

Temple University Symphony Orchestra

José Luis Domínguez, conductor

Hannah Han, piano

Irina Rostomashvili, violin

Emiko Edwards, piano

Katherine Ventura, harp

Thursday, April 21 • 7:30 PM
Temple Performing Arts Center
1837 North Broad Street
Philadelphia, PA 19122

Program

Concerto No. 1 in

Pyotr Ilyich Tchaikovsky (1840-1893)

B-flat minor, Op. 23

I. Allegro non troppo e molto maestoso

Hannah Han, piano

Concerto No. 1 in A minor,

Dimitri Shostakovich (1906-1975)

Op. 77/99

I. Nocturne: Moderato

2. Scherzo: Allegro

Irina Rostomashvili, violin

| Intermission |

Piano Concerto (Homage to Beethoven)

Joan Tower (b. 1938)

Emiko Edwards, piano

Harp Concerto, Op. 25

Alberto Ginastera (1916-1983)

I. Allegro Guisto

2. Molto moderato

3. Liberamente capriccioso; Vivace

Katherine Ventura, harp

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

Please turn off all cell phones and pagers.

Three hundred sixty-ninth performance of the 2021-2022 season.

Temple University Symphony Orchestra

José Luis Domínguez, conductor

VIOLIN I

Shirley Yao,
Concertmaster
Alexandr Kislitsyn,
Associate
Concertmaster
Sendi Vartanovi,
Assistant
Concertmaster
Zhanara Makhmutova
Congling Chen
Samuel
Allen-Chapkovski
Carly Sienko

VIOLIN II

Eunice China,
Principal
Ryujin Jensen,
Associate Principal
Alysha Delgado,
Assistant Principal
Rachel Wilder
Linda Askenazi
Mochon
Alison Edwards
Nicholas Sontag

VIOLA

Adam Brotnitsky,
Principal
Jasmine Harris,
Associate Principal
Meghan Holman,
Assistant Principal
Shannon Merlino

CELLO

Harris Banks,
Principal
Lily Eckman,
Associate Principal
Samuel Divirgilio,
Assistant Principal
Brannon Rovins

DOUBLE BASS

Chloe Kranz
Gevon Goddard
Jonathan Haikes,
Principal
Ashleigh Budlong,
Associate Principal
Jia Binder,
Assistant Principal
Shrish Jawadiwar
Robert Kesselman*

FLUTE

Bianca Morris 2
Ashley Oros 3, 4
Anabel Torres 1

PICCOLO

Ashley Oros 2
Anabel Torres 3
Bianca Morris 4

OBOE

Geoffrey Deemer 1,
2, 3, 4
Grace Hicks

ENGLISH HORN

Sarah Walsh

CLARINET

Wendy Bickford 2, 3
Anthony Bithell
Kenton Venskus 1, 4

BASS CLARINET

Kenton Venskus

BASSOON

Rick Barrantes 2, 3
Adam Kraynak
Tracy Nguyen 1, 4

CONTRABASSOON

Adam Kraynak

HORN

Jonathan Bywater 2
Isaac Duquette 3
Erika Hollister 1
Olivia Martinez 4

TRUMPET

Anthony Casella 4
Trey Serrano
Justin Vargas 1, 3

TROMBONE

Riley Matties 1
Laura Orzechoski
Andrew Sedlascik

BASS TROMBONE

Samuel Johnson

TUBA

Christopher Liounis

HARP

Medgina Maitre

CELESTE

Maria Dell'Orefice

TIMPANI/ PERCUSSION

Alvin Macasero
Elijah Nice
Emilyrose Ristine
Adam Rudisill
Zack Strickland

Principal designations

1 Tchaikovsky
2 Shostakovich
3 Tower
4 Ginastera
* Faculty

Program Notes

**Piano Concerto No. 1 in
B-flat minor, Op. 23, Mvt. 1**

Peter Ilyich Tchaikovsky
(Born May 7, 1840, in Votkinsk;
died November 6, 1893, in St. Petersburg)

