



Temple Opera Theater Presents
Rossini La Scala di Seta
&
Offenbach Monsieur et Madame Denis

Conductor
José Luis Domínguez

Stage Director
Kyle Lang

Head Coach
Ellen Rissinger

Scenic Designer
Maddie Dozat

Assistant Conductors/Chorus Masters
J. Matthew Lista
Adrianna May Barnett

Costume Designer
Kit Longo

Assistant Coaches/Rehearsal Pianists
Andrea DeVito
Margarita Shatilova

Lighting Director
John Troy

La scala di seta

Music by Gioachino Rossini | Libretto by Giuseppe Maria Foppa
Critical Edition by Wiklund

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Monsieur et Madame Denis

Music by Jacques Offenbach | Libretto by Laurencin and Michel Deleporte
By arrangement with Bote & Bock Berlin and B&H Music Publishing Inc.
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Translations by Henry Wright and Ellen Rissinger | Dialogue adapted by Kyle Lang

Friday, March 20, 2026 • 7:30PM
Sunday, March 22, 2026 • 3:00PM
Tuesday, March 24, 2026 • 7:30PM

Tomlinson Theater | 1301 W. Norris St. | Philadelphia, PA 19122

Run time: 2 Hours 10 minutes plus a 20 minute intermission
This production is sponsored in part by The Temple University General Activities Fund.
Two hundred forty-third, two hundred forty-seventh, and two hundred fifty-fourth performances
of the 2025-2026 season.

Cast

La scala di seta

Giulia	Ashlee Terrill
Dorvil.....	Kyle McCurley
Germano	Connor Loken
Blansac	Dominic Elias Walker
Lucilla.....	Anna Britt
Dormont	Roberto Guevara Jr.

Monsieur et Madame Denis

Lucile du Coudrai.....	Elyse Blaier
Gaston d'Amboise	Toby Ichniowski
Nanette	Madelyn Owens
Bellerose.....	Kyle McCurley

Chorus

Brindamour/1er Soldat	HaYoung Nam
Joliecœur/2e Soldat.....	Rue Randolph
Lavaleur/3e Soldat	Leah Scialla
Laramée/4 Soldat	Sophie Yerxa-Robinson

Dylan Haynes
Connor Loken

Emanuel Singletary
Gabe Kutz

Cover Cast

La scala di seta

Giulia	Sophie Yerxa-Robinson
Dorvil	Dylan Haynes
Lucilla	Lilly Gnam
Dormont	Emanuel Singletary

Monsieur et Madame Denis

Lucile du Coudrai	Chelsea Haynes
Gaston d'Amboise	Emmanuelle Anidjar
Nanette	Olivia Bell
Bellerose	Emanuel Singletary

Music Staff

José Luis Domínguez (Conductor/Music Director)

Ellen Rissinger (Head Coach)

Eiki Isomura (Associate Conductor)

J. Matthew Lista (Assistant Conductor/Chorus Master)

Adrianna Barnett (Assistant Conductor/Chorus Master)

Andrea DeVito (Assistant Coach/Rehearsal Pianist/Continuo)

Margarita Shatilova (Assistant Coach/Rehearsal Pianist)

Orchestra

VIOLIN I

Veronika Sveshnikova, Concertmaster
Irina Rostomashvili
Leonid Zuy
Hojin Joung
Zhanian Baiset

VIOLIN II

Giorgi Vartanovi, Principal
Olga Zaiats
Seo Young Hong
Oskar Filippo
Rashaan Bryant

VIOLA

Kathleen Stevens, Principal
Sam Dionisio
Aria Anderson
Jeremy Jefferson

CELLO

Alfonso Gutierrez, Principal
Mauricio Gonzalez
Sophia Velotti
Leigh Brown

DOUBLE BASS

Penn Hoffert, Principal
Darian Byron
Dan Virgen

FLUTE/PICCOLO

Caterina Manfrin, Principal (Rossini)
Anee Reiser, Principal (Offenbach)
Steven Guard

