

23RD ANNUAL CONCERT AT THE KIMMEL CENTER

Temple University Symphony Orchestra and Choirs

Rollo Dilworth and José Luis Domínguez, conductors

Monday, April 6 | 7:30 p.m.

MARIAN ANDERSON HALL,
KIMMEL CENTER FOR THE PERFORMING ARTS



Temple University
Center for the Performing
and Cinematic Arts



TEMPLE UNIVERSITY SYMPHONY ORCHESTRA AND CHOIRS
ROLLO DILWORTH AND JOSÉ LUIS DOMÍNGUEZ, CONDUCTORS

WELCOME

Robert T. Stroker

The Joslyn G. Ewart Dean and Vice Provost for the Arts, Temple University

Appalachian Spring Suite (1944) Aaron Copland
Symphony Orchestra

Canticum Novum (2025) Melissa Dunphy
Symphony Orchestra and Choirs

Plain-Chant for America (1941) William Grant Still
Symphony Orchestra and Choirs

Freedom's Plow (2009) Rollo Dilworth
Symphony Orchestra and Choirs

INTERMISSION

Symphony No. 9 ("From the New World") (1893) Antonín
Dvořák

- I. Adagio; Allegro molto
- II. Largo
- III. Scherzo: Molto vivace
- IV. Allegro con fuoco

Symphony Orchestra

*The use of photographic, audio and video recording is not permitted.
Please turn off all mobile devices.*

Two hundred ninety-first performance of the 2025-2026 season.

TEXTS AND TRANSLATIONS

DUNPHY *Canticum Novum*

English text by Ryan Heller

Latin text and translation by Philip Barnes

O quam vita splendeat!

O how my life should shine!

Let us each carry beauty's light,
The beating heart of the world in one rhythm,
Celebrating the wondrous harmony
of many tongues united in song.

*Tellus Mater floruit,
Et mirabilia generat;
Mille flores tradidit
Quo delectemur colore.*

Earth, our Mother, has flowered
And produces wonderful things
She has given a thousand blooms
By whose color we are delighted.

We praise life, we praise love.
May we always live in glorious light.

*Vivamus semper in luce
Mundi tam mirabilis.*

Let us always live in the light
Of a world that is so amazing.

*Carmen nostrum nunc cantandum!
Gaudete!*
We sing a new song!

Our song now must be sung!
Rejoice!

STILL *Plain-Chant for America*

Poem by Katherine Garrison Chapin

For the dream unfinished
Out of which we came,
We stand together,
While a hemisphere darkens
And the nations flame.

Our earth has been hallowed
With death for freedom;
Our walls have been hallowed
With freedom's thought.

Concord, Valley Forge, Harpers Ferry
Light up with their flares
Our sky of doubt.

We fear tyranny as our hidden enemy:
The blackshirt cruelty, the goose-step mind.

No dark signs close the doors of our speaking.
No bayonets bar the door to our prayers.
No gun butts shadow our children's eyes.

If we have failed—lynchings in Georgia,
Justice in Massachusetts undone,
The bloody fields of South Chicago—
Still a voice from the bruised and the battered
Speaks out in the light of a free sun,

Saying, "Tell them again, say it, America;
Say it again till it splits their ears:
Freedom is salt in our blood and its bone shape;
If freedom fails, we'll fight for more freedom—
This is the land, and these are the years!
When freedom's a whisper above their ashes
An obsolete word cut on their graves,
When the mind has yielded its last resistance,
And the last free flag is under the waves—

"Let them remember that here on the western
Horizon a star, once acclaimed, has not set;
And the strength of a hope, and the shape of a vision
Died for and sung for and fought for,
And worked for,
Is living yet."

DILWORTH *Freedom's Plow*

Excerpted from the poem by Langston Hughes

A long time ago,
An enslaved people heading toward freedom
Made up a song:
 Keep Your Hand On The Plow! Hold On!
That plow plowed a new furrow
Across the field of history.
Into that furrow the freedom seed was dropped.
From that seed a tree grew, is growing, will ever grow.
That tree is for everybody,
For all America, for all the world.
May its branches spread and its shelter grow
Until all races and all peoples know its shade.