Tchaikovsky's *Piano Concerto No. 1* is one of the great works of Russian Romanticism, distinguished for its melodiousness, colorful instrumentation, and brilliant writing. Tchaikovsky's music is among the most popular in the repertory today, which makes it difficult to imagine the composer as a young man, generally unknown and trying to make a living. In 1874, he was teaching at the Moscow Conservatory and writing music criticism for a local journal earning a very modest income. Tchaikovsky's real desire was to write music; he was frustrated that he did not have enough time to devote to it to produce a sizable body of work. At the year's end, he began a piano concerto with the hope of having a success great enough to allow him to leave his post at the Conservatory.

Nicholas Rubinstein, the Director of the Conservatory, had become young Tchaikovsky's mentor when the composer began teaching there. Tchaikovsky was usually eager for Rubinstein's advice on his works-in-progress, but when Tchaikovsky played him his *Piano Concerto No. 1*, Rubinstein was surprisingly negative and presented his opinion in harsh terms. Rubenstein's reaction has become legendary, as a result of Tchaikovsky's willingness to share information about it. Three years later after Rubenstein's comments, Tchaikovsky could still narrate them vividly in a letter to a friend, (here abridged):

A torrent then poured from his mouth, gentle at first, then bursting out with the force of a thundering Jupiter. My Concerto was worthless, unplayable; the passagework fragmented and clumsy beyond salvation; the music trivial and vulgar; stolen, in places, from others. Perhaps one or two pages were salvageable; the rest was to be thrown away or completely rewritten. An impartial witness would have concluded that I was an untalented idiot, a hack who had submitted his rubbish to a

great man. "I shall not change a single note," I answered. "I shall publish it just as it is," and I did.

The bold complexity of the concerto initially shocked Rubinstein, but he eventually admitted his error and even began to play the work as part of his repertory. Before that, with determination and resilience, Tchaikovsky sent his new concerto to the brilliant German pianist and conductor, Hans von Bülow, who gave the world premiere in Boston on October 25, 1875 and became the work's dedicatee. "Think what appetite for music the Americans have," Tchaikovsky wrote to Rimsky-Korsakov. "After each performance, Bülow had to repeat the entire finale. That could never happen here." When Tchaikovsky went to New York in 1891 for the opening of Carnegie Hall, he conducted a performance of the concerto at one of the gala inaugural concerts.

This concerto is now so familiar that listeners often overlook its several interesting features. The first of these is the broadly paced stunning opening section, Allegro non troppo e molto maestoso, which is not just an introductory flourish. The movement itself is a protracted and brilliant discussion between piano and orchestra. Each theme becomes so thoroughly developed that Tchaikovsky never recapitulates it. The composer adapted the principal theme of the Allegro con spirito section of the first movement from a beggar's street song. In 1879, he wrote to his benefactress Mme. von Meck, "It is curious that in Little Russia every blind beggar sings exactly the same tune with the same refrain. I have used part of it in my *Piano Concerto*."

The score calls for an orchestra of two flutes, two oboes, two clarinets, two bassoons, four horns, trumpets, three trombones, timpani, and strings.

**Concerto No. 1 in A minor,
Op. 77/99, Mvts. 1 & 2**

Dmitri Shostakovich

(Born September 5, 1906, in St. Petersburg;
died August 8, 1975, in Moscow)

Shostakovich's family was originally Polish but settled in Russia after his grandfather's exile in Siberia. As a boy, Shostakovich had his first piano lessons from his mother and at the age of thirteen entered the Petrograd Conservatory. In 1925, at nineteen, he completed his *Symphony No. 1* as a Conservatory graduation piece.

