NEW CONSTRUCTION AT PRESSER HALL

Expanding Opportunities for Students

“I choose to give to Boyer so others may share the opportunities that were available to me.”
Dear Alumni and Friends:

Welcome to the 2008/09 edition of ENCORE, which highlights the many accomplishments of our alumni, faculty and students.

On the fundraising front, I’m pleased to announce that Boyer’s capital campaign goal of $12 million is at the $10.7 million mark. A portion of that campaign is in support of new construction at Presser Hall, which will add much needed space for students and faculty. The new addition will complement the shared atrium space connecting Boyer to the Tyler School of Art and further enhance the expanding arts hub on main campus that also includes the School of Communications and Theater.

Our standing and reputation as one of the finest performing arts colleges in the country remains secure and sound.

Budget and program reductions are now part of the vernacular at every college in the country, and Boyer is no exception. All of us — faculty, staff and administration — are finding ways to mindfully manage finances without in any way compromising the quality of education that has been, and continues to be, Boyer’s hallmark. I want to reassure you that in light of these challenging economic times, all of us at Boyer remain committed and dedicated to providing an outstanding education in music and dance.

We feel that now, more than ever, it is imperative to move forward with new initiatives and projects to provide opportunities that will benefit our greatest resource: our students. Their future is dependant upon the present.

While many students are facing difficult decisions about their education and future, your support is a vital part of our combined efforts to weather the storm. Your contribution, at any level, can make a direct impact on the lives of Boyer students.

However, despite the overall economic downturn, enrollment at Boyer for 2008 is higher than in any previous year, and applications for 2009 have increased 37% over last year. However, despite the overall economic downturn, enrollment at Boyer for 2008 is higher than in any previous year, and applications for 2009 have increased 37% over last year.

Boyer also maintains the highest SAT scores among incoming freshman within the University as a whole. What this means is that Boyer continues to attract the best and brightest who want to study with our exemplary faculty and take advantage of the many performance and research opportunities we have to offer. Our standing and reputation as one of the finest performing arts colleges in the country remains secure and sound.

During especially challenging times, we look to those who sustain our mission and growth. With your continued support, we can fulfill Boyer’s vision for the future.

Sincerely,

Robert T. Stroker
Dean

About Boyer College of Music and Dance

Temple University’s Boyer College of Music and Dance offers a diverse curriculum, wide array of degree programs and exemplary faculty, preparing students for careers as educators, performers, composers and scholars. Undergraduate and graduate degree programs are offered in instrumental studies, jazz studies, theory, music therapy, choral conducting, music education, composition, music history, voice and opera and dance. In addition to on-campus performances, student ensembles perform at Jazz at Lincoln Center, Rutgers-Camden Center for the Arts, and the Tyler School of Art. The new addition will complement the shared atrium space connecting Boyer to the Tyler School of Art and further enhance the expanding arts hub on main campus that also includes the School of Communications and Theater.

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WE’RE EXPANDING

The Boyer College of Music and Dance is in the midst of an exciting capital improvement project adjacent to Presser Hall that will significantly enhance the educational experience of Boyer students well into the future.

When completed, students will have an additional 16,000 square feet of technologically advanced rehearsal and learning space, including three classrooms, two teaching studios, 27 practice rooms, a recording studio and loading dock.

This new construction is part of a larger project which puts Boyer’s main music facility at the center of an expanded arts district on Temple’s main campus encompassing the School of Communications and Theater and newly relocated Tyler School of Art. Boyer and Tyler will share a new entrance through a magnificent two story atrium (see cover).

Live construction views and more detailed project information can be viewed at www.temple.edu/boyer.

In order to make this important new facility possible, fundraising continues from Boyer alumni and friends. Every gift, no matter what the size, will create new opportunities for Boyer students. An envelope is enclosed if you wish to make a donation.

Additionally, many naming opportunities are available, ranging from $500 to $2.5 million, payable over a five-year pledge period. Below is a list of selected naming opportunities. For more detailed information, please contact Janine Scaff, Director of Development, at janine.scaff@temple.edu or 215-204-5689.

NAMING OPPORTUNITIES

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Professor Janet Yannon to Retire after 43 Years

Professor Darrel Walters Retires after 22 Years

On behalf of our colleagues, Boyer students and alumni, our most heartfelt gratitude to Professors Yannon and Walters for their combined 65 years of service and dedication to Temple University. We wish them both much happiness and success in their future endeavors.

Dean Robert T. Stroker
Associate Professor of Music Education

With Dr. Walters’ retirement, Boyer loses an outstanding teacher. In spring 2008, the Music and Dance Teaching Academy Committee chose him to receive the 2008 DMA ‘08 Teacher of the Year Award. At his acceptance speech he likened teaching to bathing in a flowing river: “... its source so far back in time we can’t see it – or imagine it... as we share a part of ourselves, a part of who we are; [and] a part of our humanity... the river keeps flowing. I take gratitude from the thought that sometime you might carry a piece of me downstream and around the next bend.”

Those who have known him for his mentoring and collegial spirit respect that he has maintained the highest standards and expectations, conscientiously working and living true to his principles. He has an incomparable record of unwavering commitment and dedication to do what is best for students, colleagues, the department, college, university and district. During this interview, he described what he will miss and what parts of Boyer he will carry with him as he creates a new path with his business and writing.

The main misgiving about not coming to Temple regularly is the students – to teach people who are enthusiastic and energetic. Students have taught me the most when we are having discussions. For example, I never knew the ensembles. So I became a music major because I was also interested in music. Then in the university – for three days. I’ve always been interested in art, music and writing.”