OBOE

Shawn Garrone, Principal
Gav Durham

ENGLISH HORN

Gav Durham

CLARINET

Shinwoo Kim, Principal
Sarah Connors

BASSOON

Noah Hall, Principal

TRUMPET

Jacob Flaschen, Principal
Daniel Hein

TROMBONE

Carynn O'Banion, Principal

TIMPANI

Rei Lim

PERCUSSION

Cameron Schreiber

CONTINUO

Andrea DeVito

Land Acknowledgement

“The land upon which we gather is part of the traditional territory of the Lenni-Lenape, called “Lenapehoking.” The Lenape People lived in harmony with one another upon this territory for thousands of years. During the colonial era and early federal period, many were removed west and north, but some also remain among the continuing historical tribal communities of the region. We acknowledge the Lenni-Lenape as the original people of this land and their continuing relationship with their territory. In our acknowledgment of the continued presence of Lenape people in their homeland, we affirm the aspiration of the great Lenape Chief Tamanend, that there be harmony between the indigenous people of this land and the descendants of the immigrants to this land, “as long as the rivers and creeks flow, and the sun, moon, and stars shine.”

Temple University On-Campus Resources

Tuttleman Counseling Services are available during business hours at (215) 204-7276

After-Hours Support and Crisis Line is available when Counseling Services is closed: (215) 204-7276.

(When calling after hours, please listen to the recording and press "1" when instructed.)

Crisis Line: Text “HOME” to 741741

BIPOC individuals are invited to text “STEVE” to 741741 for support

Student Health Services Students may report confidentially at 215-204-7500.
temple.edu/studenthealth

Psychological Services Center Report confidentially at 215-204-7100 or request an appointment at psc@temple.edu.

Synopses

La scala di seta

In defiance of her tutor Dormont, Giulia has married Dorvil, who climbs to her room each night on a silken ladder she lowers for him. Hearing that Dormont wants her to marry Dorvil's friend Blansac, Giulia determines to trick Blansac into falling in love with her cousin Lucilla.

All goes to plan until Giulia's servant Germano hears her musing about a rendez-vous. Thinking Blansac is her lover, he congratulates him on his luck. Blansac is delighted at the prospect of an assignation with Giulia.

Lucilla and Germano hide in Giulia's room, followed by Dorvil, until, at the stroke of midnight, Blansac finally appears. He is scared into hiding by the arrival of Dormont, who discovers each in their hiding places and demands to know what is going on. Giulia then emerges to tell him of her marriage to Dorvil and, after Blansac agrees to marry Lucilla, Dormont gracefully resigns himself to the situation. (Resource: opera-guide.ch)

Monsieur et Madame Denis

Gaston has kidnapped Lucile, his beloved one, from boarding school and wants to marry her with the blessing of Sir and Lady Denis. However, Sir and Lady Denis are away from home. While Nanette prepares a bite to eat for the two runaways, it turns out the 'abduction' of Lucile has been discovered. A sergeant is already standing in front of the house with a search party. Gaston and Lucile quickly dress up in wigs and night gowns as 'Sir and Lady Denis' in an attempt to avoid being caught by the soldiers. After a lot of confusion they are caught at last. However, they manage to put their pursuers out of action with the help of the witty Nanette and a good measure of wine and singing. At that very moment, however, the real 'Sir and Lady Denis' are approaching... (Resource: Boosey & Hawkes)

Stage Director's Program Note

Bringing together *La scala di seta* by Gioachino Rossini and *Monsieur et Madame Denis* by Jacques Offenbach creates a dialogue between two brilliant theatrical minds at moments of youthful exuberance. Though written fifty years apart and shaped by different national traditions, these compact comic gems share a fascination with secrecy, desire, and the delicious instability of social order.

La scala di seta, composed when Rossini was just twenty years old, pulses with irrepressible energy. Beneath its glittering overture lies a story that feels at once delicate and explosive: a secret marriage concealed from a guardian, lovers navigating midnight rendezvous via a silken ladder, and the ever-present threat of exposure. The ladder itself becomes more than a prop — it is a metaphor for risk. It suggests ascent and escape, but also fragility. Rossini's score mirrors this tension exquisitely. The music never stands still; it races, sparkles, and suspends us in breathless anticipation. Ensembles build like perfectly calibrated machines, where comic timing and musical precision are inseparable.

