if it have, let my word work on me,
And a just office on a murderer do.
Except it be too late, to kill me so,
Being double dead, going, and bidding, go.

John Donne

Two Simple Happenings

Lowell Hoyt

A native of Cheltenham, PA, Lowell Hoyt got his first taste of music in elementary school, where his teacher recommended he join the Keystone State Boychoir, with whom he sang under many prominent conductors, such as Steven Fisher, Paul Rardin, and Yannick Nezet-Seguin. His first attempts at composing came in 2015, and, under the guidance of Sheridan Seyfried, he refined his craft until graduation from the choir in 2018. He is also a conductor, working with the Temple University Repertory Orchestra, where he also serves as Facilities Coordinator. A senior Music Composition major, he has studied with Jan Krzywicki, Maurice Wright, Matthew Greenbaum, and Cynthia Folio.

Of *Two Simple Happenings*, the composer writes:

Two Simple Happenings (2020) was written as part of a collaboration between selected student composers and the choirs at Boyer College. Upon hearing that I was selected, I started reading every book of poetry that I owned, looking for inspiration from every resource I had. As soon as I read this poem, I knew that it would work well for a choral piece, especially in this very free, aleatoric, and mysterious style.

In East Asian poetry, there is a tradition that goes back as early as the 600s CE that if you know that death is imminent, you would write a final poem. This poem is usually subdued and natural, as opposed to more emotionally intense poetry of the time. This poem comes from Kozan Ichikyo, a Japanese poet from the 1300s. I found it charming, simply stated, and perfect for a choral piece.

Program note by Lowell Hoyt

Empty-handed I entered the world
Barefoot I leave it.
My coming, my going–
Two simple happenings
That got entangled.

Kozan Ichikyo (1282/3-1360)

Rays

Ajibola J. Rivers

Nigerian-American cellist and composer Ajibola J. Rivers graduated from Temple in 2016. Afterwards, he entered a fellowship program in Memphis, Tennessee that shifted his perspective on composition. He writes:

The program had me doing a lot of teaching, and as I fell in love with education everything started to change. You see the world through different eyes when you're teaching, and composition evolved from something I did mostly for fun to a voice through which I could inspire and heal others.

Since then, Rivers has composed chamber works that have been performed regionally including premieres by the Annapolis Symphony Academy, and a work featured in the Philadelphia Orchestra program, "Our City, Your Orchestra" in 2020.

Rays is a choral work that comes from his own poem. In the dedication page, he writes:

"Both the work and the poem of the same name are a response to the Coronavirus pandemic. They celebrate the timeless, unconquerable nature of the human spirit and the limitless potential in each individual."

Stillness broken by the dawn's First Light.
Stillness still, less the tranquil of the Slumbering
Darkness;
Distant as a memory, soft as lovers' eyes,
Gently, as a mother holds her first-born child,

the Sun rises.

Behold, the landscape: rivers and valleys, paved in gold;
Dew on blossoms shimmers as the shadows drift away.
Westward e'er ascending far across the sky

as the Sun rises.

Rays overcome the crest of the Mountain,
Illuminate the Trenches below over a thousand miles.
Rays... fade
behind the clouds, a heavy Curtain with a Dull Glow.

When the clouds break,
as the Curtain folds and the Shadow melts away,
The Heavens! Behold, their Glory!

Rays! Rays of Light!

Ajibola J. Rivers

You Have More Friends Than You Know

Mervyn Warren/ Jeff Marx
Arranged by Jamey Ray

“You Have More Friends than you Know” was intended as a music theatre piece, when Hancher Auditorium at the University Iowa commissioned Mervyn Warren and Jeff Marx for a piece as part of a touring play in 2013. The play, *It Gets Better*, written by Liesl Reinhart, addresses the bullying issues of LGBTQIA+ youth. Mervyn Warren is known as a composer, record producer, lyricist, and performer (Take 6), and is a 5-time Grammy Award Winner. Composer and Lyricist, Jeff Marx has written works television and musicals, and is best known for his work, *Avenue Q*. The work became known nationally, when it was aired on the television program, *Glee*. Since then, the song was recorded by Marx as a single and the proceeds from the song are donated to The Trevor Project, an organization that focuses on crises intervention and suicide prevention among LGBTQIA+ youth. This particular arrangement is by Orlando based-arranger Jamey Ray, a member of the EPCOT’s Voices of Liberty and recorded by his group, Voctave.