Dr. Walters realized a need for a 2-year music studies’ written expression, and completed The Readable Thesis in 1999. As he offered writing seminars for businesses such as GlassSmithKid and Johnson & Johnson., he realized a need for a second book for writers in business or education. The result? His new book, Teaching Writing: To Enthusiastically Responded, “I’ve written a few children’s poems and have begun a book that makes Shakespeare’s sonnets accessible to young readers. And, there are four more projects I can’t wait to finish. Now I’ll have the time to concentrate on them!”

During his 22 years at Boyer, Dr. Walters taught graduate research and writing courses, “Adolescent Music Learning” (more than 30 times) and student teaching seminars. He served as major advisor to doctoral and masters students and served as a committee member for graduate students – representing contributions to 83 graduate documents. Colleagues will remember his valuable and efficient service to the department, college and temple, as well as his service on the College and Temple, and the Department of Music Education as supervisor of student teachers. As a professor, she has been sought out by many students for her rigorous and effective approach to the teaching of conducting – an approach that has prepared them well for their careers. Julia Zavadsky, a former graduate student and current adjunct faculty member at temple, says of Janet, “I

Encore | FALL 2008 / WINTER 2009

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www.temple.edu/boyer

5
Following the concert, Dean Robert Stroker and New School Institute Director Richard Brodiehead welcomed all to a dinner in Temple’s historic Mitten Hall and several announcements of importance:

> Five New School scholarships will be endowed to honor individuals who guided the 1966 merger: Max Aronoff, Jascha Brodsky, Orlando Cole, Helen Kvalvasser and Helen Gelles. Fundraising is underway. Thanks to those who have already contributed.

> A student string quartet, carrying the name of the New School, will be established to represent boys in performances as part of its professional training program. Recipients of the New School scholarships will serve as members of this quartet.

> A New School alumni website now offers news and events, information from New School and Curtis Quartet archives and practical information for alumni, such as how to order transcripts.

The reuniton culminated with the opportunity to celebrate both birthdays. Mr. Cole was recognized at the concert and toasted as a “living legend… a pathbreaking artist, renowned teacher and New School founder” whose vision and energy built the school. He responded to the standing ovation with eloquent remarks about the high standards and spirit of the New School and expressed his pride for alumni who planned the reunion and performed at the concert. His words made a day full of good music and good fellowship even more enjoyable for those who traveled to Temple last July.

Helen Gelles (1924 - 2008)

Helen Gelles, administrator of the New School from the time of its founding, died last April after a long battle with cancer. As executive secretary to the president, she managed all aspects of the school from operations to registrations to facilities. When the New School merged with the Boyer College in 1986, she quickly established herself as one who could get things done at Temple, and she continued to volunteer after her retirement in 1997. Her legendary organization, perfected to an art form, and her commitment to the mission of the New School were matched only by her wise sense of humor. She is survived by a sister, Vivian, and two brothers, David and Abraham.

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Charles Dutoit to Receive 2009 Annual Boyer College Tribute Award

We are pleased to honor Charles Dutoit, chief conductor and artistic adviser of The Philadelphia Orchestra, with the Eighth Annual Boyer College Tribute Award. Also artistic director and principal conductor of the Royal Philharmonic, Dutoit regularly collaborates with the world’s leading orchestras. Since his debut with the Philadelphia Orchestra in 1980, Dutoit has been invited each season to conduct all the major orchestras in the United States. He has also performed regularly with all the great orchestras of Europe as well as the Israel Philharmonic and the major orchestras of Japan, South America and Australia. His more than 170 recordings have garnered more than 40 awards and distinctions.

In 1991, Dutoit was made an Honorary Citizen of the City of Philadelphia. In 1995, the government of Quebec named him Grand Officier de l’Ordre des Arts et des Lettres. He has also been invested as an Honorary Officer of the Order of Canada, the country’s highest award of merit.

The Annual Boyer College Tribute Award is given to deserving individuals who have demonstrated extraordinary service to the local music community. Past recipients include Al and Gabrielle Rinaldi from Jacobs Music Company, Carole Haas Gravagno, Kenneth Gamble and the Honorable Edward G. Rendell. The award will be presented at the Temple Orchestra and Choirs’ Kimmel concert on March 22.
Arts. Isaac also leads workshops and presentations as a commonwealth. Virginia commonwealth university and ohio state university. Tania Isaac performed in extended residencies at Bennington college in Vermont, imprint: dialogues of a generation, a social action program geared toward programs, performances and master classes, featuring guest artists. Her MFA from temple, where she was a university fellow. She has worked graduated from the university of Wisconsin–madison prior to receiving programs, performances and master classes, featuring guest artists. Her MFA dance ’00, MFA ’95 is a music director and conductor of the Philadelphia Sinfonia, a forum through which he has been able to pass on to the next generation of musicians the knowledge he gained as a student at the New School of Music and Boyer. Philadelphia Sinfonia is a full symphonic and string chamber orchestra comprising some of the most gifted young musicians in the Delaware Valley. Under White’s baton, the orchestra has performed at the Republican National Convention, the Liberty Medal ceremony for former Secretary of State Colin Powell and the Lewis & Clark 200th Anniversary Conference. Since taking the podium, the Sinfonia has grown to more than 90 members, competitively selected each year from an increasingly gifted pool of musicians, and has performed in countries including Italy, the Czech Republic, Hungary, Austria, Russia and Finland.

White studied at the prestigious Pierre Monteux School for Conductors and Orchestral Musicians in Maine and earned his master’s degree in French horn performance at Boyer after graduating from the New School. He was music director and conductor of the Temple University Community Youth Orchestra, assisted Maestro Luis Biava in Temple Music Prep’s Center for Gifted Young Musicians and was former chair of the music department at Germantown Friends School.

As a French horn player, White has performed with the Fairmount Brass Quartet, the Chamber Orchestra of Philadelphia, and the Hamburo, Reading and Pottstown Symphony Orchestras.