Half a century later, Offenbach's *Monsieur et Madame Denis* inhabits a different comic landscape. Where Rossini delights in youthful impulsiveness, Offenbach revels in satire. His setting is worldly, ironic, and keenly aware of social performance. Romantic entanglements unfold with charm, but also with a wink. The generational tensions at the heart of the piece feel strikingly modern: authority figures attempting to police affection, only to find themselves outmaneuvered by wit and audacity. Offenbach's melodies glide effortlessly, yet beneath their elegance lies rhythmic bite and theatrical daring. He invites us not just to laugh at the characters, but to recognize ourselves in their vanities and contradictions.

In staging these operas together, I am struck by how both works hinge on proximity — who is in the next room, who overhears a confession, who arrives one moment too soon. Doors, staircases, and thresholds become battlegrounds of revelation. Comedy emerges not from exaggeration alone, but from precision: a pause that lasts a second too long, a gesture mistimed, a secret revealed at exactly the wrong moment. Both composers understood that music is the engine of this precision. The orchestra conspires with the characters, accelerating misunderstandings or suspending time at the brink of discovery.

These two rare one-act operas celebrate youthful defiance and theatrical joy. They remind us that love resists containment, that authority is often porous, and that laughter can gently destabilize even the firmest social conventions. It is a privilege to explore these seldom-heard works side by side and to discover how vibrantly they speak to one another — and to us.

- Kyle Lang

Musicologist Note

In today's double bill of musical comedies, we meet two pairs of secretive lovers. In Jacques Offenbach's *Monsieur et Madame Denis* (1862), Gaston loves Lucile. She has fled her school to be with him, arriving at the home of his titular guardians to seek blessing for their marriage. In Rossini's *La scala di seta* (The Silk Ladder, 1812), Giulia and Dorvil have already covertly married, against the wishes of her guardian.

Relationships are the stuff of romantic comedy, but it's notable that neither of these operas concern courtship. These couples have fallen in love well before the curtain rises. Instead, they seek permission from their parental figures so their relationships can be made legitimate. These stories give us a fascinating glimpse into nineteenth-century European mores: your romance may still require permission to be socially acceptable, but love will find a way, even if it means donning a disguise or climbing a ladder.

Rossini and Offenbach are working in the comic modes of their respective times and places, both in miniature one-act format. They shared a heritage of eighteenth-century *opera buffa*, Italian opera comedies filled with stock characters of clever maids, sighing lovers, and stupid old men. In both scores, the comedy is powered by madcap musical energy: fast tempos, vocal patter, and ornate vocal lines, tempered by more tender love songs.

Rossini wrote *La scala di seta* when he was only twenty years old, but many of the hallmarks of his witty style can already be heard in it. First performed in Venice, it was a major success for the composer, though the plot was criticized by some as unoriginal (and several elements—even the ladder—can be found in Rossini's later, more famous opera *The Barber of Seville*). But the story is enlivened by Rossini's quicksilver music, whose energy and perfect comic timing, as scholar Michele Girardi writes, transforms predictable pratfalls into sublime absurdity.

Both of these operas take place in Paris. But unlike Rossini's opera, Offenbach's opéra-comique *Monsieur et Madame Denis* was actually composed for a Parisian theater, to be performed by the composer's own theater troupe in French. French comic operas, unlike their Italian counterparts, contain spoken dialogue, like a modern Broadway musical (the most famous example of this is Bizet's *Carmen*). *Denis* dates from the middle of Offenbach's career—as a busy, commercially minded composer, he never spurned small scale works.

Offenbach's libretto, by Laurencin and Michel Delaporte, was based on an 1808 play that was based in turn on an earlier comic song of the same title, and like Rossini's work was criticized as being not particularly novel. But Offenbach put several unique twists on the material, such as composing the male role of Gaston, as well as several of the drunk soldiers, for treble voices. Unlike the popular *Scala*, this piece is rather obscure, best-known for its chaconne (sung by Lucile near the end of the piece) and its drinking song, which ends with a *galop* similar to Offenbach's famous can-can (it also musically prefigures the fortune-telling scene in *Carmen*).