When Shostakovich was young, the rulers of the Soviet Union felt that their new kind of society should support varied and novel kinds of art, and Russian composers, poets, novelists and painters formed a true avant-garde. Before long, however, the political climate changed and ideas about the arts changed too. In the late 1920's and early 1930's, Shostakovich's next symphonies and his two operas fell under Communist attack: aesthetic theoreticians faulted them for bourgeois decadence and ideological formalism, and consequently, they were withdrawn from circulation. When Shostakovich wrote his *Symphony No. 5* in 1937, which he humbly described as "a composer's reply to just criticism," he was allowed to re-enter the mainstream of Russian musical life.

Although he wrote fifteen symphonies and fifteen string quartets, he wrote many fewer concerti, only two for piano, two for violin, and two for cello. Shostakovich composed the *Violin Concerto No. 1* in 1948 for the Russian violinist David Oistrakh. At just that time, Shostakovich's work was coming under political attack again in a period of severe censorship and purge. The critic Boris Schwarz later remarked that the only way Shostakovich had been able to survive as a composer was by using "two musical idioms: one more simplified and accessible to comply with [Soviet] guidelines ...the other more complex and abstract to satisfy his own artistic standards." The music of this concerto belongs to the second grouping, and thus Shostakovich did not release it until after Stalin's death: it languished for seven years until it could be performed. Oistrakh and the Leningrad Philharmonic Orchestra, under the direction of Eugene

Mravinsky, gave the first performance on October 29, 1955. The composer gave the concerto two opus numbers, one to indicate when the composition had been completed, the other for when it was first performed. Although the Soviet government was still not happy with his work when he published it, they did not interfere with performances of the concerto; Oistrakh's enthusiasm for the concerto very much helped to keep it alive.

The concerto is structured in four movements (usually concerti have three movements), with unique instrumentation in which the brasses, trumpets and trombones are not included. The feeling of the concerto, too, is unique, with a mixture of personal expression fused with elements of the public display, remnants of the "official optimism" still demanded of the composer as late as the early 1950s.

Shostakovich deemed his work remarkable for "the surprising seriousness and depth of its artistic content, its absolute symphonic thinking" that required "exceedingly interesting problems for the performer, who plays, as it were, a pithy 'Shakespearian' role, which demands complete emotional and intellectual involvement, and gives ample opportunities not only to demonstrate virtuosity but also to reveal deepest feelings, thoughts and moods." When, in 1964, he was able to speak publicly about his music and his feelings about it, he remarked that music is "capable of expressing overwhelming, somber drama and euphoria, sorrow and ecstasy, burning wrath and chilling fury, melancholy and rousing merriment - and not only all these emotions but also their subtlest nuances and the transitions in between - which words, painting or sculpture cannot express... [Music] creates a spiritual image of man, teaches him to feel, and expands and liberates his soul... Real music is always revolutionary, it unites people, agitates them and urges them forward... Real music can express only great humane emotions, only progressive, human ideas."

Shostakovich named the first movement, "Nocturne." It has a long, dark, almost uninterrupted melody, Adagio, for the soloist. The movement consists of that flowing melody in constantly changing rhythmic meters in the violin played against the bassoon's

counterpoint. It is introspective and foreboding. Oistrakh commented that it was “not all melancholy hopelessness, but ...a suppression of feelings, of tragedy in the best sense of purification.” Shostakovich derived its main theme from a musical motto that is based on the German designations of some of the letters in his name, D-S-C-H. Using the German musical letters DSCH, which in our musical notation would be D/E-flat/C/B-natural, Shostakovich created a monogram. He used this same conceit in many of his late works.

The second movement is an intricately worked Scherzo, Allegro non troppo, in shifting meters, in which the violin has a playful musical combat with the orchestra’s wind instruments. In it, there are diabolic and sarcastic features, but they yield to the insistent energy of the music: a scampering flute melody is doubled four octaves lower by the bass clarinet, while the soloist has a rigid, rhythmic counter-theme. Later in the movement, a peasant dance is heard as well as a brief statement of Shostakovich’s personal thematic DSCH motto.

The score calls for an orchestra of piccolo and two flutes, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, tuba, timpani, tam-tam, tambourine, xylophone, celesta, harp, and strings.