Tania B. Isaac MFA dance ’00 has spent her career working toward a model of performance that seeks to span and deepen her interest in aesthetic, cultural and academic practices. Her company, Isaac Dance in Philadelphia, does just that, creating a hybrid of physical and contemporary movement narratives that drive social and artistic discourse. She has toured throughout the United States, the United Kingdom and Japan, and her work has been supported by organizations such as the Leeway Foundation, the Pew Charitable Trusts, the Independence Foundation and the National Performance Network. Honored in 1996 as one of Dance Magazine’s “25 to Watch,” Isaac graduated from the University of Wisconsin-Madison prior to receiving her MFA from Temple, where she was a university fellow. She has worked tirelessly in both the arts and civic communities in Philadelphia, serving as resident artist at the Painted Bride Art Center as well as co-founding Imprint: Dialogues of a Generation, a social action program geared toward developing conversations between youth and civic leaders. She has been adjunct faculty at Bryn Mawr College and has taught and performed in extended residencies at Bennington College in Vermont, Virginia Commonwealth University and Ohio State University. Tania Isaac Dance was in residence at the Annenberg Center for the Performing Arts. Isaac also leads workshops and presentations as a Commonwealth Speaker with the Pennsylvania Humanities Council.

The Village Vanguard Orchestra’s Monday Night Live at the Village Vanguard has been nominated for two Grammy Awards: Best Large Jazz Ensemble and Best Arrangement (St. Louis Blues). Faculty members Terell Stafford, Luis Bonilla and Dick Oatts perform with the Village Vanguard.

Gallery of Success

Each fall, two graduates from each of Temple’s schools and colleges who have achieved professional distinction are chosen to be inducted into the Gallery of Success, along with a new class of awardees. Their portraits and bios are displayed alongside many other notable alumni in Mitten Hall.

The 2008-09 Boyer recipients are Tania B. Isaac and Gary D. White.

Gary D. White BMus ’86, MMus ’95 is a music director and conductor of the Philadelphia Sinfonia, a forum through which he has been able to pass on to the next generation of musicians the knowledge he gained as a student at the New School of Music and Boyer. Philadelphia Sinfonia is a full symphonic and string chamber orchestra comprising some of the most gifted young musicians in the Delaware Valley. Under White’s baton, the orchestra has performed at the Republican National Convention, the Liberty Medal ceremony for former Secretary of State Colin Powell and the Lewis & Clark 200th Anniversary Conference. Since taking the podium, the Sinfonia has grown to more than 90 members, competitively selected each year from an increasingly gifted pool of musicians, and has performed in countries including Italy, the Czech Republic, Hungary, Austria, Russia and Finland.

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BOYER IN THE COMMUNITY

Community Concerts at Temple Ambler

This is the second year Boyer has collaborated with Temple Ambler to present a free, concert community concert in Ambler’s Learning Center Auditorium. Concerts have been headlined by famous performers including Maurice Wright, John Johnson, Charles Abramovic and Joyce Lindorff. Students have performed as well, including the TU Jazz Ensemble, pianist Tatiana Abramova, violinist Daniel Turona and the Selves sisters from Music Prep. Upcoming concerts include opera scenes, cello and piano, jazz and new music by composition majors. Watch for dates at www.temple.edu/ambler.

New Horizons Band and Summer Music Workshops

Boyer will soon host a New Horizons Band for members over 50 who have either played an instrument in the past or have always wanted to play in a band. The Department of Music Education will offer two new workshops this summer for music teachers: “Picking & Grinning: Selecting and Rehearsing Quality Band Literature” and “Wah-wah, Riders and Humdbucks: Creating & Developing a Rock Band.” Both workshops can be taken for credit or non-credit and optional Act 48 credit. For more information and to register, visit: http://voyager.adminsvc.temple.edu/ucourses.

DanceMobile

The “I See You!” DanceMobile, hosted by Boyer’s Department of Dance, is a traveling stage that brings global dance traditions of the African-American/Latino diaspora to communities within Philadelphia. Performances last year included those on main campus, Fairhill Square Park and North Light Community Center. All performances are free and open to the public.

For more information on BOYER: BUILDING BETTER COMMUNITIES, visit www.temple.edu/boyerbbc.
**Kun-Yang Lin Finds a Home**

Kun-Yang Lin is assistant professor of dance at the Boyer College of Music and Dance at Temple University.

Kun-Yang Lin is assistant professor of dance at the Boyer College of Music and Dance at Temple University. From V incent Café’s opera-singing scenes to the Samuel S. Fleisher Art Memorial’s free classes for those from all economic and cultural backgrounds, South Philadelphia is crowned by the Italian Market – a colorful convergence of many family-owned businesses along 9th Street. Adding to the diversity and energy of this neighborhood, Kun-Yang Lin (KyL/d, or Lin’s Philadelphia; any contemporary dance companies, has opened Chi Movement Arts Center in a renovated warehouse half a block from the city’s notorious Pat’s and Geno’s Steaks. “I know that there will be many challenges, but I am committed to being an active participant in the vibrant art scene in Philadelphia. Art is about connecting with people,” said artistic director Kun-Yang Lin.

At the age of 12, Lin organized the first all-male dance troupe to perform in his native village of Hsinchu, Taiwan. He has received numerous awards, including the Taipei Honorary Theatre Most Modern Dance Award, National Endowment for the Arts Choreography Award, the Domestic Prize from the Taipei International Community Cultural Foundation and the Taiwanese Outstanding Artist Award.