The Offenbachian *galop*, a fast dance that can accelerate into breathlessness, is associated with the risqué legs of a nineteenth-century line of chorus girls, but it's also the French answer to the "Rossini crescendo," the repeating, quickening motives that give *La scala di seta* its manic energy. In both cases, the composers create a whirling comedy that pushes its audience's senses toward delirium, making us forget our rational, normal lives, and realize that love can make everyone go a little mad.

- Dr. Micaela Baranello

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University
Center for the Performing
and Cinematic Arts
Boyer College of Music and Dance
Temple Opera Theater

2026-2027 Season

G. F. Handel's

Giulio Cesare

November 13th, 15th, 17th
Tomlinson Theater



Heinrich Marschner's

Der Vampyr

March 19th, 21st, 23rd
Tomlinson Theater



Temple Opera Theater
✦ ✦ ✦ ✦ ✦ ✦ ✦ ✦ ✦ ✦
Opera Workshop Presents ✦ ✦ ✦ ✦ ✦ ✦ ✦ ✦ ✦ ✦

SCENES SHOWCASE

Featuring works by Gounod, Verdi, Mozart,
Humperdinck, Donizetti, Brecht, and more!

Stage Direction: Alyssa Weathersby & Kaitlyn Tierney
Music Direction: Ellen Rissinger, Andrea DeVito, & Sira Jittapirom
Graduate Conductor: Adrianna Barnett

Graduate Scenes: **Undergraduate Scenes:**
Friday, April 24th at 2:00pm **Monday, April 27th at 7:00pm**
Mitten Hall, Room 300

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For further information or to confirm events, please call 215.204.7609
or visit boyer.temple.edu.

Biographies



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 is Associate Professor of Orchestral Studies/ Director of Orchestras at Temple University’s Boyer College of Music and Dance, where he is Music Director of the Temple University Symphony Orchestra and Professor of Conducting. He was 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 was 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 a Mass in Memory of Gabriela Mistral, which premiered in Chile in 2025, a 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 an opera, a violin concerto, a viola concerto and a cello concerto. Future conducting engagements include 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. He will be conducting the first college production of the opera, *The Handmaid's Tale* by Poul Ruders, with the Temple University Symphony Orchestra.

Domínguez 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, Terrell Stafford, Andrés Díaz, Ray Chen, Sergio Tiempo, Ai Nihira, Verónica Villarroel, Luciana D'Intino, Woo-Yun Kim and Daniel Binelli.



Ellen Rissinger (head coach) came to European attention in December of 2008, when she accompanied a performance of Shostakovich's *Lady Macbeth of Mtsensk* for the Deutsche Oper am Rhein in Düsseldorf on one hour's notice. She spent a great part of her career in Germany, including nine years on the music staff of the Sächsische Staatsoper (Semperoper) in Dresden, Germany, returning to the U.S. full-time in 2019. Rissinger joined the faculty of Temple University in the fall of 2024, after four years on the faculty of Carnegie Mellon University. She has worked in opera houses in both the United States (with Detroit Opera,

Cincinnati Opera, Pittsburgh Opera, Kentucky Opera, Glimmerglass Opera, Baltimore Opera among others) and Germany (Semperoper, Bregenz Opera Festival, Oper Frankfurt, Deutsche Oper am Rhein among others), and has given master classes with several of the summer music programs in Europe, including: The International Performing Arts Institute (IPAI) in Kiefersfelden, Germany; The International Music Festival of the Adriatic in Duino, Italy; University of Miami's summer program in Salzburg, Austria; AIMS in Graz, Austria; as well as at many universities in the U.S. including: The Hartt School; Boston Conservatory; Oklahoma City University; Murray State University, and the Boston NATS Chapter among others. In recital, Rissinger has performed with such artists as Toni Marie Palmertree, Troy Cook, Jane Henschel, Kenneth Riegel, Mirko Roschkowski and Rachel Willis-Sørensen. As the founder of The Diction Police, she has led the way for classical singers and coaches from all over the world to hone their foreign language skills. Rissinger is fluent in German and English, is conversant in Italian, French, Spanish and Modern Greek, and continues to work on her conversational ability in Russian. Together with Toni Marie Palmertree, she also hosts the podcast *So Lit Song Lit*, to introduce lesser-known song repertoire and expand the art song canon.