KEEP YOUR HAND ON THE PLOW!
HOLD ON!

ABOUT THE CONDUCTORS



Rollo Dilworth is the Elaine Brown Choral Chair, Vocal Arts department chair, and professor of choral music education in Temple University's Center for the Performing and Cinematic Arts in Philadelphia, PA. He has served on the faculty since 2009. In addition to teaching undergraduate and graduate level courses in choral music education, Dilworth serves as conductor for the Temple University Singing Owls Campus/Community Chorus, as conductor for the Temple University Concert Choir, as artistic

director for Singing City, and as conductor for the School District of Philadelphia High School All-City Chorus.

Over 200 of Dilworth's choral compositions and arrangements have been published, and many are part of the *Henry Leck Creating Artistry Choral Series* with the Hal Leonard Corporation. He is an active clinician and frequent guest conductor of all-state, honors, festival, community, church and professional choirs. He has researched, lectured and presented extensively on various topics including African American choral music, composing/arranging for choirs, social justice, social emotional learning, cultural appropriation, urban music education, community engagement, and diversity, equity and inclusion.

Dilworth serves on the national boards of Chorus America and the Presser Foundation; he is an active life member of the American Choral Directors Association (ACDA). He also holds memberships with several other organizations, including the National Association for Music Education (NAfME), the National Collegiate Choral Organization (NCCO), and the American Society of Composers, Authors and Publishers (ASCAP).



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

Aaron Copland (1900-1990)

Appalachian Spring Suite (1944)

Appalachian Spring is another wartime work. But while *Plain-Chant for America* relates the struggle for a more just world, Aaron Copland's ballet looks to an idealized Eden of the American frontier. As Americans fought expansionist empires—the ballet premiered just before D-Day—it represented the nation as a place of peace and empty space. Like its contemporary *Oklahoma!*, it imagines America as a land of hardscrabble opportunity, nascent community and religiosity.

The work's Americana is diluted with modernist abstraction. The original choreography, by modern dance icon Martha Graham, was a series of vignettes about life in Western Pennsylvania, set somewhere in the vague past. Copland's sparse textures are often mapped onto the open spaces of the American frontier. But if you listen closely, you will hear a tense undercurrent: what seems to be a peaceful opening major chord is soon a polychord, two different chords stacked on top of each other, coexisting without quite merging into one. Isamu Noguchi's minimalist ballet sets, similarly, only suggested the outlines of houses. Yet this dream is also unfinished. Noguchi designed this set shortly after he was released from an internment camp. While an "Indian Girl" appeared in some of Graham's early sketches, nor does this America include the indigenous, and a "Fugitive Slave" character was also cut.

After the austere opening, a bright and vigorous theme is introduced in unison, representing the community gathering for an approaching wedding, followed by a dance for the betrothed. A square dance-like episode represents the wedding and its reception. This is followed by the famous variations on the Shaker song "Simple Gifts," introduced by a solo clarinet near the end of the piece. Tonight, you will hear *Appalachian Spring* in its customary suite version, arranged for concert performance and shorn of the music Copland judged to be "primarily choreographic." However, he notably also excised a dark and threatening interlude in the middle of these variations, making the ballet's more ambivalent ending straightforwardly uplifting. The suite closing includes both a hymnlike theme and finally a return to the opening chords, now suggesting the cyclic nature of life, and the promise of springs to come.

Note by Micaela Baranello

Melissa Dunphy (b. 1980)

Canticum Novum (2025)

Australian American composer Melissa Dunphy is one of the nation's most prominent composers of vocal and instrumental music. She is a multi-award-winning, Philadelphia-based artist who serves on the faculty of Rutgers University. Dunphy holds a PhD in composition from the University of Pennsylvania and has served as composer-in-residence for the Immaculata Symphony Orchestra and the St. Louis Chamber Chorus.