Piano Concerto

Joan Tower

(Born September 6, 1938, in New Rochelle, New York)

The New Yorker magazine has called Tower “one of the most successful woman composers of all time.” She is a Grammy-winning contemporary American composer, concert pianist, and conductor. Her bold and energetic works have been performed internationally.

Tower spent much of her youth in South America, returning to the United States to study at Bennington College and Columbia University, where she earned a doctorate in composition. Her

contemporaries and mentors were Mario Davidovsky, Charles Wuorinen, and Milton Babbitt. A member of the American Academy of Arts and Letters, she was the first woman to receive the Grawemeyer Award in Composition in 1990 and was inducted into the Academy of Arts and Sciences at Harvard in the fall of 2004. Tower was the first composer to be chosen for the “Made in America” commissioning consortium program of the American Symphony Orchestra League and Meet the Composer. On October 2, 2005, the Glens Falls (NY) Symphony Orchestra gave the world premiere of *Made in America*; subsequently, orchestras across the nation performed it during the 2005-06 season. This project was the only one of its kind to involve small budget orchestras as commissioning agents of a new work by a major composer. Plymouth Philharmonic and the Vermont Symphony Orchestra shared the New England premiere.

Tower has frequently been composer-in-residence at numerous universities. In 2004-5, she was in residency at Vanderbilt University and Eastman School of Music and also had residencies at the Bloch, Deer Valley, Aspen, and Menlo Park festivals. Tower recently has added “conductor” to her list of accomplishments with engagements at the American Symphony, the Hudson Valley Philharmonic, the Scotia Festival Orchestra, the Anchorage Symphony, and Kalisto Chamber Orchestra.

Tower’s bold and energetic music, with its striking imagery and novel structural forms, has won large, enthusiastic audiences. From 1969-1984, she was pianist and founding member of the Naumburg Award-winning Da Capo Chamber Players, which commissioned and premiered many of her works. Her first orchestral work, *Sequoia*, quickly entered the repertoire, with performances by orchestras including St. Louis, New York, San Francisco, Minnesota, Tokyo, Toronto, the National Symphony, and London Philharmonia. A choreographed version by The Royal Winnipeg Ballet toured throughout Canada, Europe, and Russia. More than 400 different

ensembles have performed her tremendously popular five *Fanfares for the Uncommon Woman*.

Since 1972, Tower has taught at Bard College, where she is Asher Edelman Professor of Music. She continues as composer-in-residence with the Orchestra of St. Luke's, a title she also held for eight years at the Yale/Norfolk Chamber Music Festival.

A gifted pianist herself, Tower composed her *Piano Concerto: Homage to Beethoven* in 1985, infusing it with references to three of her favorite Beethoven sonatas: the *Tempest*, the *Waldstein*, and Op. III.

The following notes were written by the composer:

This work was commissioned by Hudson Valley Philharmonic Music Director Imre Pallo under a National Endowment for the Arts consortium commissioning grant involving the Hudson Valley Philharmonic, the St. Paul Chamber Orchestra and Philharmonia Virtuosi. For many years, my work has been greatly inspired by the music of Ludwig van Beethoven, and it is for that reason that the Piano Concerto is subtitled "Homage to Beethoven" and dedicated to his memory. Three sonatas of Beethoven were particularly influential to me, and are reflected in the Piano Concerto. The concerto is a one movement work divided into three sections. In each section there is either an idea or melodic quote inspired by these three sonatas: The first section is an idea inspired by The Tempest, Op. 31. For myself, what impressed me about the first movement of The Tempest sonata is its unusual (even for Beethoven) alternating slow and fast pacing. In my piece, I alternate between slow and fast paces, although not as abruptly as Beethoven does. In the piano cadenza of the second section is a quote from Op. III, the last piano sonata Beethoven ever wrote. In the piano cadenza of the third section there is a theme taken from the third movement of Op. 53, Waldstein, which is developed and provides the climax of the last section of the concerto right before the final coda.