Stage Director **Kyle Lang's** critically acclaimed work "keeps the action spinning, giving nods to classic bits, without slighting the opera's disarming heart, its genuine sentiment" – Opera News His directing credits include *Intelligence* (Virginia Opera), *Carmen* (Florentine Opera), *La traviata* (San Diego Opera), *Hansel and Gretel* (Utah Opera), *Carmen* (Virginia Opera), *Don Giovanni* (San Diego Opera and Virginia Opera), *Turandot* (Teatro Petruzzelli, Associate), *La bohème* (Hawaii Opera Theatre), *Suor Angelica/Gianni Schicchi* (San Diego Opera), *The Pirates of Penzance* (Virginia Opera), *Becoming Santa Clause* (Chicago Opera Theater), *The Pirates of Penzance* (Utah Opera), *Le Nozze di Figaro* (Virginia Opera), *Die*

Zauberflöte (Dallas Opera), *Carmen* (San Diego Opera), *L'elisir d'amore* (Virginia Opera), *Die Fledermaus* (Utah Opera), *Lucia di Lammermoor* (Virginia Opera), *The Pirates of Penzance* (Intermountain Opera Bozeman), *Mame* (Seagle Music Colony), *As One* (San Diego Opera), *The Pirates of Penzance* (Associate - San Diego Opera), *The Bear* (Wexford Festival Opera), *La bohème* (Virginia Opera), *Die Zauberflöte* (Seagle Music Colony), *Don Quixote and the Duchess* (Central City Opera), *L'enfant et les sortilège* and *Gianni Schicchi* (Simpson College), *Dead Man Walking* (Opera Fayetteville), *Apprentice Showcase* (Santa Fe Opera), *The Face on the Barroom Floor* (Tulsa Opera), and *Short Works* (Central City Opera).

His choreographic credits include *Turandot* (Teatro Petruzzelli), *Ariadne auf Naxos* (Santa Fe Opera), *My Fair Lady* (Teatro San Carlo), *My Fair Lady* (Teatro Massimo), *Die Fledermaus* (Utah Opera), *Vanessa* (Wexford Festival Opera), *Turandot* (Virginia Opera), *The Merry Widow* (Boston Lyric Opera), *The Merry Widow* (Utah Opera), *La Traviata* (Fort Worth Opera), *Jenůfa* (Des Moines Metro Opera), *The Last Savage* (Indiana University), *Sweeney Todd* (Virginia Opera), *La Traviata* (Des Moines Metro Opera), *Ariadne auf Naxos* (Virginia Opera), *Carmen* (Opera Omaha), *Falstaff* (Virginia Opera), *Le Nozze di Figaro* (Virginia Opera), *Die Fledermaus* (Opera Memphis), and *La Traviata* (Lyric Opera Baltimore).

Kyle has assistant directed for Santa Fe Opera, San Diego Opera, Virginia Opera, Utah Opera, Fort Worth Opera, Central City Opera, Opera Omaha, Tulsa Opera, Opera Memphis, and Indiana University.

His performing credits as a professional dancer include ZviDance, The Metropolitan Opera, The Lyric Opera of Chicago, The Washington National Opera, The Santa Fe Opera, and with Christopher K. Morgan, performing in countries across Europe, South America, and the Middle East. He pursued music studies at the University of Southern Mississippi before earning a BFA in dance from New York University's Tisch School of the Arts. He is married to Artistic Director of Malashock Dance and Christopher K. Morgan and Artists, Christopher K. Morgan. Their home is currently in San Diego, CA.