We feel, we hear
Your pain, your fear
But we're here to say
Who you are is ok

And you don't have to go through this on your own
You're not alone

You have more friends than you know
Some who surround you
Some you are destined to meet
You'll have more love in your life
Don't let go
Give it time
Take it slow
Those who love you the most
May need more time to grow
It's gonna be ok
You have more friends than you know

Be brave, be strong
You are loved; you belong
Someday soon you will see
You're exactly who you're supposed to be
And you don't have to go through this on your own
You're not alone

Be who you are
Learn to forgive
It's not about who you love
But how you live
It's gonna be ok
You're gonna be ok
You have more friends than you know

Will the Circle Be Unbroken?

Charles H. Gabriel
Arranged by Paul Rardin

This popular Christian hymn was composed in 1907 and since then has become a frequent standard in gospel revivals. I first heard it in a popular version by contemporary blues and gospel artist Mavis Staples, and was drawn immediately to its message, one that links so much of our great repertoire together: "There's a better home a-waiting in the sky." The original hymn is also striking for its inner, perhaps inadvertent, text painting: The melody, like its title, is circular, beginning low low, ascending an octave, then descending again to the piece's melodic "home." This

arrangement tries to stay out of the way of this hauntingly beautiful tune through the use of choral pedal points and modest harmonies.

There are loved ones in the glory
Whose dear forms you often miss,
When you close your earthly story
Will you join them in their bliss?
Will the circle be unbroken
By and by, by and by?
Is a better home awaiting
In the sky, in the sky?

In the joyous days of childhood,
Oft they told of wondrous love,
Pointed to the dying Saviour,
Now they dwell with Him above.
Will the circle be unbroken
By and by, by and by?
Is a better home awaiting
In the sky, in the sky?

You remember songs of heaven,
Which you sang with childish voice,
Do you love the hymns they taught you,
Or are songs of earth your choice?
Will the circle be unbroken
By and by, by and by?
Is a better home awaiting
In the sky, in the sky?

You can picture happy gath'ings
Round the fireside long ago
And you think of tearful partings,
When they left you here below
Will the circle be unbroken
By and by, by and by?
Is a better home awaiting
In the sky, in the sky?

One by one their seats were emptied,
One by one they went away,
Now the family is parted,
Will it be complete one day?
Will the circle be unbroken
By and by, by and by?
Is a better home awaiting
In the sky, in the sky?

Abbie Betinis is an acclaimed composer of choral music whose works have been commissioned by The Dale Warland Singers, Cantus, St. Olaf Choir, and the American Choral Directors Association. A graduate of St. Olaf College and the University of Minnesota, her choral pedigree is rooted both in her training and in her lineage; her great uncle was Alfred Burt, composer of several sets of famous Christmas carols.

Ms. Betinis writes:

This arrangement, which combines two popular songs from the early American shape-note singing tradition, is meant to incorporate two of the tradition's most important aspects: community singing and religious expression. All three texts, about traveling to a better land and leaving friends behind, are from 19th century shape-note hymnals. The first tune was published in 1855 in the *Social Harp* with the title *Parting Friends*, but the melody is much older: a variant of the Irish *Wayfaring Stranger*. The second tune is entitled *White*, after B.F. White, compiler of the *Sacred Harp*. Some additional verses of text come from the 1835 song, *Parting Hand*. Because it was the intent of the early shape-note composers to write vocal lines that could "charm even when sung by itself," the counterpoint in this piece serves to depict the individual travelers as they go their own way, with their own tunes, and then come back together on the grander journey toward the promised land.

Farewell, my friends, I'm bound for Canaan,
I'm trav'ling through the the wilderness;
Your company has been delightful,
You, who doth leave my mind distressed.

I go away, behind to leave you,
Perhaps never to meet again,
But if we never have the pleasure,
I hope we'll meet on Canaan's land.

Farewell, my friends, whose tender care
Has long engaged my love;
Your fond embrace I now exchange
For land I know not of...

I'm a long time trav'ling here below,
I'm a long time trav'ling away from home,
I'm a long time trav'ling here below,
To lay this body down.

Farewell, my friends, both old and young,
I hope in peace you'll still go on;
How oft I've seen your flowing tears,
And heard you tell your hopes and fears!

Your hearts with love were seen to flame,
Which makes me hope we'll meet again.
Ye mourning souls, lift up your eyes
And live in love, for love's alive.

