

# Carry Me Home

North Penn High School Chamber Singers  
Cheltenham High School Select Choir  
Temple University Concert Choir

Jason Max Ferdinand, guest conductor

Saturday, March 26, 2022 • 3:00PM  
Lew Klein Hall, Temple Performing Arts Center  
1837 N. Broad Street  
Philadelphia, PA 19122



# Program

**To Sit and Dream**

Rosephanye Powell  
(b. 1962)

Julian Nguyen, piano

**Penny Lane**

Paul McCartney  
(b. 1942)  
Arranged by Bob Chilcott

North Penn High School Chamber Singers  
Matthew Klenk, conductor

**I Been in the Storm**

African American Spiritual  
Arranged by Brian Tate

Nadia Cohen and Jaeden Keyes, soloists

**I Will Be With You**

Sarah Quartel  
(b. 1982)

Cheltenham High School Select Choir  
Jennifer Hutton, conductor

**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

Temple University Concert Choir  
Paul Rardin, conductor

*PAUSE*

Ashley Oros, flute; Amanda Rearden, oboe;  
Rick Barrantes, bassoon; Olivia Martinez, horn;  
Iuliia Kuzmina, violin I; Zi Wang, violin II;  
Gia Angelo, viola; Max Culp, cello;  
Gabriel Rebolla, piano; Kim Barroso, organ

Cheltenham High School Select Choir  
North Penn High School Chamber Singers  
Temple University Concert Choir  
Tyler Tejada, tenor

Jason Max Ferdinand, conductor

**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.**

**Jason Max Ferdinand**, Professor – Conductor – Composer – Speaker, is the newly appointed director of choral activities at the University of Maryland. He is also founding artistic director of The Jason Max Ferdinand Singers: An Ensemble of Exceptional Talents, and was director of choral activities, chair of the music department, and a full professor at Oakwood University for 14 years. He is a published author and composer with GIA Publications, featuring the book, *Teaching with Heart: Tools for Addressing Societal Challenges Through Music*, and The Jason Max Ferdinand Choral Series (Walton Music). He maintains an active schedule as a guest conductor and lecturer at schools, universities, churches, and choral festivals and conferences, domestic and international.

A native of Trinidad & Tobago, Ferdinand received his Bachelor of Arts in Piano Performance from Oakwood College (now Oakwood University), his Master of Arts in Choral Conducting from Morgan State University, and his Doctor of Musical Arts in Choral Conducting from the University of Maryland. He attributes a lot of his success to the many influential people and experiences that helped shape him into who he is today.

During his undergraduate experience at Oakwood College, he studied piano with Dr. Wayne Bucknor and was also afforded the opportunity to serve as student conductor and student accompanist, as well as have some of his arrangements performed under Dr. Lloyd Mallory, his choral director. While he was obtaining his Master of Arts in Choral Conducting, the late Dr. Nathan Carter of Morgan State University changed his life in a potent way. Ferdinand served as graduate assistant to Dr. Carter, and that is when a true and clear vision for his life work was formed.

As a doctoral student, Ferdinand was privileged to study under the heedful eyes of Dr. Edward Maclary, who is a protégé of the late Robert Shaw. During his time at the University of Maryland, he served as co-director for the University Choir and was an assistant conductor for the Chamber Singers and the Maryland Chorus. In addition, he taught undergraduate conducting classes. In the summer of 2006, he was selected to lead the Summer Choral Festival Program at the University of Maryland, and Jim Ross, a former pupil of Kurt Masur and Leonard Bernstein, served as his orchestral conducting teacher.

In 2008, Ferdinand began his tenure at Oakwood University as director of choral activities as well as director of the Aeolians of Oakwood University. Under Dr. Ferdinand's baton, the Aeolians of Oakwood University have graced stages the world over. Their repertoire of choral music, which ranges from the baroque era to the twenty-first century, has been sought after and performed at venues throughout the United States, Bermuda, the Bahamas, the Virgin Islands, Canada, Poland, Romania, Great Britain, Russia, Jamaica, Trinidad & Tobago, and Hungary. Their 2011–12 Concert Series was extremely noteworthy, as the Aeolians visited Moscow, Russia, as part of the Russia-US Bilateral Presidential Commission on development of cooperation between Dmitry Medvedev and Barack Obama. They capped off this Series with their inaugural entrance at the 7th World Choir Games held in

Cincinnati, Ohio, resulting in the choir earning gold medals in all three categories of entrance and the overall championship for the Spiritual category.

In October 2015, Ferdinand made his debut at Carnegie Hall conducting the Aeolians, the Altino Brothers Concert Chorale, and the Beyond Boundaries Symphony Orchestra. Later that month, he directed the Aeolians as they accompanied world-acclaimed soprano Kathleen Battle at the Alys Stephens Performing Arts Center in Birmingham, Alabama, as part of her “Underground Railroad: A Spiritual Journey” Concert Series. In January 2016, he returned to the Alys Stephens Performing Arts Center to direct the Alabama Symphony Orchestra as they accompanied the Aeolians in a collaborated annual Martin Luther King, Jr. tribute.