Since moving to the United States in 1994, Lin has performed as a principal dancer with the Martha Graham Dance Company and the Mary Anthony Dance Theatre. In addition, he has performed in the companies of Martha Graham, Anna Sokolow and Paul Taylor. His works have been performed by many contemporary dance companies, has opened Chi Movement Arts Center in a renovated warehouse half a block from the city’s prominent Pat’s and Geno’s Steaks.

“I stumbled into a concert of KYUD in New York in 2003 and was so moved by the experience that I became hooked,” Metzner said, noting that he personally treasures the compassion and humanity in Lin’s pieces.

“For me, it was a corporate lawyer for an international fashion company. I decided to become an interfaith minister. I have been working toward my ordination in 2009.”

Chi Movement Arts Center

**Tihda Vongkoth**

For Tihda Vongkoth, a first year master’s student in percussion performance, having the opportunity to visit the 23444 cymbal factory in Boston, meeting the founder’s family and selecting four sets of complimentary cymbals, is akin to a seven year old’s visit to Disneyworld; a dream come true. Winning the Kerope Ziljian Scholarship is just one of Tihda’s many notable accomplishments that includes scholarships to Interlochen Arts Academy and Aspen Music Festival and placing first in the Florida Orchestra and U.S. Air Force Band Concerto Competitions.

Tihda is a student of Boyer faculty member Alan Abel, former percussionist with The Philadelphia Orchestra. She first met Abel at one of his percussion seminars while a junior in college and knew she eventually wanted to study with him. She was accepted at some of the top music schools in the country, including Juilliard, Cleveland Institute and Manhattan School of Music. She chose Southern Methodist University to study with a percussionist from the Dallas Symphony Orchestra and she also wanted a diverse curriculum in a large university setting. She was looking for a similar graduate school environment, which, in addition to studying with Abel, is the reason she chose Boyer.

“I like the intimacy of the program at Boyer,” said Tihda. “I can interact and perform with freshman, play in the orchestra and get to know most of the faculty.” In fact, orchestral percussion, and especially opportunities to study and play the timpani, are two of the things she likes best about Boyer.

Tihda’s parents immigrated to the United States from Laos in 1970. She was born in Chicago and when the family moved to Florida, she started studying with the principal timpanist with the Florida Orchestra. This was 6th grade and, even then, she knew she wanted to be a musician. She played in the Pinellas Youth Orchestra and attended the Pinellas County Center for the Arts, a prominent performing arts high school. Her senior year was spent at the Interlochen Arts Academy, and she went on to win the Florida Orchestra and Air Force Band competitions. Her summers are spent studying and performing at various music festivals, including Aspen, Interlochen, Tanglewood and Brevard, most all on scholarships or fellowships. While Brooks, Shostakovich, Sibelius and Bob Brecker are her favorite composers, her tastes in music are eclectic, from jazz to rap to tango to world music.

Of her teacher, Tihda sings his praises. “He is a great pedagogue and a caring teacher, who devotes time to and energizes his students.” These are traits Tihda hopes to pass on to students when she becomes a teacher, which, in addition to continuing to perform, is one of her many ambitious goals.

This article has been adapted from the original which appeared on 4/7/08 in “The Bulletin,” written by Andrea K. Hammer, founder and director, ArtSpa: Celebrating Arts Euphoria www.artspa.com

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**STUDENT SPOTLIGHT**

**ALUMNUS SPOTLIGHT**

**Tihda Vongkoth**

**Patrick Desrosiers**

Patrick Desrosiers enjoys the “lovely cool climate” of his new home, the city of Belo Horizonte, Brazil. Hired in 2007 by the new Orchestra Filarmónica do Estado de Minas Gerais as a first violinist, he says the state-funded orchestra has set an ambitious goal to become the “best orchestra in that country.”

“I actually took my audition in Philadelphia on very short notice. The contract was written entirely in Portuguese, which was a bit of a challenge since I had only been in the country for two months. Fortunately, I’m fluent in French and Spanish and was able to find my way.” The orchestra has aggressively recruited international musicians representing nine countries in addition to the U.S. and Canada.

Patrick first took up the violin at seven with his teacher, who also happened to be his cousin, in his native country of Haiti. A decade later, he had the opportunity to meet and perform for, Helen Kwazawso, who was visiting Haiti. As Patrick started considering attending college in the States, it came down to Temple and a university out west. But Patrick picked Temple in 1987, not only to study with Kwazawso and Jascha Brodsky, but because he would be joining three other students from the territory who have been pursuing graduate music degrees. Patrick also cites his good fortune to having studied and performed with Jeffrey Solow, Luis Blava and Lambert Orks.

While at Temple, he was also performing with the Delaware and Harrisburg Symphonies. After graduation, he held teaching positions at the Westminster College School of Music and the Phil Cohn Conservatory, performed with the Philly Pops and toured with the Strauss Orchestra of America, performing at the Kimmel Center, Kennedy Center and Avery Fisher Hall at Lincoln Center.

“I consider my time at Temple as a ‘bridge,’” says Patrick, “and I am grateful to all of my teacher who helped me cross over to my new home as a professional musician.”

The Filarmónica has scheduled a full inaugural season of concerts and recently performed at a festival in Sao Paulo alongside Maestro Kurt Masur. Patrick has set his sights high: he’s determined to master the Portuguese repertoire and eventually become a conductor. While Brooks, Shostakovich, Sibelius and Bob Brecker are her favorites composers, her tastes in music are eclectic, from jazz to rap to tango to world music.

