

Villanova University Student Performing Arts Presents

Celestial Horizons:

Bruckner, Pärt, and Holst - The Planets

The Villanova University Chorale

The Philadelphia Chorale

The Main Line Symphony

with Charlotte Blake Alston, Narrator

February 22, 2026

The Villanova University Chorale

The Villanova University Chorale is the University's mixed choir where students, faculty, and staff come together to celebrate the joy of singing and creating music as one. With a focus on Veritas (truth) in our music, Unitas (unity) in our collaboration, and Caritas (love) for our craft, we're thrilled to share our passion for singing with the community. We are delighted to have you as our guest this afternoon for a wonderful concert of a cappella music, as well as Holst's iconic *Planets* that features our sopranos and altos.

Laura Anastor-Walters

Amy Armstrong #

Symone Atienza

John Banionis

Morgan Besson

Damian Bianchi

Liz Brunton

Renee Cantwell #

Greg Cantwell*

Kimberly Center #

Anna Connolly

Ethan Connors

Krys Cooper #

Bela Debreceni #

Dominica Delayo

Sam Di Carlo

Richard Finkel

Ryan Fleming*

Abby Fortune

Lisa Franks

Luis Diego Granera

Robert Hand #

Alyson Harvey #

Mary Beth Kait

Eva Kastner-Puschl #

Elena Kazakova

Joey Klieman

Logan Laudenslager #

Matthew Marinelli*

Matthew Martinez

Elizabeth McGowan

Abby Meuse

Toffer Mihalka*

Sid Misra*

Donleroy Morales*

Kate Neilsen

Max Osborn

Stephanie Overton-Hall #

Gordon Pfeil #

Rob Phillips*

Nancy Plum #

Megan Pongratz

Emily Reich

Charlie Riale

Teri Rissell

Rick Schwein #

Katherine Sebastian #

Tina Sheing

Emily St. Pierre

Christine Stackhouse

Jessica Stehle-Alfaro #

Sue Stein

Leslie Sudok #

Callan Towse

D'quan Tyson*

Klaus Volpert

Alyvia Walters

Jordan Watts

Betty Wilson

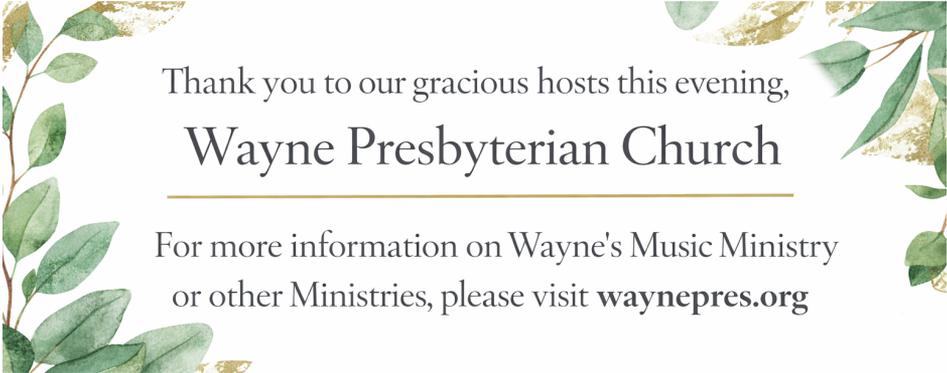
Katie Young #

Ryan Fleming –

Collaborative Pianist

* Guest Artist

Members of The Philadelphia Chorale, Jonathan Coopersmith, Artistic Director



Thank you to our gracious hosts this evening,

Wayne Presbyterian Church

For more information on Wayne's Music Ministry
or other Ministries, please visit waynepres.org

THE PROGRAM

The Villanova University Chorale

and

The Philadelphia Chorale

CHRISTINE NASS, CONDUCTOR

Locus Iste – Gradual for the Dedication of a Church Anton Bruckner (1824-1896)

Locus iste a Deo factus est,
inæstimabile sacramentum,
irreprehensibilis est.

This place by God is made,
an inestimable sacred mystery,
without flaw.

Os Justi – Psalm 37:30-31 (Vulgate 36)

Anton Bruckner

Os justi meditabitur sapientiam,
Et lingua ejus loquetur iudicium,
Lex Dei ejus in corde ipsius et non
supplantabuntur gressus ejus.
Alleluia.

The mouth of the just meditates on wisdom,
and his tongue speaks justice,
the Law of God is in his heart and unfaltering
are his steps.
Alleluia.

Da Pacem, Domine – Antiphon for Peace

Arvo Pärt (b. 1935)

Da pacem Domine
in diebus nostris
quia non est alius
qui pugnet pro nobis
nisi tu Deus noster.

Give peace Lord
in our days
for there is no other
who will contend for us
except You, our God.