Canticum Novum was completed in 2025 as a commission in honor of Chorus Austin's 60th anniversary. This joyous piece utilizes both Latin and English texts, written by Philip Barnes and Ryan Heller, who currently serves as artistic director for Chorus Austin. Inspired by Carl Orff's *Carmina Burana*, Dunphy employs lilting rhythms, flowing melodic lines, extended harmonies and superbly crafted counterpoint to create a musical celebration of life, nature and song.

Constructed in an ABA form, the opening measures feature percussion and brass, supported by lower strings, to create a powerful and majestic fanfare. As this fanfare fades, the winds and strings introduce rapid melodic lines that gradually build in texture and rhythmic complexity. The very first choral statement, "O quam vita splendeat!" (Oh how my life should shine!), is a call and response conversation between upper and lower voices that is mirrored by the brass instruments. As the chorus sings the middle portion of this section, beginning with the words, "Let us each carry beauty's light," Dunphy continues the rhythmic energy in the vocal lines while the instrumentation becomes thinner and more mellow in tone. This first section ends using the same text as the beginning, this time in a higher key. In the B section, Dunphy develops a contrapuntal texture as the voices sing the text, "Tellus Mater floruit" (Earth, our Mother, has flowered.) As the chorus continues with the text, Dunphy creates melodic contours in the voices and instruments that depict the unfolding of nature's beauty. This section concludes with the text, "Vivamus semper in luce mundi tam mirabilis" ("Let us always live in the light of a world that is so amazing.") When the A section returns, the audience is once again presented with the triumphant and majestic vocal theme in call and response fashion, this time on the words, "Carmen nostrum nunc cantandum!" (Our song must now be sung!). In the concluding measures, the words "We sing a new song!" are articulated and the brass instruments reprise motivic elements from the opening fanfare.

Note by Rollo Dilworth

William Grant Still (1895-1978)

Plain-Chant for America (1941)

William Grant Still's *Plain-Chant for America* invokes, decades before Martin Luther King Jr.'s speech, "a dream unfinished." Premiered in October 1941, only weeks before the attack on Pearl Harbor, the piece is a forthright, prescient plea for justice—one that already ties overseas fascism to racialized violence in America.

By 1940, Still was an established and respected composer. He had begun his career as an arranger for jazz bandleaders like Fletcher Henderson; his Symphony No. 1, "Afro-American" (1931) had marked his breakthrough in orchestral music. Still collaborated with many of the luminaries of Black culture of his time, particularly those of the Harlem Renaissance. Yet he sometimes resisted being labelled as a Black composer and argued that works like *Plain-Chant* were not, in his words, "consciously racial." But, he continued, "I am sure my racial heritage was apparent because it is a part of me, and whatever I am shows in the music I write."

The “Plain-Chant” of the title does not refer to Still’s music; it is the title of Katherine Garrison Chapin’s poem, first published in *Ladies Home Journal* in 1939, which gives the work its text. Like many women writers of her time, Chapin described her work as personal rather than political. Nevertheless, her poetry frequently took on the most pressing injustices of American life—in 1940, she and Still had worked together for the first time for the choral setting “And They Lynched Him on a Tree.” The success of that collaboration led to Still proposing the already-published *Plain-Chant* as a sequel to fulfill a commission from the New York Philharmonic.

Chapin was inspired to write this poem after an encounter with “some persons who were sympathetic to the Fascists, whose talk showed me vividly the gap between totalitarianism and the American democracy in which I believed,” which was further cast into relief when she heard an inspiring address by President Franklin Delano Roosevelt. (Chapin was, in fact, married to Francis Biddle, Roosevelt’s Attorney General from 1941 to 1945, and heard the speech in person. Her husband later presided over the postwar Nuremberg Trials as a judge.)

While not a literal plainchant, Still’s music nonetheless embodies the simplicity and directness of sacred declamation. Dissonance in martial brass and percussion near the start of the piece represents struggle and danger. Still’s music largely punctuates between lines of text, letting Chapin’s elevated oratory resonate clearly in the solo baritone voice. The conflict gradually evolves into a warmer string and brass sound and the marching drumbeat becomes a pulse of relentless determination, the “strength of hope” that the poem proclaims “is living yet.”