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**Tihda Vongkoth**

**Patrick Desrosiers**

AM ’92, MM ’95

**ALUMNUS SPOTLIGHT**

**Patricia Desrosiers**

**Student Spotlight**

**Chi Movement Arts Center**

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**ALUMNUS SPOTLIGHT**

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AM ’92, MM ’95

FALL 2008 / WINTER 2009

www.temple.edu/boyer
What’s New in Music Education
With Dr. Deborah Sheldon
Professor and Chair, Department of Music Education

The Department of Music Education has a long history at Temple. Beginning in the late 1800s and housed within Teachers College, which later became the College of Education, it offered only a handful of classes. In the early 1960s, the Music Education Department became autonomous, was officially integrated into Temple’s College of Music and held the highest enrollment of undergraduate and graduate students within that college. More than four decades later, Temple University’s Office of Alumni Affairs is proud to announce the appointments of...
It’s not every day on Temple’s campus that students get to hear a live bagpipe performance in class, but if you’re enrolled in Dr. Steven Kreinberg’s GenEd course, “The Art of Listening,” this is just one of the many musical treats included in a semester jam-packed with guest lecturers, blogging, live concerts, and naturally, lots of listening.

Kreinberg, who teaches his course as a challenge to students to “rethink their entire conception of music by focusing on how to listen, develop a deeper appreciation of music and its importance in everyday life.” While some students do play an instrument, there are no music majors in his class of 70, but rather those pursuing degrees in criminal justice, business, psychology, and music.

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The course requirements should not be taken lightly, even though Kreinberg agrees that “the Jazz century in America” and “Shakespeare and music.” Neither has Kreinberg, but he’s appreciative of the musical knowledge gained from his students and the lively discourse that takes place during their exchanges of musical ideas.

One of the many facets of this course that holds Kreinberg’s interest is the “collective desire by students to demystify the professional music scene in Philadelphia.” What the major venues are, how to learn more about the performers and the selections they perform, how to locate concerts, how to obtain tickets and how to dress and behave, such as cell phone etiquette,” he said. “Students wanted to bring their families and friends who aren’t enrolled in the class to the opera after hearing the Met’s production of Salome. I think they were mesmerized by this performance. I don’t believe they were expecting to hear such powerful music combined with such visually graphic staging.”

It has been said and written that music transcends political, cultural and political barriers – that it is universal. When non-music major Andrew Weir brings his bagpipes to class and plays for his fellow students, or when Dr. Christine Anderson, chair of the Voice & Opera Department, lectures on what makes a great singer, the wheels are put in motion for a musical concept taught through listening, reading, writing and experiencing. The common thread, throughout the lectures, performances and blogs, is the music itself.

“When returning to campus after a performance, a well-dressed woman in her early 70s asked me if these were indeed temple students, and if I had just attended the broadcast of Salome,” said Kreinberg. After explaining our field trip, she was delighted by the premise and thanked me for bringing a new audience of college-aged students to something (the opera) that had given her so much pleasure her entire adult life. As a public school teacher, who could ask for anything more?”


IN MEMORIAM

Donald W. Ewart

Music educator and Temple alumnus Donald W. Ewart ’58, M.M’d ’66, died peacefully in his home on October 18th. He was 72 years old.

He began taking music lessons when he was 11 and became an accomplished piano and bass player. After graduating from Lincoln High School in Philadelphia, he attended Temple University and earned a bachelor’s degree in education in 1958 and a master’s degree in music education in 1966.

During his 30-year career with the Philadelphia school district, Ewart taught music, conducted hundreds of district-wide performances, and administered music programs, supervising many music teachers who were Boyer College graduates.

After retiring from the district in the late 1980s, he started a successful business as an investment planner. His wife of 28 years, Joslyn, joined him in the business a decade later. In 2000, they developed their business, Entrust Financial, LLC, into a boutique financial consulting firm. The couple shared a passion for travel, wine and gourmet food.

For more than 50 years, he volunteered with the Temple University Alumni Association, serving in a variety of leadership capacities, including as a University Trustee, four years as President of the Association, as well as President of the Boyer College Alumni Association and founding President of the Boyer College’s Board of Visitors.

Since his passion for music matched his passion for Temple, it is fitting that the annual Temple University Symphony Orchestra and Combined Choirs Concert at the Kimmel Center for the Performing Arts on March 22, 2009 will be dedicated to his memory.

In addition to his wife, he is survived by two sons, Doug and Scott, two daughters, Bonnie and Wendi and five grandchildren.

Contributions in Mr. Ewart’s memory can be made to:

The Philadelphia Foundation Freedom Fulfilled Fund
1234 Market Street Suite 1800
Philadelphia, PA 19107

Richard M. Duris

Musician, arts administrator and longtime resident of Ambler, in April 2008. He was 77 years old.

Duris earned a bachelor’s degree in music education from Indiana University of Pennsylvania and two graduate degrees, an MS in library science from the University of Pittsburgh and an MBA in musicology from Carnegie-Mellon University.

A dedicated patron of the arts and a member of the Music Library Association, Duris was a music librarian at Temple University for twenty-nine years until his retirement in 1998. He also carried a second career as a professional organizer and choirmaster, playing for churches in Pittsburgh, Philadelphia and Columbus, Ohio.

A member of the American Guild of Organists, he was organist and choir director at Zion Lutheran Church in Northwood, Ohio and the Richard M. Duris Scholarship was established at Boyer in memory of his dedicated service to the college and university. Contributions may be sent to:

Richard M. Duris Scholarship Fund
1901 Walnut Street
Philadelphia, PA 19103

Allen Garrett

After retiring, he joined the Zion choir, which he participated in until his death. He had also been a member of the Amblers Singers and Upper Dublin Choristers and was a member of the League of Women Voters.

In addition to music and books, he had a keen interest in politics, campaigning for numerous candidates and making his voice heard on many issues. He is survived by his wife of forty-two years, Jacqueline Duris; his daughter, Elizabeth L. Duris; three nieces and a nephew.

