

CENTER FOR THE PERFORMING AND CINEMATIC ARTS

Boyer College of Music and Dance

Temple University Symphony Orchestra

José Luis Domínguez, conductor

Michael Fahrner, euphonium

Thursday, September 25, 2025 at 7:30 PM

Temple Performing Arts Center

1837 North Broad Street

Philadelphia, PA 19122

Program

El Salón México

Aaron Copland (1900-1990)

Euphonium Concerto

Edward Gregson (b. 1945)

- I. *Dialogues*
- II. *Song Without Words*
- III. *A Celtic Bacchanal*

Michael Fahrner, euphonium

Intermission

Pictures at an Exhibition

Modest Mussorgsky (1839-1881)

Promenade

orch. Maurice Ravel (1875-1937)

- I. *Gnomus*
- II. *Il Vecchio castello*

Promenade

- III. *Tuileries*
- IV. *Bydlo*

Promenade

- V. *Ballet des poussins dans leurs coques*
- VI. *Samuel Goldenberg und Schmuyle*

- VII. *Limoges – Le Marché*

- VIII. *Catacombae: Sepulcrum Romanum; com mortuis in lingua mortua*

- IX. *La Cabane sur des pattes de poule (Baba-Yaga)*

- X. *La grande porte de Kiev*

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

Please turn off all electronic devices.

Eleventh performance of the 2025-2026 season.

Temple University Symphony Orchestra

José Luis Domínguez, conductor

VIOLIN I

Yuan Tian,
Concertmaster
Ruslan Dashdamirov,
Associate Concertmaster
Veronika Sveshnikova,
Assistant Concertmaster
Irina Rostomashvili,
Assistant Concertmaster
Suhan Liang
Hojin Joung
Sofiya Solomyanskaya
Seo Young Hong
Rashaan Bryant
Margaret Dziekonski
Nina Zubaidi

VIOLIN II

Olga Zaiats,
Principal
Giorgi Vartanovi,
Associate Principal
Hannah Emtage,
Assistant Principal
Zachary Biava
Angela Valdeviezo
Oskar Filippo
Penelope Austin
Sara Monteiro
Phil Watts

VIOLA

Kathleen Stevens,
Principal
Nolan Prochnau,
Associate Principal
Arina Komarova,
Assistant Principal
Aria Anderson
Sam Dionisio
Jaylon Hayes-Keller
Madalyn Sadler
Nora Lowther
AJ Stacy
Jeremy Jefferson
Michael Pogudin

CELLO

Alfonso Gutierrez,
Principal
Jace Cocola, Associate
Principal
Nathan Lavender,
Assistant Principal
Mauricio Gonzalez
Alison Park
Richard Ridpath
Yohanna Heyer
Sophia Vellotti
Anwar Williams
Lily Perrotta
Demi Gao

DOUBLE BASS

Penn Hoffert, Principal
Darian Byron, Associate
Principal
Leia Bruno, Assistant
Principal
Alex Braddock
Hope Betts
Omar Martinez

FLUTE

Steven Guard
Jacob Hawkins
Samantha Humen -
Caterina Manfrin +
Anee Reiser
Sabrina Stemetzki *

PICCOLO

Steven Guard -
Samantha Humen
Caterina Manfrin *
Sabrina Stemetzki +

OBOE

Gav Durham
Sean Garrone ~+*
Oliver Talduker

ENGLISH HORN

Gav Durham *
Oliver Talduker -

CLARINET

Chloe Bidegary
Sara Bock *
Sarah Connors
Tian Qin ~+

E-FLAT CLARINET

Sara Bock

BASS CLARINET

Sarah Connors

BASSOON

Noah Hall ~+*
Rick Barrantes Agüero

CONTRABASSOON

Maria Buonviri

SAXOPHONE

Aaron Kershner

HORN

William Czartoryski
Grace Doerr *
Adam Dougherty
Dana Reckard -
Nicholas Welicky +

TRUMPET

Jacob Flaschen *
Noah Gordon +
Antoine Jackson -
Kokayi Jones

TROMBONE

Micah Bautista
Dalton Hooper *
Joshua Green
Javid Labenski ~+
Carynn O'Banion
Sen Liang