Note by Micaela Baranello

Rollo Dilworth (b. 1970)

Freedom’s Plow (2009)

Freedom’s Plow was commissioned by the St. Louis Symphony Orchestra to commemorate the 15th-anniversary season of its IN-UNISON® Chorus. The piece is a song of freedom, hope and inspiration that celebrates the contributions of African Americans to the American musical landscape – specifically, the spiritual, ragtime, the blues, jazz and gospel. The text for *Freedom’s Plow* comes from the last 14 lines of a Langston Hughes poem bearing the same title.

In terms of structure, the piece resembles a sonata-type form, containing an introduction, exposition, development, recapitulation and coda. In the introductory measures, the spiritual “Keep Your Hand on the Plow” is quoted and recurs throughout the work. The exposition section is characterized by a two-measure motive that moves back-and-forth between F minor and B-flat major harmonies. The oscillation between F minor and B-flat major tonalities both symbolizes the tension between slavery and freedom, and in some ways foreshadows the overall tonal progression for the work. The choir prefaces the Hughes text with a haunting “Hold On” theme, symbolically recalling the voices of generations past. In the development section, beginning with the text “That plow plowed a new furrow,” the tonality shifts to the key of A major. Stylistically, this section contains elements of ragtime, blues and early jazz. A truncated “Hold On” theme punctuates each phrase of the text. The words “For all America” are set in dramatic four-bar metric

shifts that follow the patterns 1-7-7-6 and 1-8-6-3, making reference to the years of the Declaration of Independence and the Emancipation Proclamation. As the chorus sustains the last syllable of the word “America,” a quote from “America, the Beautiful” can be heard in the upper strings and bells. The recapitulation section presents a continuation of the text and familiar thematic material from the exposition, this time in the key of G minor. The work closes with an extended coda that salutes the African American gospel tradition. In this section, a layered gospel-style chorus brings each vocal line and section of instruments into the texture, featuring the sopranos on the “Keep Your Hand on the Plow” theme.

Note by Rollo Dilworth

Antonín Dvořák (1841-1904)

Symphony No. 9 (“From the New World”)

The moving Czech national anthem opens with a question: “Kde domov můj?” (Where is my home?). Antonín Dvořák, the most famous of all Czech composers, might well have asked the same thing given the course of his career. Born in the provincial town of Nelahozeves, he was initially educated in Zlonice, a town not much bigger, before moving to Prague to complete his studies. His professional career began there as violist at the Provisional Theater, eventually playing under the direction of Bedřich Smetana, the country’s leading composer. Soon his own compositions started to pour forth and get noticed. Powerful figures from Vienna repeatedly awarded him a state stipendium and Johannes Brahms arranged a crucial introduction to his own German publisher.

Within two decades Dvořák’s fame and popularity extended far beyond his homeland. The English became particularly enamored of his music. Dvořák made eight trips there, was awarded an honorary doctorate from Cambridge University, and basked in the adulation of enormous audiences. His longest time abroad was the two and a half years he spent in America beginning in September 1892. He came at the invitation of a visionary music patron, Jeannette Thurber, who made such a lucrative offer to become director of the National Conservatory of Music of America that Dvořák felt he could not turn it down. He spent the academic year in New York City, living with his family in a brownstone at 327 East 17th Street. During the summer of 1893 he traveled to Spillville, Iowa, which boasted a large Czech community.

Creating American Music

The Symphony in E minor was the first in a series of important works Dvořák wrote in America, which also included the String Quartet in F major (the “American”), the String Quintet in E-flat major, the Violin Sonatina in G major, and the magnificent Cello Concerto. Composing such substantial music was one of the reasons Thurber sought out Dvořák in the first place. She was interested not only in finding someone to lead the National Conservatory, but also in a figure who could make a lasting contribution to the enhancement of American musical life. As Dvořák wrote in a letter to a friend back home: “The Americans expect great things of me. Above all, I am to show them the way into the Promised Land, into the realms of a new independent art—in short, to create a national music.” Thurber provided him with American poems and other materials, and even took him to see Buffalo Bill’s Wild West Show.