The Richard M. Duris Scholarship was established at Boyer in memory of his dedicated service to the college and university. Contributions may be sent to:

Richard M. Duris Scholarship Fund
1901 Walnut Street
Philadelphia, PA 19103

Garrett is survived by his wife, Louise, sons, James Forrest and Thomas Mitchell and five grandchildren.

Memorial contributions may be made to:

University Health Systems Inpatient Hospice
1100 N 2nd Street
Pittsburgh, PA 15212

Richard M. Duris, retired music librarian, choir director, and longtime resident of Ambler, in April 2008. He was 77 years old.

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Brian Adams PhD ’00 has been assistant professor and director of music therapy at Immaculata University for the past two years and recently re- ceived a lifetime achievement award from the World Federation of Music therapy. Adams is president of the Board of Directors of the Southeast Region of the Association for Music therapy. Recently, Adams attended a symposium and concert of the American Composers Forum in Philadelphia. He is a composer and musician and has traveled extensively. Adams is a former student of the Philadelphia School of Music and the New England Conservatory of Music.

The wedding of Andrew Biallack BM ’03, an Adler fellow with the San Francisco Opera, to Melissa Raz, was featured in the New York Times (July 17, 2008). Biallack married his future wife, Emily, on July 18, 2008. They will be returning to New York, where Biallack and Raz are planning to open a new business venture.

Jone Meng Chau BM ’05 left a position as a performance artist and music therapist at the Asian American Cultural Center of San Francisco since 2001 to pursue a Master of Music Therapy at the University of Southern California. Chau is currently working as a music therapist for the Community Music School in Los Angeles, where she is assisting with the development of a new music therapy program.

The wedding of George Chen BM ’01 to Karen Zhou BM ’01 was featured in the New York Times (August 13, 2008). Chen and Zhou met while attending the Juilliard School and have been married for one year. They currently reside in New York City.

Sira Chong BM ’05 is a music therapist and assistant professor at the University of Texas at Austin. She is currently working on a project to develop a new music therapy curriculum for college students.

The wedding of Lisa Cifani BM ’01 to Andrew Cifani BM ’01 was featured in the New York Times (July 16, 2008). Cifani and Cifani met while attending the Manhattan School of Music and have been married for one year. They currently reside in New York City.

Albert Chou BM ’00 is a music therapist and assistant professor at the University of California, Los Angeles. He is currently working on a project to develop a new music therapy curriculum for college students.

The wedding of Anna Clare Chua BM ’05 to Jonathan Chua BM ’05 was featured in the New York Times (July 13, 2008). Chua and Chua met while attending the Juilliard School and have been married for one year. They currently reside in New York City.

The wedding of Paul Chow BM ’02 to Arlene Chow BM ’02 was featured in the New York Times (July 13, 2008). Chow and Chow met while attending the Juilliard School and have been married for one year. They currently reside in New York City.

The wedding of Christopher Chyu BM ’05 to Elizabeth Chyu BM ’05 was featured in the New York Times (July 13, 2008). Chyu and Chyu met while attending the Juilliard School and have been married for one year. They currently reside in New York City.

The wedding of Eric Cohn BM ’06 to Jennifer Cohn BM ’06 was featured in the New York Times (July 13, 2008). Cohn and Cohn met while attending the Juilliard School and have been married for one year. They currently reside in New York City.

The wedding of William Cohn BM ’05 to Rachel Cohn BM ’05 was featured in the New York Times (July 13, 2008). Cohn and Cohn met while attending the Juilliard School and have been married for one year. They currently reside in New York City.

The wedding of Robert Cohen BM ’05 to Karen Cohen BM ’05 was featured in the New York Times (July 13, 2008). Cohen and Cohen met while attending the Juilliard School and have been married for one year. They currently reside in New York City.

The wedding of Andrew Cohen BM ’05 to Jessica Cohen BM ’05 was featured in the New York Times (July 13, 2008). Cohen and Cohen met while attending the Juilliard School and have been married for one year. They currently reside in New York City.

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Charles Abramovic toured Europe last spring with violinist Miqor and performed with her at the Yale Chamber Music Festival in Norwalk, CT. He is a benefit concert for the Suzuki Institute in Connecticut.

He played harpsichord (Vivaldi’s Four Seasons) with the Rome Chamber Music Festival. Last fall, he performed in a faculty recital at Boyer featuring an original work of his own writing by Schönberg as well as selections by Ligeti and Richard Brodhead’s Sonata Classic; with bassoonist Pascal Gallus and Glaus (Temple New Music Ensemble) as part of the Ameri-

can Composers Forum at Merkin Concert Hall in New York. He also appeared in recital with Metropolitan Opera Orchestra principal oboist David Adamson at the Pritzker Pavilion.

Jenny Gill was the host, and Brinkman’s multimedia animations illustrated stylistic aspects, such as chromatic fillup, in Fender’s Concerto Grosso No. 1 and in the Bach Sarabande. She also showed three workshops related to the conference theme.

Alec Brinkman prepared multimedia demonstrations for an Access concert of the Philadelphia Orchestra in October. Access concerts feature a wide range of programming, including contemporary music. For this piece, he had to explain the role of the orchestra itself. Thalia Fox was the host, and Brinkman’s multimedia animations illustrated stylistic aspects, such as chromatic fillup, in Fender’s Concerto Grosso No. 1 and in the Bach Sarabande. She also showed three workshops related to the conference theme.