TUBA

Joshua Berendt -
Michael Loughran *

HARP

Zora Dickson *
Tina Zhang

PIANO/CELESTE

Sarah Lee

PERCUSSION/TIMPANI

Tristan Bouyer
Livi Keenan
Jaewon Lee
Rei Lim
Cameron Schreiber
Jacob Treat

- Principal, Copland

+ Principal, Gregson

* Principal, Mussorgsky

About the Soloist

MICHAEL FAHRNER (he/him) is a passionate euphonium artist and dedicated pedagogue based in Philadelphia, PA. Michael serves as Adjunct Professor of Euphonium at Rowan University and maintains a private studio around Philadelphia. Michael has also served as Assistant Director of the Atlantic Youth Brass Band and brass faculty of Settlement Music School's Music Education Pathways program.

As a performer Michael is an active soloist giving recitals and solo performances with large ensembles. Previously, Michael was a member of the Atlantic Brass Band, a North American Brass Band Association Championship Ensemble as second euphonium and a featured soloist. Additionally, Michael performed with The Philadelphia Wind Symphony and the Novi Duo, a flute and euphonium duo. Michael has competed internationally at the South East Tuba Euphonium Conference and at the Lieksa Brass Week in Lieksa, Finland.

An avid chamber musician, Michael performs with the LP Quartet, a tuba euphonium quartet focused on new works and educational outreach. The New England LP Quartet is regularly invited to perform at conferences such as the 2025 International Women's Brass Conference, where they premiered Erin's Busch's *I wandered lonely as a cloud* and Kyle Grimm's *Never Too Far From Home*, and at the New England Band Directors Institute.

In addition to chamber music, Michael relentlessly advocates for the euphonium by commissioning new and adventurous works. Highlights include Bryan Wysocki's *Plato's Cave*, for solo euphonium and prepared euphonium and piano and Ivan Markovik's *Calling, Thinking, Partying* for euphonium and flute duo.

As an administrator Michael served as the festival chair for the 2023 & 2024 Mid-Atlantic Brass Band Festival, hosting 280+ participants for a two-day British brass band festival. Previously, Michael worked at SchoolofBrass.com, an online brass education community that hosted masterclasses and live streams with top international brass artists, the International Euphonium Tuba Festival, and the Atlanta Homeward Choir.

Michael is currently pursuing a Doctor of Music Arts in Euphonium Performance at Temple University, where he is a student of Jay Krush. Michael received his Bachelor of Music in Euphonium Performance from the University of Massachusetts Amherst, where he studied with Dr. John Bottomley, and earned his Master of Music in Euphonium Performance from Georgia State University, where he studied with Eric Bubazc and Dr. William Mann. Michael was also a longtime student of Dr. Adam Frey, international euphonium soloist. Follow along with Michael on Instagram and TikTok as @mikeplayseuph, or on YouTube.

About the Conductor

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

He currently serves as Music Director of the Bucks County Symphony Orchestra, and was newly appointed Associate Professor of Orchestral Studies/ Director of Orchestras at Temple University, where he is Music Director of the Temple University Symphony Orchestra and Professor of Conducting. He is a regular guest conductor with the Opéra Saint-Étienne and is artistic director of the Musical Encounters International Music Festival in La Serena, Chile.

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

Recent 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 Domínguez also conducted) was hailed as an “absolute triumph.” In addition, Jason DePue, violinist of The Philadelphia Orchestra, commissioned Domínguez to write a piece for violin and piano titled *Aitona* that was included in DePue’s 2021 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.

The Library of Congress selected Domínguez's *Gratias Tibi* for physically distanced orchestra and choir, a New Jersey Symphony commission, for inclusion in its collection of works created in response to the COVID-19 pandemic. Upcoming commissions include a mass, a violin concerto, a viola 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), Opéra Saint-Étienne, Orquesta Sinfónica Nacional de Peru (Lima University Symphony Orchestra in Peru), Staatsoper Orchester de Braunschweig in Germany, Orquesta Sinfónica UNCuyo (UNCuyo Symphony Orchestra) in Mendoza, Argentina and the Orquesta Sinfónica del Principado de Asturias (Symphony Orchestra of the Principality of Asturias) in Spain.

Domínguez recently released critically acclaimed Naxos recordings of his own ballet, *The Legend of Joaquín Murieta*, and the music of Enrique Soro with the Orquesta Sinfónica de Chile. He has collaborated most notably with Renée Fleming, Terell Stafford, Andrés Díaz, Ray Chen, Sergio Tiempo, Ai Nihira, Verónica Villarroel, Luciana D'Intino, Woo-Yun Kim and Daniel Binelli.