The Chariot Jubilee

Nathaniel Dett

Nathaniel Dett is recognized as one of America's great Romantic composers, as well as a seminal figure in bringing African-American spirituals to the classical mainstream. A graduate of Oberlin College, Dett taught at Hampton Institute and Bennett College for a combined 29 years. He was famously influenced by Antonin Dvorak's *New World Symphony* for its incorporation of indigenous folk music into his classical compositions. As he stated:

We have this wonderful store of folk music—the melodies of an enslaved people ... But this store will be of no value unless we utilize it, unless we treat it in such manner that it can be presented in choral form, in lyric and operatic works, in concertos and suites and salon music—unless our musical architects take the rough timber of Negro themes and fashion from it music which will prove that we, too, have national feelings and characteristics, as have the European peoples whose forms we have zealously followed for so long.

Composed for tenor soloist, chorus and orchestra, *The Chariot Jubilee* premiered in 1919, but appears not to have been programmed subsequently for nearly 80 years, likely because of lost orchestral parts. Jason Max Ferdinand's recent edition for chamber orchestra – which Concert Choir will perform under Ferdinand's direction on March 26 – has spearheaded what will likely be a deserved flurry of performances celebrating the centennial of this charming, accessible work. The text combines the spiritual *Swing Low, Sweet Chariot* with Dett's own selection of biblical verses and references from Kings, John, Revelations, and Corinthians.

Ferdinand describes the work as a “free fantasia” on *Swing Low, Sweet Chariot*. A slow, tranquil introduction evokes the spiritual theme in quiet instrumental fragments before the tenor soloist and chorus offer images of heavens and chariots. The tenors and basses are the first voices to intone the spiritual theme, against a robust declamation “Down from the heavens” by the upper voices; the roles quickly reverse, and it is now the upper voices that, finally, intone the first complete phrase of the spiritual. A newly composed B section, “God made a covenant,” is jaunty and effusive, before returning to the tune in a slow, unaccompanied section that contains some of the most poignant harmonies of the piece. “Salvation, sweet cov'nant of our

Lord” begins yet a new upbeat section, setting up a powerful call-and-response between tenor and chorus. A quiet intonation of the spiritual tune by unaccompanied chorus returns a reflective mood before giving way to a neo-classical, imitative “Hallelujah” that closes the work that Ferdinand calls “disciplined, yet decorously expressive.”

Down from the heavens,
a gold chariot swinging,
comes God’s promise of salvation.
(Amen. Hallelujah!)

Swing low, sweet chariot,
coming for to carry me home.

God made a covenant
for the glory of his grace.
God made a covenant
through our Lord and Savior, Jesus Christ.

His gospel, flowing free
like a chariot swung from heaven,
Shall bear the true believer home.

Salvation, sweet cov’nant of our Lord,
I shall ride up in the chariot in the morning!
(Tell it!)

He who doth on Christ believe,
Though he were dead, yet shall he live.
King Jesus triumphed o’er the grave;
his grace alone can sinners save!

Swing low, sweet chariot, sweet cov’nant of God’s grace!
Coming for to carry me home.
O Hallelujah!

Garrick Vaughan is a native of Philadelphia. He graduated with his degrees in Music Education and Vocal Performance from Temple University where he studied as a classical tenor with Dr. Julie Bishop. Garrick has been active in the city's classical music scene, performing with Opera North Inc. at the Opera America Conference in 2012. Garrick has also been a finalist in the PHL LIVE Center Stage Classical Competition in 2014 and won in 2015. Garrick has shared the stage singing with Kristin Chenoweth and the Philadelphia Orchestra. Garrick's talents have been showcased across the country and internationally in the 2018 European tour of the musical *Hair*. Garrick played Harpo in the 2018 Barrymore Award-winning production of *The Color Purple*. Garrick is currently operating as a steering committee member for the Black Theatre Alliance of Philadelphia (BTAP).

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Mitos Andaya Hart, conductor