Dvořák began writing a new symphony less than four months after his arrival and made rapid progress. By mid-April he reported in a letter: "I have not much work at school now, so that I have enough time for my own work and am now just finishing my E-minor Symphony. I take pleasure in it, and it will differ very considerably from my others. Indeed, the influence of America in it must be felt by everyone who has any 'nose' at all." In another letter two days later he repeated how pleased he was with the piece and how different this symphony was from his earlier ones, adding "It is perhaps turning out rather American!!!" Shortly before the premiere Dvořák gave the Symphony the subtitle "*Z nového světa*" (From the New World), by which he explained he meant "Impressions and Greetings from the New World."

The eminent Wagnerian conductor Anton Seidl led the premiere performances with the New York Philharmonic at Carnegie Hall on December 15 and 16, 1893. Dvořák recounted that "the newspapers are saying that no composer has ever had such a triumph. I was in a box, the hall was filled with the highest New York society, the people clapped so much that I had to acknowledge the applause like a king!" One prominent critic declared it "the greatest symphony ever composed in this country." Some of the reviewers raised the issue of writing a distinctively American symphony, commented on the mood of the work, and noted its use of indigenous sources.

A Story Within?

Dvořák had indeed been influenced by his surroundings and his exposure to a new culture and its music. He noted that the second movement Largo "is in reality a study or a sketch for a longer work, whether a cantata or an opera which I propose writing, and which will be based upon Longfellow's *Hiawatha*." It seems that among the materials Thurber had given him was Henry Wadsworth Longfellow's poem *The Song of Hiawatha*, first published in 1855, which Dvořák already knew from a Czech translation. Although he never wrote a cantata or opera on this story, he acknowledged that at least two of the Symphony's movements, the middle ones, are based on parts of it. The fascinating detective work of musicologist Michael Beckerman has revealed some of the many unknown layers and influences that helped form this remarkable symphony.

Dvořák also called upon American musical resources. He read an article that included musical examples of spirituals and heard some sung by a Black student at the National Conservatory, Harry T. Burleigh (1866–1949). In an interview he gave to the *New York Herald* Dvořák discussed the influence of music by Native Americans:

I therefore carefully studied a certain number of Indian melodies which a friend gave me, and became thoroughly imbued with their characteristics—with their spirit, in fact. It is this spirit which I have tried to reproduce in my Symphony. I have not actually used any of the melodies. I have simply written original themes embodying the peculiarities of Indian music, and, using these themes as subjects, have developed them with all the resources of modern rhythm, harmony, counterpoint, and orchestral color.

Listeners have long been fascinated by Dvořák's references to these American sources, presented with a heavy Czech accent. That Czech musical accent is, of course, just as much a construction as the American idiom. In his Czech pieces Dvořák also invented his own tunes and resented insinuations that he was calling upon actual folk material. In its formal construction and ambition, the "New World" Symphony calls on a Germanic heritage drawn both from the symphonies of Brahms and the symphonic poems of Liszt—there is even a brief allusion in the last movement to Wagner's opera *Tannhäuser*.

A Closer Look

The four-movement Symphony begins with a mournful **Adagio** introduction that builds to an **Allegro molto** initiated by a prominent horn theme. One of the "Germanic" features of the Symphony is the recycling of themes between and among movements, leading to a parade of them in the fourth movement finale. The second theme is given by the flute and bears some resemblance to the spiritual "Swing Low, Sweet Chariot."

The famous **Largo** second movement relates to *Hiawatha*, although there is some debate about exactly which part of the story; a lamenting section in the middle seems to allude to the funeral of Minnehaha. The well-known English horn solo that opens the movement is not an actual spiritual, although through Dvořák's invention it has in some ways become one—a student of his, William Arms Fisher, provided words for it in the 1920s as "Goin' Home."