Program Notes

El Salón México

Aaron Copland

Aaron Copland is a man who is hard to pin down. Clearly America's most well-known and respected "classical" composer, he was the creator of some of the country's most beloved compositions that brought the "American" style to the concert hall. Yet, for all that, he was a musician with a remarkably broad range of personal interests and musical styles. His deep intellect and discerning tastes probed, and were influenced by, all of the important composers and approaches to composition of the twentieth century. He spent time in his early maturity in France, where he immersed himself in the European musical avant-garde; he was interested in and was influenced by jazz; he maintained a life-long interest in the music of Latin America; he participated fully in the burgeoning interest on the part of the arts community in American folk elements and nationalism during the 1930s and 40s; and later in his life explored the dissonant musical idioms of the European avant-garde, yet again. But, he was not an artistic chameleon, rather a man who saw vitality, authenticity, and artistic possibilities in most of what his probing mind and ears encountered.

In 1932 Copland, at the invitation of his friend and fellow composer, Carlos Chávez, visited Mexico City, where the two of them frequented a rather seedy, but evidently vital and stimulating nightclub with the name, "Salón México." It was a bustling, popular venue, full of music, dancing, drinking—a sign on the wall revealed something of the atmosphere. Apparently, it admonished patrons to not throw lit cigarette butts on the floor to avoid burning the feet of the ladies. It was also at this time that Copland became increasingly interested and committed to socialist causes and found the opportunity to witness Mexico's revolutionary government of great interest. Trips to the Soviet Union were also in his mind during this period. This growing bent for populism is familiar to American audiences from his works of the later thirties and forties, such as *Billy the Kid*, *Rodeo*, and *Appalachian Spring*. In any case, he developed a deep creative affinity for the music of Mexico, and later, for that of Brazil and Cuba. He returned to Mexico for subsequent visits, and during the years 1932 to 1936 worked on a musical response to the experience, "El salón México." Chavez and the Mexico Symphony Orchestra give the world première in Mexico City in August of 1937.

The single movement work is based upon more than a half dozen traditional Mexican folk tunes, but not necessarily ones that he had remembered from the nightclub. Rather, back in New York, he procured two printed collections of Mexican folk tunes, and worked from these. They're relatively well known in the milieu, but probably unfamiliar to most of us. While basing the composition on traditional folk tunes, what Copland definitely did not do was simply to string them along in an agreeable medley for the concert stage. While the materials were simple and common, the principles and technique stem from quite a different world. Copland had studied in Paris during the 1920s, hobnobbed with the intellectuals there, and heard all of the most advanced, difficult, and sophisticated music of the of the world's leading composers. His own musical style during the late 1920s and early 1930s totally reflects this experience and orientation. So, with all that in mind, we should not be surprised by the nature of his desire to utilize these ethnic materials without disrespecting them on the one hand, and yet, on the other, create a thoroughly modern composition that reflected contemporary intellectual art.

In a somewhat similar approach to Picasso's employment of non-European cultural artifacts as the pictorial vehicle of new ways of seeing, so it is with Copland and his Mexican folk tunes. These ideas were popular characteristics of the world of art and music in France of the time. In like fashion, the great French composer, Darius Milhaud, whose music Copland heard much of, had written some important music using Brazilian pop tunes as the basis for serious orchestral compositions, including the evergreen *Le bœuf sur le toit* (The Ox on the Roof). In Copland's hands, the result is a composition that stands as transitional between the quite dissonant, modern "Piano Variations" of 1930 and the accessible, populist "Billy the Kid" of 1939.

Notes by Wm. E. Runyan

Edward Gregson's Euphonium Concerto stands as a cornerstone of works for solo euphonium and orchestra. Commissioned by the Euphonium Foundation UK in 2018 and first recorded on David Childs' *The Symphonic Euphonium II*, Gregson blended the incomparable warmth of the euphonium with the rich and complex tonal palette of the orchestra. Additionally, utilizing the euphonium's champion technicality, wide range, and deeply emotional lyricism, Gregson achieved a piece that feels simultaneously symphonic, modern, and moving.