Kimberly Waigwa, graduate conductor

Kim Barroso, pianist

SOPRANO

Elizabeth Allendoerfer

Jessica Corrigan

Faith Crossan

Yihong Duan

Alyssa Gerold

Emma Krewson

Meirun Li

Emily Loughery

Kara Middleton

HyunA Na

Madeleine Opalecky

Hannah Reiniger

Taylor Tressler

ALTO

Ashleigh Budlong

Gillian Cochran

Lily Congdon

Alison Crosley

Tiera Fogg

Leah Nance

Kerlin Pyun

Macey Roberts

Carly Sienko

Sydney Spector

TENOR

Benjamin Daisey

Daraja DeShields

Aneudy Melendez

Grant Nalty

Kennedy Phillips

John Yankanich

BASS

John De Petris

Tarik Inman

James Killela

Seth Scheas

Noah Slade-Joseph

Jacob Springer

Temple University Concert Choir

Paul Rardin, conductor

Ali Hodges, graduate conductor

Kim Barroso, pianist

SOPRANO

Lily Carmichael

Lindsey Carney

Luna Dantagnan

Jessica Gambino

Chloe Lucente

Diana Palencia

Marlena St. Jean

Kimberly Waigwa

ALTO

Mary Bond

Isabella DiPasquale

Ali Sandweiss Hodges

Julia Kuk

Alicia Melendez

Alaina O'Neill

Corinne Price

Elizabeth Scianno

TENOR

Zachary Alvarado

Jaleel Bivins

James Hatter

Brady Ketelsen

Reid Shriver

BASS

Chase Côté

Daniel Farah

Benjamin Herstig

Kareem Mack

Roy Nussbaum

Joshua Powell

Baker Purdon

Andrew Stern

Seth Wohl

Yilin Xu

Boyer College of Music and Dance

Temple University Choirs

Concert Choir

University Singers

University Voices

University Chorale

Singing Owls

Graduate Conductors Chorus

Recital Chorus

Department of Vocal Arts

Choral Activities Area

Paul Rardin, Chair, Department of Vocal Arts; Elaine Brown Chair of Choral Music

Mitos Andaya Hart, Associate Director, Choral Activities

Rollo Dilworth, Professor, Choral Music Education

Dustin Cates, Assistant Professor, Choral Music Education

Kathleen Shannon, Adjunct Instructor

Emilily Kosasih and Julia Zavadsky, Adjunct Professors, Conducting

Jeffrey Cornelius, Professor Emeritus, Choral Music

Alan Harler, Professor Emeritus, Choral Music

Janet Yamron, Professor Emeritus, Music and Music Education

Leslie Cochran, Coordinator, Department of Vocal Arts

The Temple University Choirs have enjoyed a rich tradition of excellence under the batons of some of Philadelphia's most prominent conductors. The six ensembles comprise nearly 200 students each year, and have enjoyed regional and national acclaim for their performances both individually and collectively. Between the 1940s and 1980s the combined choirs performed annually with The Philadelphia Orchestra, and since 2002 have collaborated annually with the Temple University Orchestra at the Kimmel Center for the Performing Arts.

Temple Choirs strive for excellence, artistry, and individual growth. They embrace both standard choral works and contemporary music from all around the world. In 1967, under the preparation of Robert Page and the baton of Eugene Ormandy, the choirs performed Carl Orff's *Catulli Carmina* with The Philadelphia Orchestra, a performance that tied with Leonard Bernstein's Mahler's Symphony No. 8 for that year's Grammy Award for Best Classical Choral Performance (Other Than Opera).

Auditions for Temple Choirs

All choirs are open to Temple students of all majors by audition. For audition information, contact Leslie Cochran at [**choirs@temple.edu**](mailto:choirs@temple.edu).

Boyer College of Music and Dance

The Boyer College of Music and Dance offers hundreds of 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

Founded as a night school by Russell Conwell in 1884, Temple University has evolved into an international powerhouse in higher education and a top-tier research institution with roughly 40,000 undergraduate, graduate and professional students. As the largest university in one of the nation's most iconic cities, Temple educates diverse future leaders from across Philadelphia, the country and the world who share a common drive to learn, prepare for their careers and make a real impact.

Temple University 2021-2022 Season Upcoming Events

Saturday, February 19 at 2:30pm

CGYM Master Class Series: The Aizuri Quartet

Co-presented by the Philadelphia Chamber Music Society

Music Prep YouTube channel

Sunday, February 20 at 4:00pm

Temple University Symphonic Band

Matthew Brunner, conductor

Temple Performing Arts Center

Monday, February 21 at 7:30pm

Graduate Conductors Chorus

Rock Hall Auditorium

Wednesday, February 23 at 7:30pm

Temple University New Music Ensemble

Jan Krzywicki, director

Rock Hall Auditorium

Thursday, February 24 at 4:30-6:30pm

Rite of Swing Jazz Café: Michael Rodriguez Quintet

Mike Rodriguez, trumpet; John Ellis, saxophone; Gary Versace, piano; Matt Brewer, bass; Rudy Royston, drums

Temple Performing Arts Center Lobby

Thursday, February 24 at 5:30pm

Master's Recital: Geoffrey Deemer, oboe

Rock Hall Auditorium

Saturday, February 26 at 2:30pm

CGYM Master Class Series: Daniel Phillips, violinist, The Orion Quartet

Music Prep YouTube channel

Tuesday, March 1, all day

Essentially Ellington High School Jazz Band Festival

Howard Gittis Student 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 boyer.temple.edu