The **Molto vivace** scherzo opens with a passage that harkens back to the scherzo of Beethoven's Ninth Symphony. Dvořák again acknowledged the influence of Longfellow: "It was suggested by the scene at the feast in *Hiawatha* where the Indians dance, and is also an essay I made in the direction of imparting the local color of Indian character to music." The finale (**Allegro con fuoco**) provides a grand conclusion in its propulsive energy and review of themes from the previous movements.

Note by Christopher H. Gibbs

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TEMPLE UNIVERSITY SYMPHONY ORCHESTRA

José Luis Domínguez, conductor

VIOLIN I

Yuan Tian, *concertmaster*
Ruslan Dashdamirov,
associate concertmaster
Veronika Sveshnikova,
assistant concertmaster
Irina Rostomashvili
Suhan Liang
Hojin Joung
Sofiya Solomyanskaya
Leonid Zuy
Seo Young Hong
Zhanina Baiset
Rashaan Bryant
Margaret Dziekonski

VIOLIN II

Olga Zaiats, *principal*
Giorgi Vartanovi, *associate principal*
Linda Askenazi, *assistant principal*
Angela Valdeviezo
Oskar Filippo
Penelope Austin
Sara Monteiro
Jonathan Wexler
James Wilson
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
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
Dan Virgen
Omar Martinez

FLUTE

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

PICCOLO

Steven Guard ~
Jacob Hawkins +

OBOE

Simon Couchoud
Gav Durham
Sean Garrone ~+*

ENGLISH HORN

Gav Durham

CLARINET

Chloe Bidegary
Sara Bock ~
Sarah Connors
Shinwoo Kim +*
Tian Qin

BASS CLARINET

Sarah Connors

BASSOON

Noah Hall ~+*
Lumen Guthrie
Xavion Patterson

CONTRABASSOON

Lumen Guthrie

HORN

William Czartoryski
Grace Doerr *
Adam Dougherty
Arlet Tabares ~
Nicholas Welicky +

TRUMPET

James Beverly +*
Antoine Jackson ~
Kokayi Jones

TROMBONE

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

TUBA

Michael Loughran

HARP

Zora Dickson +
Tina Zhang ~

PIANO/CELESTE

Dean Quach
Margarita Shatilova

PERCUSSION/TIMPANI

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

LIBRARIAN

Danielle Garrett

~ *Principal, Copland*
+ *Principal, Dilworth/
Dunphy/Still*
* *Principal, Dvořák*

TEMPLE UNIVERSITY CHOIRS

Temple University Chorale | Elizabeth Cassidy Parker, conductor

Temple University Concert Choir | Rollo Dilworth, conductor

Temple University Singers | Mitos Andaya Hart, conductor

Temple University Singing Owls | Rollo Dilworth, conductor

SOPRANO

Hanna Amaral
Meg Barrett
Olivia Bell
Celia Bluestine
Erica Breitbarth
Trinity Bristol
Rachelle Cadet
Charlotte Card
Sophiellyn Carey
Hadyn Carter-Hanson
Olivia Chambers
Erica Chen
Valerie Clayton
Rebecca Comfort
Brianna Conway
Emily Corsino
Shannon Coulter
Kimberly Crognale
Naomi Dobson
Aneita Duglas
Melanie Edris
Ryleigh Ehst
Emilee Eisner
Shuyi Fang
Kaela Felton
Jasmine Ferguson
Dillon Ferraro
Janet Fishman
Marykate Gallagher
Ameenah Hankins
Chelsea Haynes
Illiana Hedman-Wilkes
Jennifer Heim
Elizabeth Hohwieler
Amy Hunnicut
Ramaya Hunter
Wren Ierien
Natasha Kelemen

Tara Lake
Ariel Larkin
Esther Lee
Celin Lim
Laila Little
Wendy Magee
Imani Makasa
Fay Manicke
Cate Marcelli
Lisa Marcelli
Annie McCrone
Nylea McGraw
Addison Melton
Claudia Menta
Patricia Merkh
Lisa Miller
Josie Monroe
Nina Moody
Anna Murphey
Robin Muse
Victoria Niedermayer
Kate Palladino
Brittany Peterson
Patty Piascik
Dolores Redmond
Leilany Reynoso
Esther Rhoades
Grace Ricci
Edie Rittle
Taheerah Sabb
Leah Scialla
Kaitlyn Shabazz-Griffin
Alexis Shandor
Ariel Siegelman
Shannon Stover
Madeleine Tomo
Natalie Vollmer
Dawn Walters
Kahmaya Washington