More About the Cast



Voice and Opera Faculty and Staff

Corbin Abernathy	Rachelle Fleming	Randi Marrazzo
Christine Anderson	Lorie Gratis	Brandon McShaffrey
Elliott Archer	Lawrence Indik	Daniel Neer
Jessica Arnold	Eiki Isomura	Ellen Rissinger
Elise Auerbach	Sirapat Jittapirom	Margarita Shatilova
Kim Barroso	Laura Kay	Shane Tapley
David Barrus	Joo Hee Kim	Kaitlyn Tierney
Jake Collins	Kyle Lang	Grant Uhle
Marcus DeLoach	Abigail LaVecchia	Alyssa Weathersby
John Denman	Sinae Lee	Mark Yurkanin
Meredith Eib	Kathryn Leemhuis	
Kate Elmendorf	Yoni Levyatov	

Rollo Dilworth, Chair, Department of Vocal Arts
Christine Anderson, Voice and Opera Area Coordinator
Leslie Cochran, Coordinator, Department of Vocal Arts
Eiki Isomura, Opera Producer

Department of Vocal Arts Voice and Opera Graduate Assistants

Emmanuelle Anidjar	Connor Loken
Elyse Blaier	Henry Malueg
Anna Britt	Kyle McCurley
Lilly Gnam	HaYoung Nam
Dylan Haynes	Emanuel Singletary
Abigale Hobbs	Dominic Walker
Evgeniya Khomutova	

Department of Theater Graduate Assistants

Anna Beshoar	Kit Longo
Peter Boretskii	Scott Roberts
Maddy Dozat	Canyon Snow
Daniel DeFreese	Cory Steiger
Alyna Eaves	

Additional Staff for this Production

Director of Production & Technical Director	Kyle Amick
Opera Producer & Associate Conductor	Eiki Isomura
Assistant Production Manager & Head Electrician	Faith DeShields
Props Master	Amanda Hatch
Costume Shop Manager	Crystal S. Heckert
Head Cutter, Draper, & Tailor	Kevin E. Ross
Staff Costume Technician	Megan Waldman
Wardrobe Supervisor	Margaret Wells
Costume Design Mentor	Marie Anne Chiment
Stage Manager	Morgan Koonz
Lead Assistant Stage Manager	Mecca Stever
Assistant Stage Managers	Sam Bouyer, Clay Whelan, Gabrielle Boone
Stage Management Mentor	Matthew Miller
Department Head Electrician & Lighting Mentor	Shon Causer
Head Sound Engineer	Amoirie Perteet
Sound Board Operator	Victoria Keller
Light Board Operator	Ruth Brown Kirchner
Spotlight Operators	Cassandra DellaVedova, Aissata Tambadou, Alex Rusin
Electricians	Ryan Amsden, Gabrielle Ciampaglia, Helen Cruz-Uribe Bandstra, Serenity Sanchez, Sam Mistler, Daniel deFreese, Peter Boretskii, Elena Casey
Scenic Design Mentor	Fred Duer
Master Carpenter	Izzy Price
Scenic Construction & Painting	Cory Steiger, Maddy Dozat, Alyna Eaves, Scott Roberts, Andrew Saravay, Naveah Sessoms, Elina Kiely, Dylan Brod, Serenity Gonzalez, Sadie Van Tassel, Maya Eisenhart, Ruby-Rae McCants, Yaniyah Faison, Wilfred Narvarez, Morgan Koonz, Hugh Cleland-Batt, CeCe Hartford, Di'jae Mosby
Run Crew	Daniel Berger
Hair and Makeup Supervisor	Alexandra Paris
Hair and Makeup Crew	Alice Delanoy, Cadence Kanode
Dressers	Tanner Sheridan, Jude Botero
Costume Maintenance	Shula Arminator, Josie Monroe, Micah Augustin
Costume Shop Assistants	Julian Nazarei, Amirah Muhammad, Jack Baron, Dhamira Boyer, Maren Donahue, Ajax Apelt, August Pompon, Milan Umana, Margaret Wells

MFA Scenic DesignersMaddy Dozat, Cory Steiger,
Alyna Eaves, Scott Roberts
MFA Lighting DesignersDaniel deFreese, Peter Boretskii
MFA Costume DesignersKit Longo, Anna Beshoar, Canyon Snow
Supertitle PreparationLilly Gnam, Kyle McCurley, Anna Britt
Supertitle OperatorAbigale Hobbs
Director of Instrumental OperationsEric Schweingruber
Orchestra Librarian.....Danielle Garrett
Director of Marketing and CommunicationsJason Lindner
Audience Services CoordinatorAugust Hakvaag
House ManagersZach Albuck, Shayla Maxson,
Maryclaire Pantano, Erin Haugen
Assistant House ManagersKendall Arrington, Joseph B. Fantigrossi,
Kellen Zecchinelli
Box Office Representatives.....Hazel Foley, Jacob Challenger, Madison Nelson,
Summerlynn Morris, Maryclaire Pantano, Imani Taylor,
Brianna Gibson, Gabe Kutz
Opera Communications & Social Media.....Connor Loken,
Emanuel Singletary, Dominic Walker,
Dylan Haynes, Emmanuelle Anidjar, Evgeniya Khomutova
Photography.....Joseph V. Labolito
Recording/Streaming.....Sam Reamer, Sean Shackelford
Recording Studio DirectorDavid Pasbrig
Program Book DesignEllie Blaier, Evgeniya Khomutova, Connor Loken