The Piano Concerto encompasses the use of two flutes doubling on one piccolo, two clarinets doubling on one bass clarinet, one bassoon, two horns, one trumpet, one trombone, percussion, strings and solo piano.

I would like to extend my warmest thanks and appreciation to Jacquelyn Helin for the dedication and good spirit with which she approached this work.

Concerto for Harp and Orchestra, Op. 25

Alberto Ginastera

(Born April 11, 1916, in Buenos Aires;

died June 25, 1983, in Geneva)

Argentina's leading 20th century composer, Alberto Ginastera received his musical education from the National Conservatory of Music in Buenos Aires, where he later became professor of composition. Following a number of trips to the United States, the first of which was on a Guggenheim Fellowship in 1946, Ginastera received many commissions from Americans. His best known works are the operas *Don Rodrigo*, *Bomarzo*, and *Beatriz Cenci*, two piano concertos, and the ballets *Panambi* and *Estancia*.

In 1956, Edna Phillips, then first harpist of the Philadelphia Orchestra, and her husband, Samuel R. Rosenbaum, commissioned a *Concerto for Harp and Orchestra* from Ginastera to be performed for the first time at the Inter-American Music Festival in Washington in 1958. Political events in Argentina plus work on several other compositions prevented Ginastera from completing the concerto on time. Finally the great Spanish harpist Nicanor Zabaleta saw the sketches and urged the composer to complete the concerto. By this point, Ms. Phillips had retired from the concert stage and willingly gave the rights for the first-performance to Zabaleta, who performed the world première of the concerto with the Philadelphia Orchestra conducted by Eugene Ormandy on February 18, 1965.

Ginastera re-imagined completely what a harp concerto might be in this frequently performed work. Although he completed the work when he was already inclined toward serial music, for the concerto, he returns to the powerful rhythmic style of his early works, with pulsing energy and lots of color. His music for the harp is aggressive and athletic. The orchestra includes a large percussion section that reinforces the character of the work.

In the first movement, asymmetric rhythms and the harp's energetic but graceful dancing establish the character. After a pause, the harp alone articulates a haunting melodic line. When the orchestra joins in, its energy alternates with more introspection sounds before the movement's end.

The central movement begins with the lower strings before the soloist joins in. The serious mood is unsettled, even in the central section, in which the harp sounds above the strings. A return of the opening material leads to an extended harp cadenza, which creates a bridge to the body of the finale. In this final movement, the athletic sounds of the opening movement return, with energetic dancing accentuated by percussive sound. Here, Ginastera supplies plenty of virtuosic writing for the soloist.

For the first performance, Ginastera wrote:

When, in 1956, I accepted from my friend Samuel Rosenbaum a commission to write a harp concerto for Edna Phillips, I could hardly have dreamed that it was going to be the most difficult work I have ever written, and that it would take several years to see the light. The first sketches for the work are dated 1956; the last measures of the completed score were written in the last weeks of 1964.

The harp, because of its own intrinsic characteristics, poses for a modern composer many problems that are very difficult to solve. The special features of harp technique -- so simple and at the same

time so complicated -- make writing for the harp a harder task than writing for piano, violin or clarinet. My creative work was therefore slow and painful, since I wished to produce, as I did with my Piano and Violin Concertos, a virtuoso concerto, with all the virtuoso display, for the soloist and for the orchestra, that real concertos must have.

My Harp Concerto is divided into three movements: The first one, marked Allegro giusto, is built in a kind of sonata form, concentrating more elements at the end of the re-exposition and coda. The second movement, Molto moderato, is a juxtaposed form in four sections, A-B-C-A. The last movement, Liberamente capriccioso: vivace, has a form equivalent to that of an Introduction and Rondo. The Introduction is a long cadenza for harp alone. The Rondo, in which one can recognize some rhythmic elements of Argentine music, is the last part of the movement.

The orchestra consists of the traditional instruments in pairs, except for trombones, and a reduced body of strings. A percussion section of 28 different instruments has been used to underline the strong rhythmic pulsation of the work."