The first movement, *Dialogues*, is harmonically devised from the famous "Bach Chord", or the spelling of Bach's name with the notes B flat, A, C and B natural. The last note, B, is expressed with an H in German music, completing Bach's name. Gregson presents this chord in the euphonium first sounds. Though the notes of the Bach Chord are spelled close together, Gregson spreads the notes and tags them with a stunningly low pedal F. The 3 and a half octave range of this opening creates immediate space and dissonance which sets the stage for the dramatic dialogues that then proceed. In the standard sonata form, Gregson spins a contrapuntal first theme with a whirling and unstable harmony which takes the euphonium and the orchestra across its full tonal and rhythmic palette. This is contrasted in the second theme by a warm but ever shifting pentatonic-esque melody. Sonata form calls for the word development, but the title of the movement *Dialogues* is more appropriate as the two themes interact, change, and grow into new sounds, emotions, and experiences. The first movement ends in a crashing and traumatic halt ushering in a tumultuous cadenza, dueted by the euphonium and timpani. The cadenza expresses the struggles of change the Bach chord experiences, and mirrors perhaps, the challenges one experiences in life.

In the second movement, *Song without Words*, Gregson continues to explore the emotional spectrum the euphonium and orchestra can achieve together. Emerging from the emotional collapse of the first movement Gregson uses the rich warmth of the strings to carry a sweeping, and occasionally tragic, euphonium ballad. The euphonium's ballad is frequently interjected and in canon with the ringing sounds of the high woodwinds and solo violin to allow Gregson to express a vivid human experience which finds honesty in the complexity of relationships. Through the emotional growth of the movement Gregson inevitably returns to process the unresolved pain of the

first movement in a dramatic climax marked “affretando” or “hurrying”. The climax peaks in two powerful high Cs in the euphonium which tumble down to a pedal F near the bottom of the instrument’s range. This covers the full range of the first notes in the Bach chord, which resolves in part, the drama presented at the beginning of the piece. The panic and anxieties slowly unwind allowing the euphonium to find for the first time a stable and calm major key. There is rest then for a brief moment before launching, without pause, into the third movement.

The third movement, *A Celtic Bacchanal*, is as the composer writes, “Whilst primarily being a technical tour-de-force, a lyrical central section once again exploits the euphonium’s singing qualities, reaching a majestic peroration before subsiding into tranquility.” Continuing with contrasts, Gregson places a Celtic dance against the Roman Bacchanal, which is a festival for the Roman god Bacchus often celebrated through unrestrained indulgence and drunken revelry. The history of the Celts and Romans is a relationship of conquest which Gregson first hints at with the opening timpani solo, presenting an almost war-like pulse in 6/8 time. Torn between dance and battle, the euphonium drives over a Rondo form. The ending of the piece is best expressed in the words of the composer who declares the end an “exuberant and life-affirming coda”, bringing a close to the 23-minute exploration of emotions, relationships, and humanity.

Program notes by Michael Fahrner

One of the most popular concert pieces in the repertory, *Pictures at an Exhibition* first existed as a work for solo piano. Modest Mussorgsky (1839-1881) based his piano suite on an actual exhibition of paintings by his friend, Victor Hartmann. Hartmann was primarily an architect but in his extensive travels throughout the European continent he had made sketches and watercolors of many of the scenes he witnessed. The exhibition that Mussorgsky attended took place in 1874, a year after Hartmann's death. To immortalize his friend, Mussorgsky used the Schumannesque conceit (from his *Carnaval*, Op. 9) of a perambulatory suite of piano pieces, moving the listeners through the tour with a recurring "Promenade."

Although there are those who prefer the piano version over Ravel's vivid orchestrations, many contend that Mussorgsky's piece lacks a true sense of the keyboard. There is little doubt that Mussorgsky's empirical writing is full of imagination, originality, and even genius, but there is even less doubt that, as Antony Hopkins notes, "Ravel penetrated to the heart of this imagination and his scoring of this work is probably the most masterly example of one composer adapting another's work that has ever been known." A number of orchestrations—at least half a dozen—of the work were made before Ravel was commissioned to do so in 1929 by Serge Koussevitsky. Ravel's orchestration is full of brilliant "solutions" to the often ambiguous textures found in the piano version, ideas that Mussorgsky seemingly had not the craft of talent to make evident. Some of these solutions will be pointed out during the comments on each picture. Reproductions of many of Hartmann's paintings were published in *Musical Quarterly* for July, 1939.