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 forty-five recordings, garnering five 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. 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 30,000 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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Temple University Opera Theater Past Productions

Fall 2025	<i>The Handmaid's Tale</i>	Poul Ruders
Spring 2025	<i>Don Giovanni</i>	Wolfgang Amadeus Mozart
Fall 2024	<i>Cendrillon</i>	Jules Massenet
Spring 2024	<i>Ariodante</i>	George Frideric Handel
Fall 2023	<i>Lucretia</i>	Benjamin Britten
Spring 2023	<i>Hänsel und Gretel</i>	Engelbert Humperdinck
Fall 2022	<i>Dark Sisters</i>	Nico Muhly
Spring 2022	<i>Le nozze di Figaro</i>	Wolfgang Amadeus Mozart
Fall 2021	<i>Impressions de Pelléas</i>	Claude Debussy / Marius Constant
Spring 2021	<i>Die Fledermaus</i> (Virtual)	Johann Strauss
Fall 2020	<i>The Turn of the Screw</i> (Virtual)	Benjamin Britten
Fall 2019	<i>L'elisir d'amore</i>	Gaetano Donizetti
Spring 2019	<i>Il ritorno d'Ulisse in patria</i>	Claudio Monteverdi
Fall 2018	<i>Le Pauvre Matelot</i>	Darius Milhaud
	<i>Suor Angelica</i>	Giacomo Puccini
Spring 2018	<i>Così fan tutte</i>	Wolfgang Amadeus Mozart
Fall 2017	<i>Dido and Aeneas</i>	Henry Purcell
	<i>Trouble in Tahiti</i>	Leonard Bernstein
Spring 2017	<i>Werther</i>	Jules Massenet
Fall 2016	<i>Der Schauspieldirektor</i>	Wolfgang Amadeus Mozart
	<i>La Canterina</i>	Joseph Haydn
Spring 2016	<i>Lucio Silla</i>	Wolfgang Amadeus Mozart
Fall 2015	<i>The Merry Widow</i>	Franz Lehár
Spring 2015	<i>La Finta Giardiniera</i>	Wolfgang Amadeus Mozart
Fall 2014	<i>Hänsel und Gretel</i>	Engelbert Humperdinck
Spring 2014	<i>Ofreo ed Euridice</i>	Christoph Willibald Gluck
Fall 2013	<i>Albert Herring</i>	Benjamin Britten