—Notes by Susan Halpern

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 Artists

HANNAH HAN is a Canadian pianist who has previously made guest appearances with the Vancouver Symphony Orchestra at the Orpheum Theatre and with the Vancouver Metropolitan Orchestra at the Michael J. Fox Theatre.

She studied with Edward J. Parker and later continued her studies under the tutelage of Dr. Sara Davis Buechner. Hannah has also participated in masterclasses with Stephen Hough, Louis Lortie, Dina Yoffe and was selected to participate in the Beethoven masterclasses at the Wilhelm Kempff Academy under Bernd Goetzke.

Hannah won First Place in the 2017 Vancouver Women's Music Society Scholarship Competition Senior Piano Division and was named the recipient of the Ann Warrender Scholarship.

She is currently a student in the Master of Music in Piano Performance degree program at Temple University, where she studies with Dr. Sara Davis Buechner.

IRINA ROSTOMASHVILI was born and raised in Tbilisi, Georgia -- the capital city of the great music, art, and architecture traditions. She was accepted to Tbilisi's Zakaria Paliashvili Central Music School for Gifted Children in 2006, and remained one of the most successful students in the string department. As a student, she participated in multiple music festivals and competitions. Among others, in 2015 at the Future Stars festival, she was awarded the Diploma for the Best Performance; in 2016 she participated in the Rondo-Klasika festival, and in 2017 won the 1st Prize of the 7th National Music Competition of Georgia.

During her Zakaria Paliashvili Music School years, Irina performed multiple times with the Tbilisi Opera and Ballet Theatre Orchestra, Georgian Philharmonic Orchestra, and Tbilisi Symphony Orchestra as a soloist. A big part of her educational experience and inspiration that affected her musicality was a requirement to perform solo and chamber music recital programs every year. In this music school, she also had a tremendous opportunity to perform in masterclasses of such brilliant violinists as Konstantine Vardeli (Georgia), Jacob Gilman (Germany), Kristina Busch (Germany), Natalia Gabunia (Georgia/Netherlands), Tamas Batiashvili (Georgia/Germany), Nana Jashvili (Georgia/Germany), Ksenya Dubrovskaya (Russia/Germany), Daniel Austrich (Russia/Germany), Paul Cortese (Spain), Mari Temoere-Bezrodny (Finland), George Babuadze (Georgia/Japan), Ricardo Odriozola (Spain-Norway). In addition, she worked in the Telavi International Music Festival violin section in 2017-2018.

In 2018, Irina was accepted into the Tbilisi State Conservatoire for Bachelor Music Performance, and by early 2019 had already started her professional career as the Associate Concertmaster in the Tbilisi Youth Orchestra. She was selected as a concertmaster of the Tbilisi state conservatory's student orchestra during my freshman year.

In 2019, she participated in the International Summer Academy in Castelnuovo Di Garfagnana, Italy, where she won 1st Prize in the International String Competition in the Senior division. There, she

mastered her music performance skills with professor Jacob Gilman (Germany). It was one of the most memorable and useful experiences of her life that led her to develop further as an instrumentalist and musician.

In 2019, she was accepted to the Artist Diploma Program in Dr. Eduard Schmieder's studio in the Boyer College of Music and Dance at Temple University. In December of 2019, she made her solo debut in New York, Opera America Center at the winners Gala concert.

In 2021, she was selected by the instrumental department to be the recipient of The Helen Kwalwasser Prize. During the summer, she was invited to perform solo and chamber concerts in San Diego and Los Angeles at the iPalpiti festival.

For the 2021 fall semester, Irina received the Garrigues Foundation scholarship. In December of 2021, she was chosen as the winner of the Temple University concerto competition from the string department.

In 2022 January, she was named as a prize winner of the “Nouvelles étoiles” international competition, chamber division. She participated in the Curtis Institute internship and worked in the Curtis Symphony Orchestra. In addition to that, she is a violinist in the Philadelphia String Quartet and an invited substitute violin in the Chamber orchestra of Philadelphia.