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Alan Harner participated in the National Performing Arts Conference and Chopin USA in Denver, GAFFA Chorus Festival in Miami, International Festival of Choruses in Stockholm, and the Peabody Chorale and the PAULIC in Staten Island College last summer. This fall, he leads a session at the National Collegiate Choral Conference in Cincinnati. In February, he will teach master classes at the Kansas University Music Festival in Manhattan. He will also pilot a new General Education course to 70 non-majors entitled, “The Art of Listening” that he created with input from colleague Steven Sedgwick. Typically, students are told to “follow the instructions” in their textbooks, so he will lead them through their first experience of an activity in an active way. Possible activities will include attending an opera, a dance performance, a multimedia installation, or a symphony concert. He will also be teaching the newly opened Chi Movement Arts Center in South Philadelphia and will write books for Dance Chronicle.

Jillian Harris performed last summer as a soloist with Kun-Yang Lin-Dancers (KYLD) – the only featured dance company at the 2008 Inter- lochen Summer Arts Festival. Last fall, she collaborated with Jeff Salle, an alumnus from New York University’s Tisch School, on a movement sensor-based media installation for Kun-yang Lin’s new season with Mendelssohn Club. The 2008-09 season includes the Verdi Requiem at the Kimmel Center and a new commission from composer-pianist Robert Maggio, as well as collaborations with the Leah Stein Dance Company, Philadelphia Gay Mens Chorus, Anna Crusis and the Chamber Orchestra of the 20th Century.

Lawrence Indick gave recitals in Philadelphia and Boston and was high holidays cantor at Netzer Zekkein Congregation in Philadelphia. Recitals include with Charles Abramovic featuring new works by Mau- rice Wright, Herb Jacobs, David Carpenter and Klein Smith at the Ethical Society on March 1st. His article, “The End of Breath for Singing,” will be published in The NATS Journal of Singing.

Khalil Hicklough worked with colleagues on the dance faculty of John Moores University in Liverpool on connecting students via the internet to dance performances and choreographic projects. He toured the UK with five Temple students who also travelled to Liverpool last March to perform works created online with students there. He is also continuing his work on updating and developing the faculty dance projects and co-editing a new dance Series for Cambria Press that will focus on publishing books that address new perspectives and emerging issues in dance education and practice. In 2009, he plans to develop an archival, digitization and publication project based on WPCLSE, an early dance journal. He serves as both chairperson of the Provost’s Com- mittee on the Arts and dean of the College of Liberal Arts.

Michael Klein became associate editor for the journal 19th-Century Music in January 2008. He was a guest scholar at Florida State Univer- sity in February 2008, teaching four classes and giving a lecture entitled “The ‘Romantic’ Orchestra.” In March, he presented “The Orchestral Iconography of Tchaikovsky in the American Scene” at a conference of the Russian Music Society of the Midwest, held at the Library of Congress. His book on Russian music, Notation and Interpretation in Russian Band Music, was published in the journal 20th-Century Music. Last summer, he lectured on irony in music at Cambridge University (UK). In November 2008, he was invited to prepare a scholarly paper on contemporary Russian music for the 14th World Music and Dance Congress of the Journal of Ethnomusicology. Currently, he is organizing a session for the 6th Biennial Conference on Twentieth-Century Music to be held at Keele University (UK). The ses- sion will bring together the 20 international known musicologists and theorists who will discuss narrative in 20th-century music. Along with musicologist Nicholas Reyland, he will be editing a collection of essays that will publish next year.

Steven Kreinberg delivered two presentations last fall at the joint CMS/ ATMI (College Music Society/Association for Technology in Music Instruc- tion) National Conference in Atlanta. The CMS presentation was entitled, “Music, Blogs and A/V: A New Context for Music Education Supp- tions,” and was based on recent activities using these tools at Boyer. The second presentation, for ATMI was entitled “Building Score Reading Skills by Controlling Independent Lines of Music Simultaneously with Sibelius 5 and Adobe Flash CS3.” An article co-written with colleague Cynthia Folio, “The Illegal (But Legal) Recording of a Live Concert,” will appear in the Spring 2009 issue of The College Music Symposium. In addition, he will serve as the Program Committee Chair for the ATMI national conference in November, held in the Philadelphia area. He piloted a new General Education course to 70 non-majors entitled, “The Art of Listening” that he created with input from colleague Steven Sedgwick. Typically, students are told to “follow the instructions” in their textbooks, so he will lead them through their first experience of an activity in an active way. Possible activities will include attending an opera, a dance performance, a multimedia installation, or a symphony concert.

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Khalil Hicklough worked with colleagues on the dance faculty of John Moores University in Liverpool on connecting students via the internet to dance performances and choreographic projects. He toured the UK with five Temple students who also travelled to Liverpool last March to perform works created online with students there. He is also continuing his work on updating and developing the faculty dance projects and co-editing a new dance Series for Cambria Press that will focus on publishing books that address new perspectives and emerging issues in dance education and practice. In 2009, he plans to develop an archival, digitization and publication project based on WPCLSE, an early dance journal. He serves as both chairperson of the Provost’s Com- mittee on the Arts and dean of the College of Liberal Arts.

Michael Klein became associate editor for the journal 19th-Century Music in January 2008. He was a guest scholar at Florida State Univer- sity in February 2008, teaching four classes and giving a lecture entitled “The ‘Romantic’ Orchestra.” In March, he presented “The Orchestral Iconography of Tchaikovsky in the American Scene” at a conference of the Russian Music Society of the Midwest, held at the Library of Congress. His book on Russian music, Notation and Interpretation in Russian Band Music, was published in the journal 20th-Century Music. Last summer, he lectured on irony in music at Cambridge University (UK). In November 2008, he was invited to prepare a scholarly paper on contemporary Russian music for the 14th World Music and Dance Congress of the Journal of Ethnomusicology. Currently, he is organizing a session for the 6th Biennial Conference on Twentieth-Century Music to be held at Keele University (UK). The ses- sion will bring together the 20 international known musicologists and theorists who will discuss narrative in 20th-century music. Along with musicologist Nicholas Reyland, he will be editing a collection of essays that will publish next year.