Temple University 2025-2026 Season Upcoming Events

Jazz on Broad Master Class: Dan Wilson, guitar

Wednesday, March 25 at 4:30 PM

Temple Performing Arts Center Lobby

Master's Recital: Evgeniya Khomutova, mezzo-soprano

Wednesday, March 25 at 5:30 PM

Rock Hall Auditorium

Master's Recital: Grace Doerr, horn

Wednesday, March 25 at 7:30 PM

Rock Hall Auditorium

Jazz on Broad Guest Artist: Dan Wilson, guitar

Wednesday, March 25 at 7:30 PM

Temple Performing Arts Center Lobby

Student Recital: Barbara Lewandowski, composer

Thursday, March 26 at 5:30 PM

Rock Hall Auditorium

Senior Recital: Michael Pogudin, composer

Thursday, March 26 at 7:30 PM

Rock Hall Auditorium

Senior Recital: Elizabeth Johnson, jazz trumpet

Friday, March 27 at 5:30 PM

Klein Recital Hall

Senior Recital: Ben Hoadley, jazz saxophone

Friday, March 27 at 7:30 PM

Klein Recital Hall

Center for Gifted Young Musicians Master Class: Clancy Newman

Saturday, March 28 at 2:40 PM

Temple University Center City 222

Spring Student Dance Concert

Friday, March 27 at 7:30 PM

Saturday, March 28 at 7:30 PM

Conwell Dance Theater

Temple University 2025-2026 Season

Upcoming Events

Faculty Recital: Charlotte Hu, piano

Saturday, March 28 at 5:30 PM

Rock Hall Auditorium

Master's Recital: Graham Kozak, jazz bass

Saturday, March 28 at 5:30 PM

Klein Recital Hall

Senior Recital: Alex Dimitriadis, jazz trombone

Saturday, March 28 at 7:30 PM

Klein Recital Hall

Senior Recital: Chris Guly, jazz bass

Sunday, March 29 at 5:30 PM

Klein Recital Hall

Senior Recital: Zachary Spondike, jazz saxophone

Sunday, March 29 at 7:30 PM

Klein Recital Hall

Studio Recital: Chamber Music Students of Lambert Orkis

Sunday, March 29 at 7:30 PM

Rock Hall Auditorium

Senior Recital: Lily Perrotta, cello

Monday, March 30 at 5:30 PM

Rock Hall Auditorium

Senior Recital: Yohanna Heyer, cello

Monday, March 30 at 7:30 PM

Rock Hall Auditorium

Electronic Music Ensemble

Tuesday, March 31 at 4:00 PM

Rock Hall Auditorium

Master's Recital: Henry Malueg, tenor

Tuesday, March 31 at 7:30 PM

Rock Hall Auditorium

Jazz on Broad Master Class: Carlos Henriquez, bass

Wednesday, April 1 at 4:30 PM

Temple Performing Arts Center Lobby

Temple University 2025-2026 Season Upcoming Events

Senior Recital: Shuyi Fang, soprano

Wednesday, April 1 at 5:30 PM

Rock Hall Auditorium

Jazz on Broad Guest Artist: Carlos Henriquez, bass

Wednesday, April 1 at 7:30 PM

Temple Performing Arts Center Lobby

Senior Recital: Shurui Chen, soprano

Wednesday, April 1 at 7:30 PM

Rock Hall Auditorium

Rite of Swing Jazz Café: Ruth Naomi Floyd Quintet

Ruth Naomi Floyd, vocals

Keith Loftis, saxophone

Aaron Graves, piano

Lee Smith, bass

Byron Landham, drums

Thursday, April 2 at 4:30 PM

Temple Performing Arts Center Lobby

Master's Recital: Jiayi Wang, piano

Thursday, April 2 at 5:30 PM

Rock Hall Auditorium

Master's Recital: Lou Dianhao, baritone

Thursday, April 2 at 7:30 PM

Rock Hall Auditorium

Master's Recital: Mengshuan Shen, jazz piano

Friday, April 3 at 5:30 PM

Klein Recital Hall

Master's Recital: Nick Dugo, jazz trumpet

Friday, April 3 at 7:30 PM

Klein Recital Hall

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

Thank You!

The Boyer College of Music and Dance is pleased to recognize the endowed funds that support our Voice and Opera students. We are most grateful to our generous friends who have made these possible.

Contributing to these funds not only supports young artists on their way to becoming professionals, but also perpetuates the memory of those who have made a significant difference in the lives and developing artistry of young singers.

- **Florence Berggren Voice Scholarship** for undergraduate students
- **Philip Y. Cho Scholarship** for graduate or professional studies students
- **John T. Douglas Fund for Young Artists** for expenses related to the beginning stages of an opera career
- **Else Fink Memorial Scholarship** for undergraduate students
- **Professor Robert Grooters Memorial Voice Scholarship** for undergraduate students
- **Ann McKernan and Armand I. Robinson Opera Scholarship** for graduate students
- **Klara B. Meyers Memorial Voice Scholarship** for undergraduate students
- **Morton C. Meyers Memorial Voice Scholarship** for undergraduate students
- **Helen Laird Voice and Opera Scholarship** for graduate students
- **Eric Owens Scholarship**

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THANK YOU for your generous support!