In March of 2022, she made her solo debut with Ambler Symphony and performed the Matchavariani violin concerto.

Described as “dazzling” and “scintillating” (Classical Source), pianist **EMIKO EDWARDS** has received awards and accolades for her performances throughout the United States and abroad. At age ten, she made her piano concerto debut with the New Sussex Symphony,

and by age eleven took top prize at the 18th International Young Artist Competition, Washington, D.C.

As a soloist, Ms. Edwards has been featured in performances at Weill Recital Hall (Carnegie Hall), Merkin Concert Hall, Alice Tully Hall, the Tenri Cultural Institute, Milton Court Concert Hall, and the Yamaha Salon, as well as Paul Hall (The Juilliard School). Past highlights include a recital for the Barbican Center's Sound Unbound Weekend, Rhapsody in Blue with the Guildhall Brass Ensemble, Brahms D minor with the Cambridge Graduate Orchestra, the Emperor Piano Concerto with the Bravura Philharmonic, and the American premier of an original composition by Karen Lefrak, as a featured performer in the Youth America Grand Prix Gala (David H. Koch Theater). Additional engagements with orchestra include those with the Manalapan Battleground and Westfield Symphonies. A champion of modern music, Ms. Edwards holds a number of BBC credits to her name. Her performances of Gorecki's Piano Sonata and Four Preludes as well as Richard Rodney Bennett's Noctuary: Variations on a Theme by Scott Joplin were received by critics to high acclaim, and have all been recorded and broadcast on BBC Radio 3.

In addition to airtime in the UK, footage of Ms. Edwards' performances and interviews have been broadcast on television and radio throughout the United States. Ms. Edwards is featured in the documentaries, *On a Personal Note* and *"Piano Forte": The Julia Crane International Piano Competition*, both which have aired nationally. She has won numerous awards at both the national and international level, taking prizes at the France Music Competition, Bachauer Scholarship Competition, Princeton Festival Piano Competition, Cape Vincent International Piano Competition, Julia Crane International Piano Competition, 5 Towns Music & Art Foundation Competition, The New York Piano Competition presented by the Stecher and Horowitz Foundation, and the Eastern Division Regional Competition of the Music Teachers National Association.

Ms. Edwards' international performing career has taken her across Spain, Japan, the United Kingdom, and Canada. Ms. Edwards has been a participant in the Gijon International Piano Festival, an artist in residence and scholarship recipient of the Banff Summer Music Festival, and scholarship recipient of the Orford Arts Festival. Ms. Edwards returns regularly to the UK to work with Nelly Ben-Or on full scholarship, courtesy of the Nelly Ben-Or Trust (est. Sir Colin Davies), to study the in depth relationship between piano playing and the Alexander Technique. Ms. Edwards has also benefited from several master classes with renowned pedagogues such as Steven Kovacevich, Marc Durand, Robert McDonald, Andre Michel Schub, Joseph Kalichstein, Jerome Lowenthal, Robert Levin, John Perry, and Jacques Rouvier.

An avid advocate for outreach and community, Ms. Edwards was the artistic director for The Five Boroughs Performing Arts Series from 2011-2012, a concert series dedicated to spreading dance, music, and drama throughout New York City. In partnership with the Boys Club of New York, she organized and executed concerts in the Bronx, Queens, and Lower Manhattan. As an educator, Ms. Edwards has taught and mentored students at both Temple University and The Juilliard School, and currently teaches piano performance and chamber music at Saint Joseph's University. She is also on the faculty of Luzerne Music Center where she is the head of the piano department. Previous summer posts include those at Bravura Summer Music, Encore/Coda, and Juilliard Drama Intensive (Snow College, Utah).