Steven Kreinberg delivered two presentations last fall at the joint CMS/ ATMI (College Music Society/Association for Technology in Music Instruc- tion) National Conference in Atlanta. The CMS presentation was entitled, “Music, Blogs and A/V: A New Context for Music Education Supp- tions,” and was based on recent activities using these tools at Boyer. The second presentation, for ATMI was entitled “Building Score Reading Skills by Controlling Independent Lines of Music Simultaneously with Sibelius 5 and Adobe Flash CS3.” An article co-written with colleague Cynthia Folio, “The Illegal (But Legal) Recording of a Live Concert,” will appear in the Spring 2009 issue of The College Music Symposium. In addition, he will serve as the Program Committee Chair for the ATMI national conference in November, held in the Philadelphia area. He piloted a new General Education course to 70 non-majors entitled, “The Art of Listening” that he created with input from colleague Steven Sedgwick. Typically, students are told to “follow the instructions” in their textbooks, so he will lead them through their first experience of an activity in an active way. Possible activities will include attending an opera, a dance performance, a multimedia installation, or a symphony concert.
María del Pico Taylor conducted the 6th Taubman Seminar at Temple last summer, consisting of 6 intensive sessions for a limited number of participants. The seminars were co-directed by Maestro Robert Page and Alan Richardson in connection with the Metropolitan Opera, New York, which was broadcast on Sirius and XM.

Last November he was a guest on the first 2009 season for Virginia opera (Norfolk), submitted to. He wrote the program notes for the 2008-2009 season for Virginia Opera (Norfolk), “L’Amour d’amore, il trovatore, Tosca, and Il barbiere di Siviglia. Last November he was a guest on the first international Violin competition at the Academy of Vocal Arts in Philadelphia. He also gave recitals at Cornell, Temple, and the American Philosophical Society, as well as performances with New York State Baroque. He is currently preparing a volume of miscellaneous concertos for the critical edition of the composer’s works published by Bärenreiter. These 35 cantatas, most of which have never before appeared in print, are due to be published this year.

Janet Yaman participated in the masterclass for chorals and orchestral musicians at the Oregon Bach Festival in Eugene last summer with Maestro Helmuth Rilling, renowned German teacher, scholar and conductor. Alumni Sonya Garfinke ‘48, Susan Swedlow ‘97, Colin Dill ‘89, Emily Kosash ‘08 and Kahla Wanyama ‘09 also participated. Changho Lee ‘08 was selected as one of the active conducting students who conducted in three public performances. What is significant about this connection with the Oregon Festival is the fact that Elaine Brown, former director of choral activities visited Germany and invited Maestro Rilling to be a part of the Ambler Music Festival in 1979 where he conducted master classes and concerts. That same summer he went to the University of Oregon to do the same and from this event, the Oregon Bach Festival was established. The story of the Temple connection has been repeated to the participants each summer as the Festival has grown into a world premiere event. She also attended the Mariboro Music Festival in Vermont attending rehearsals and performances and was invited to sing with the chorus at the closing concert of the Festival with Ignat Solzhenitsin as conductor of the Beethoven Choral Fantasy.

Terrel Stafford’s new CD, Carrying Changes: Live at the Dakota, (Miajazz Records) features fellow Boyer jazz faculty member Bruce Barth, Tim Hagans, Phil Wilson, and Dianne Reeves. This recording captures Stafford’s performance and touring schedule this past year, including: Clayton Brothers Quintet, CA; Dizzy Gillespie All-Star Alumni Band, Kennedy Center, Washington; plus performances in Munich, Germany and at the Terrel Stafford Group, Wilmington, DE; Terrel Stafford Quintet, Virginia Jazz & Blues Festival; Terrel Stafford Group, Clifford Brown Jazz Festival, DE; Tim Hagans Quintet and Dianne Reeves, New York; Terrel Stafford Group, Blue Note, NY; Terrel Stafford Group, Northwest Arkansas Jazz Society, Frank Wess Quatet & Jon Faddis Jazz Orchestra, Kingston Jazz Festival, CA; Tim Hagans Quintet and Dianne Reeves, Monterey Jazz Festival in CA; and with the Panama Jazz Band, Blue Note, NY. Terrel Stafford Group, Northwest Arkansas Jazz Society, Frank Wess Quatet & Jon Faddis Jazz Orchestra, Kingston Jazz Festival, CA; Tim Hagans Quintet and Dianne Reeves, Monterey Jazz Festival in CA; and with the Panama Jazz Band, Blue Note, NY. Terrel Stafford Group, Northwest Arkansas Jazz Society, Frank Wess Quatet & Jon Faddis Jazz Orchestra, Kingston Jazz Festival, CA; Tim Hagans Quintet and Dianne Reeves, Monterey Jazz Festival in CA; and with the Panama Jazz Band, Blue Note, NY. Terrel Stafford Group, Northwest Arkansas Jazz Society, Frank Wess Quatet & Jon Faddis Jazz Orchestra, Kingston Jazz Festival, CA; Tim Hagans Quintet and Dianne Reeves, Monterey Jazz Festival in CA; and with the Panama Jazz Band, Blue Note, NY. Terrel Stafford Group, Northwest Arkansas Jazz Society, Frank Wess Quatet & Jon Faddis Jazz Orchestra, Kingston Jazz Festival, CA; Tim Hagans Quintet and Dianne Reeves, Monterey Jazz Festival in CA; and with the Panama Jazz Band, Blue Note, NY.
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Four Boyer students performed at the dedication of Philadelphia’s Simeone Foundation Museum. From left: Christopher White, Catherine Fish, MAYOR MICHAEL NUTTER, Lauren Ellis, Noah Luft-Weissberg