The "Promenade" alternates between solo trumpet and brass choir and between 5/4 and 6/4 meters.

I. The first picture deemed worthy of closer inspection is “Gnome,” a grotesque nutcracker. The music is angular, full of spiky octaves and reverse dotted rhythms. Without adding a note or changing harmonies or counterpoint Ravel brings Mussorgsky’s intentions to life through tonal coloring. Initially he chooses the low strings, bass clarinet, contrabassoon, and low notes of the French horn—the same type of orchestration heard in the French “rescue” opera dungeon scenes and in the supernatural midnight scene in the Wolf’s Glen from Weber’s opera *Der Freischütz*. Ravel employs a wide aural range here, adding splotches of color by the plucked strings, xylophone, and celesta on top and splats from the contrabassoon down below. One effect that he does add several times is a moaning glissando, effected so much easier by the violins than by the piano.

II. A contemplative version of “Promenade” leads to “Il vecchio castello” (The Old Castle). It is a scene out of Verdi’s *Il trovatore*, the minstrel singing to his beloved at night beneath the castle wall. The antique melancholy song has ironically been scored by Ravel for alto saxophone solo and it sounds quite appropriate. Ravel is nothing if not anachronistic.

III. After another short “Promenade,” varied in orchestration from before, the visitor reaches the third picture, children with their nannies playing in the Tuileries Gardens near the Louvre. One can hear the sounds of quarreling and of rocking games or possibly a see-saw. Mussorgsky marked the movement *Allegretto non troppo, capriccioso* and subtitled it “Dispute of the Children after Play.” Ravel exploited brilliant woodwind sonorities in his orchestral setting.

IV. This movement is entitled “Bydło,” the Polish word for cattle. The picture is of a peasant’s wagon drawn by oxen lumbering along to the screeching and groaning of the cart’s wheels. The movement is shaped dynamically around a huge crescendo-decrescendo as the wagon approaches and then vanishes into the distance. The melody, above thick chords, is a peasant song, given by Ravel to a solo tuba and then passed around to other instruments.

V. Another bit of “Promenade” leads to the “Ballet of the Chickens in Their Shells” from a Hartmann sketch of costumes for a ballet *divertissement*. The action depicts chicks pecking their way out of their shells, heard clearly in the music. The form is a Scherzo and Trio (ABA).

VI. The next portrait is of “Two Polish Jews, One Rich, the Other Poor.” They are arguing on a street corner in the ghetto as is clearly portrayed in the music. The rich man is given a pompous, self-important subject on the G string of the violins, contrasting with the nattering trumpet, the voice of the poor beggar.

VII. Hartmann produced over 150 watercolors of Limoges, one of them of the fishmarket with its noise and gossip. Mussorgsky’s piano piece is toccata-like, translated by Ravel into bustling, kaleidoscopic orchestration.

VIII. The previous movement leads without interruption into “Catacombs,” a series of solemn chord progressions that rises to a stunning climax. Hartmann’s drawing showed himself and a friend touring the Roman catacombs with a guide holding a lamp. “Promenade” has not been heard for several movements, so Mussorgsky worked it into the next section, “With the Dead in a Dead Language,” the original title in incorrect Latin. The music is trembling and mysterious, a contemplation on death prompted by the visit to the catacombs.

IX. “The Hut on Fowl’s Legs” is another ABA scherzo. This and the final movement are the most extensive portraits in the entire piece. The hut on chicken’s legs is inhabited by the witch Baba Yaga from Russian fairy tales. She feeds on human bones ground to a paste in her mortar and pestle. Hartmann designed a clock in the form of Baba Yaga’s hut but Mussorgsky instead chose to portray her wild ride through the night.

X. Without pause the Finale begins. Hartmann had entered a competition to design a huge gate at Kiev to commemorate 4 April 1866, the day that Czar Alexander II escaped assassination at St. Petersburg. No such gate was ever built and Hartmann’s design was in fact hideous, involving wrought iron, carved stone, colored tiles, and stained glass with imposing columns surmounted by a giant helmet. The music is typical nineteenth-century “Russian festival” style, grand and hymn-like with the obligatory pealing of bells. The climax is one of the most stupendous in all orchestral music.

Notes by Professor Stephen Willier (ret.)

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, five 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.

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