The summer of 2017 was a highlight in Ferdinand’s career. Having attended the Llangollen International Musical Festival, in Wales, UK, as a doctoral student with the University of Maryland in 2007, he returned as director of the Aeolians of Oakwood University and won the coveted 2017 “Choir of the World Award” along with the event’s first ever “Most Outstanding Director Award.” In 2018, his choir won three gold medals in the 10th World Choir Games held in South Africa. Additionally, they were the overall champions in both the University Choir and Spiritual categories.

In February 2019, the Aeolians performed at the National Conference of the American Choral Directors Association (ACDA). The performance garnered a lot of attention and some even commented, “They broke the ACDA.” The ensemble was also selected to be the feature choir at the National Collegiate Choral Organization conference, which was held at the University of Maryland, College Park.

Ferdinand serves on the board of the National Collegiate Choral Organization (NCCO) and is a former board member of the Alabama American Choral Directors Association (ACDA). He maintains an active schedule as a presenter, adjudicator, and guest conductor in America, Asia, Europe, and the Caribbean. He continues to actively compose and enjoys mentoring up-and coming composers. His greatest passion is watching those who he has mentored as conductors and composers become conductors and composers in their own right. He loves to teach and was named “Teacher of the Year” for the 2017-18 school year by Oakwood University.

## Program Notes

### To Sit and Dream

Rosephanye Powell

Langston Hughes (1902-1967) is regarded as one of the foremost figures of the Harlem Renaissance, penning many notable poems, articles, plays, and short stories over the course of his career. In “To Sit and Dream”, composer Rosephanye Powell sets the words of Hughes’ poem “To You” in a musical style that reflects the jazz age during which the poem was written. Powell writes that she “imagined Hughes, in his apartment, in solitude, reading the paper, overwhelmed by the realities of America’s present state, yet daring to dream of a better day. Almost in a state of trance, he makes his way to the busy streets of New York, reaching out his hand to passersby—those of like mind who will join him in being a catalyst for positive change.”

To sit and dream, to sit and read,  
To sit and learn about the world  
Outside our world of here and now-  
Our problem world  
To dream of vast horizons of the soul  
Of dreams made whole,  
Unfettered free - help me!  
All you who are dreamers, too,  
Help me make our world anew.  
I reach out my hand to you.

### Penny Lane

Paul McCartney  
Arranged by Bob Chilcott

In 1966, The Beatles found themselves on top of the world after the critical and commercial success of their “Revolver” album. Late that year, both Paul McCartney and John Lennon wrote songs focusing on their childhood memories and homes, perhaps thinking wistfully of simpler times prior to Beatlemania. The end product was one of the greatest double-A side singles of all time, featuring Lennon’s “Strawberry Fields Forever” and McCartney’s “Penny Lane”. Bob Chilcott’s a cappella arrangement of the song (recorded by the Kings Singers) retains the upbeat and optimistic nature of the original song.

Penny Lane, there is a barber showing photographs  
Of every head he's had the pleasure to know  
And all the people that come and go  
Stop and say hello

On the corner is a banker with a motorcar  
And little children laugh at him behind his back  
And the banker never wears a mac in the pouring rain  
Very strange

Penny Lane is in my ears and in my eyes  
Wet beneath the blue suburban skies  
I sit and meanwhile back

In Penny Lane, there is a fireman with an hourglass  
And in his pocket is a portrait of the Queen  
He likes to keep his fire engine clean  
It's a clean machine

Behind the shelter in the middle of a roundabout  
A pretty nurse is selling poppies from a tray  
And though she feels as if she's in a play  
She is anyway

Penny Lane, the barber shaves another customer  
We see the banker sitting waiting for a trim  
And then, the fireman rushes in from the pouring rain  
Very strange

## **I Been in the Storm**

African American Spiritual  
Arranged by Brian Tate

The text of this African-American spiritual poignantly describes a long experience of struggle. I was struck by the idea that, rather than ask for an end to the suffering, we might ask simply for “a little time to pray”-time in which we might center ourselves, call on our strength, and move forward with faith. Tate’s descending ostinato conveys weariness and perseverance, while the solo verses portray an idea prevalent in spirituals, the coexistence of sorrow and jubilation.

I been in the storm so long.  
I been in the storm so long, children.  
Been in the storm so long.  
Oh, give me little time to pray.  
Oh, give me little time to pray.



Oh, let me tell my mother how I came along.  
Oh, give me little time to pray.  
With a hung-down head and an achin' heart,  
Oh, give me little time to pray.

Oh, when I get to heaven, I'm gonna sing and shout.  
Oh, give me little time to pray.  
They'll be no one there to turn me out,  
Oh, give me little time to pray.

## **I Will Be With You**

Sarah Quartel

Sarah Quartel is a Canadian composer, conductor, and choral clinician known for her sensitive, lyrical, and accessible work. Quartel's lovely text depicts a deeply enduring, caring relationship in which one person's presence can help another arrive safely home. The spare, mostly homophonic setting highlights the message's simplicity and tenderness.