Ms. Edwards will be concluding her doctoral studies at Temple University this May. Throughout her time at Temple, she has had the pleasure of studying piano performance with Dr. Sara Davis Buechner and chamber music with Lambert Orkis. Ms. Edwards completed her artist diploma and master's degree studies at the Guildhall School of Music and Drama under the tutelage of Ronan O'Hora and was awarded her bachelor's degree by The Juilliard School where she studied with Julian Martin.

An experienced orchestral musician, harpist **KATHERINE VENTURA** has performed as guest principal harp with the Chicago, Pittsburgh, Houston, and St. Louis Symphony Orchestras, the Philharmonia Orchestra (London), and the Rochester Philharmonic. She has performed with the Chicago Lyric Opera, Boston Pops, and the Baltimore, Charlotte, Virginia, and Columbus Symphony Orchestras.

Katherine has been Principal Harp of the Verbier Festival and Verbier Chamber Orchestras (Switzerland) for three summers, and has also performed at the Spoleto Music Festival (SC), the Pacific Music Festival (Japan), the Aspen Music Festival (CO), and the National Repertory Orchestra (CO). She has performed as soloist with the National Repertory Orchestra, Carnegie Mellon and Roosevelt University Orchestras as concerto competition winner, and the Lake Forest Symphony.

Katherine is currently pursuing her Doctorate in Musical Arts at Temple University as a student of Elizabeth Hainen and holds degrees from the Chicago College of Performing Arts and Carnegie Mellon University. Former faculty at The People's Music School of Chicago and at the Music Institute of Chicago, she is currently a Teaching Artist for the Lyra Society in Philadelphia. Most recently, Katherine was a finalist at the 10th International Harp Contest in Italy. This summer she is excited to perform with the Sun Valley Music Festival in Idaho and as Principal Harp with the Britt Festival Orchestra in Oregon.

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, April 22 at 12:00pm

Temple University Symphonic Band

Matthew Brunner, conductor

Temple Performing Arts Center

Friday, April 22 at 1:00pm

Music Studies Colloquium: Dr. Marianna Ritchey

The Music Studies department is pleased to welcome Dr. Marianna Ritchey, whose talk is titled "We Share A Passion for Drama: The Abstraction of Value in Contemporary Art and Business Discourse" Presser 142

Friday, April 22 at 1:00pm

Chamber Music Recital

Matthew Culbertson, piano; Sarah Eom, clarinet; Max Culp, cello

Bolun Zhang, piano & Samuel Allan-Chapkovski, violin

Alyssa Gerold, guitar & Congling Chen, violin

Rock Hall Auditorium

Friday, April 22 at 5:30pm

Senior Recital: Allison Maney, soprano

Rock Hall Auditorium

Friday, April 22 at 5:30pm

Senior Recital: Matthew Green, jazz bass

Klein Recital Hall

Friday, April 22 at 7:00pm

Temple University Wind Symphony - "Reckonings"

Patricia Cornett, conductor

Temple Performing Arts Center

Temple University 2021-2022 Season

Upcoming Events

Friday, April 22 at 7:00pm

ENDINGS Dance Showcase

Works by Repertory classes and the Graduate Studio Research Class.

This event is free and open to the public.

Conwell Dance Theater & YouTube

Friday, April 22 at 7:30pm

Senior Recital: Sendi Vartanovi, violin

Rock Hall Auditorium

Friday, April 22 at 7:30pm

Senior Recital: Sydney Panikkar, jazz voice

Klein Recital Hall

Saturday, April 23 at 2:30pm

Senior Recital: Jared Kirkpatrick, jazz vibraphone

Klein Recital Hall

Saturday, April 23 at 2:30pm

CGYM Master Class Series: Yoheved Kaplinsky, piano dept.

chairperson of The Juilliard School, artistic director of Juilliard

Pre-College division

Music Prep YouTube channel

Saturday, April 23 at 3:00pm

Master's Recital: William Nederlander, baritone

Rock Hall Auditorium

Saturday, April 23 at 5:30pm

First Doctoral Recital: Wendy Bickford, clarinet

Rock Hall Auditorium

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.