Joy Wiltenburg
Cassandra Wood
Sophia Yerxa-Robinson
Yue Yu
Xue Mi Zhang

ALTO

Lena Adams Kim
Edda Aish
Sophia Alvarez
Juana Angelo
Ajax Apelt
Zara Aziz
Sophia Balis
Adrianna Barnett
Catie Becker
Tess Berendt
Lily Biehl
Spike Blanco
Theresa Bramwell
Anna Britt
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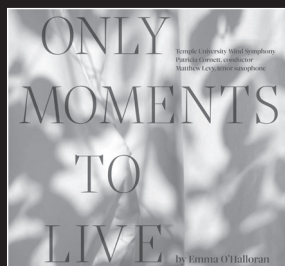
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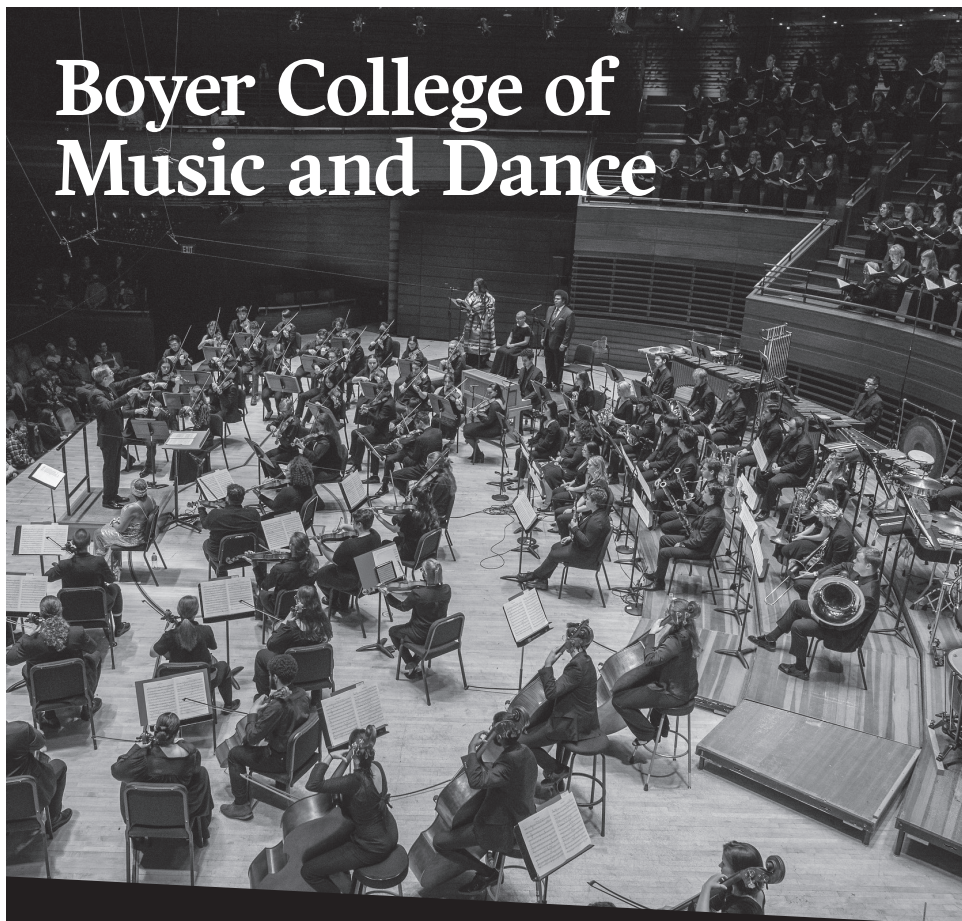
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