If there is rain or sunshine,  
If there is joy or sorrow,  
If there are tears or singing,  
Know I will be with you.

If there's love or heartache,  
If there's light or darkness,  
If there are doubts or praises,  
Know I will be with you.

And when we meet again in another time  
I will be a friend through the dark.  
I'll carry you and hold you in my arms,  
Safe from harm as we journey on to the morning.

## **Will the Circle Be Unbroken?**

Charles H. Gabriel  
Arranged by Paul Rardin

This popular Christina hymn was composed in 1907 and since then has become a frequent standard in gospel revivals. I feared herd 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' rings  
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?

## Long Time Trav'ling

American Shape-Note Hymns  
Arranged by Abbie Betinis

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 see 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 would go on to teach 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!

# North Penn High School Chamber Singers

Matthew Klenk, conductor

Jack Bachman	Katie Moseley
Ben Baron	Lizzie Mueller
Nick Bressler	Julian Nguyen
Nathan Cho	Ella Notte
Riddhi Date	Mahi Nuthanapati
Harsh Desai	Ella Oosthuizen
Maimouna Diarra	Michelle Patelmo
Nora Eliff	Cameron Pelletier
Jack Ely	Genesys Perez-Berrios
Freddie Froelich	Grace Romanoski
Frankie Gallagher	Daniel Schuetz
Sam Johnson	Michele Schwartz
Brendan Johnson	Angelina Soedjartanto
Aaron Kershner	Sawyer Steinbauer
Jamie King	Katherine Wang
Jaiman Kondisetty	Rebecca Weiss
Athena Kwan	Liam Wesolowski
Eric Lewis	Sree Yaratha

# Cheltenham High School Select Choir

Jennifer Hutton, conductor

Dejsa Archer	Charli Jones
James Biglan	Anna Turk Karan
Celia Bluestine	Gabriel Kellogg
Lena Cathcart	Jaeden Keyes
Nadia Cohen	Vaughn McCain
Madelyn Conwell	Raina Miller
Myles Daniels	Samuel Nejberger
Ricardo Davis	Ijeoma Ojukwu
Sydney DiFebbo	Melena Walter

# 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](http://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](http://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

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### **Monday, March 28 at 4:00pm**

Student Recital: Medgina Maitre, harp  
Rock Hall Auditorium

### **Monday, March 28 at 5:30pm**

Master's Recital: Caleb Breidenbaugh and Emilyrose Ristine, percussion  
Klein Recital Hall

### **Monday, March 28 at 7:30pm**

Faculty Recital: John Koen, cello  
Rock Hall Auditorium

### **Tuesday, March 29 at 5:30pm**

Final Doctoral Recital: Stephen Rudman, bassoon  
Rock Hall Auditorium

### **Tuesday, March 29 at 7:30pm**

First Doctoral Recital: Antonello Di Matteo, clarinet  
Rock Hall Auditorium

### **Tuesday, March 29 at 7:30pm**

World Music Lecture-Performance: Alash, Tuvan throat singing  
Temple Performing Arts Center

### **Wednesday, March 30 at 5:30pm**

Master's Recital: Dakota Kievman, violin  
Rock Hall Auditorium

### **Wednesday, March 30 at 7:30pm**

Senior Recital: Conway McGrath, soprano  
Rock Hall Auditorium

### **Wednesday, March 30 at 7:30pm**

Master's Recital: Max Cudworth, jazz saxophone  
Klein Recital Hall

### **Wednesday, March 30 at 7:30pm**

Temple Composers Orchestra  
Temple Performing Arts Center

### **Thursday, March 31 at 4:00pm**

Student Recital: Trish Stull, flute  
Rock Hall Auditorium

## Temple University 2021-2022 Season Upcoming Events

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### **Thursday, March 31 at 4:30pm**

Rite of Swing Jazz Café: Mogi Taylor Sheinman  
Temple Performing Arts Center Lobby

### **Thursday, March 31 at 5:30pm**

Senior Recital: Kasey MacAdams, horn  
Rock Hall Auditorium

### **Thursday, March 31 at 6:00pm**

Senior Recital: Ben Reinwart, jazz guitar  
Klein Recital Hall

### **Thursday, March 31 at 7:30pm**

Senior Recital: Jonathan Haikes, double bass  
Rock Hall Auditorium

### **Friday, April 1 at 4:00pm**

Chamber Music Recital  
Yuan Tian, violin; Zi Wang, violin; Yoni Levyatov, piano  
Mandolin Quintet  
Xixi Shen, piano & Irina Rostomashvili, violin  
Rock Hall Auditorium

### **Friday, April 1 at 5:30pm**

Studio Recital: Students of Anna Meyer  
Rock Hall Auditorium

### **Friday, April 1 at 5:30pm**

Senior Recital: Hannah Fulwider, jazz voice  
Klein Recital Hall

### **Friday, April 1 at 7:30pm**

Master's Recital: Sung Woong Bae, jazz drums  
Klein Recital Hall

### **Friday, April 1 at 7:30pm**

Senior Recital: Noah Gordon, trumpet  
Rock Hall Auditorium

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