PAUSE – 10 minutes

The Main Line Symphony

DON LIUZZI, MUSIC DIRECTOR AND CONDUCTOR
CHARLOTTE BLAKE ALSTON, ORIGINAL NARRATION

The Planets, Op. 32

Gustav Holst (1874-1934)

- Mars, the Bringer of War
- Venus, the Bringer of Peace
- Mercury, the Winged Messenger
- Jupiter, the Bringer of Jollity
- Saturn, the Bringer of Old Age
- Uranus, the Magician
- Neptune, the Mystic

with the sopranos and altos of

The Villanova University Chorale and **The Philadelphia Chorale**

Notes on the Program

Celestial Horizons: Restlessness, Repose, and Expansion

The three a cappella works that open this program stand as fully realized expressions of sacred space and listening. In Bruckner's motets, music is shaped by architecture, resonance, and ordered stillness—sound that establishes place and orients the ear. Pärt's *Da pacem Domine* deepens that posture of attentiveness, suspending time and allowing silence itself to shape meaning. Together, these works cultivate awareness: of space, of balance, of sound as presence—a movement from restlessness toward repose. From that inward stillness, Holst's *The Planets* does not replace what has come before; it expands it, turning outward toward a vast orchestral vision of humanity situated within the cosmos.

Anton Bruckner

Locus iste (WAB 23)

Os justi (WAB 30)

Though Anton Bruckner is often associated with the monumental scale of his symphonies, his musical identity was formed just as profoundly within the sacred choral tradition of the Catholic Church. Bruckner's spiritual life was shaped by the Augustinian tradition, and his formative professional years were spent as organist at St. Florian Abbey, an Augustinian monastery just outside the city of Linz—a site also visited in recent years by Villanova Voices and the Villanova Singers. There, he lived and worked within a rhythm of prayer, ritual, and architectural grandeur that deeply informed his musical imagination. The vast resonant spaces of the Abbey, and its emphasis on order, balance, and contemplation, left an enduring imprint on his sound world.

Locus iste was composed in 1869 for the dedication of a votive chapel at Linz's Old Cathedral, where Bruckner was serving as organist at the time. The text describes a place made by God—an inestimable mystery, without flaw. Musically, Bruckner responds with extraordinary restraint. Harmonies unfold slowly, phrases breathe with architectural patience, and silence becomes a structural element. While the text originally refers to a specific sacred building, its meaning easily expands. "This place" may be the space of worship, the concert hall we inhabit together, or—heard in the context of this program—the shared space of the universe itself. *Locus iste* invites listeners to pause, orient themselves, and become aware of place.

Composed a decade later, *Os justi* ("The mouth of the righteous") occupies a markedly different sonic landscape. Unlike the tonal grounding of *Locus iste*, *Os justi* is written almost entirely in the Lydian mode, distinguished by its raised fourth scale degree. This single pitch infuses the work with a luminous, weightless quality, subtly destabilizing expectations of tonal gravity. Bruckner avoids dramatic contrast or expressive rhetoric; instead, the music floats with quiet confidence, demanding purity of intonation and collective restraint. The result is a sound world that feels suspended—clear, radiant, and contemplative.

Together, these two motets reveal complementary aspects of Bruckner's sacred imagination: one grounded and architectural, the other translucent and hovering. Both reflect a composer for whom music was not merely an expressive act, but a way of inhabiting space—spiritual, physical, and acoustic.

Arvo Pärt

Da pacem Domine

Arvo Pärt's *Da pacem Domine* emerges from the composer's mature *tintinnabuli* style, a musical language shaped by radical restraint and deep attention to sound itself. In this style, musical materials are pared to their essentials, and silence functions not as absence but as structure—framing each sonority and asking the listener to remain present even when no sound is heard.

At the heart of the work is a quietly sustained harmonic center, often carried by the tenors and sopranos, whose voices hover around a single triadic sonority. This chord functions less as harmony in motion than as a point of orientation—stable, luminous, and universal. Around it, the altos and basses move more freely, tracing stepwise lines that seem to search, circle, and return. The effect is not tension and release, but coexistence: stillness and movement held in balance, the whole implied even as individual lines wander.

The text, a medieval liturgical antiphon—*Grant peace, O Lord, in our days*—is a communal plea rather than a declaration. Pärt resists narrative development or emotional escalation; instead, time appears suspended. Silence becomes a space of waiting, and listening itself becomes part of the prayer.

Placed after the Bruckner motets, *Da pacem Domine* functions as a threshold rather than a conclusion. If Bruckner's music establishes sacred place, Pärt's invites us to dwell within it—poised between stability and searching, sound and silence—preparing the ear for the vast sonic horizons that follow in *The Planets*, culminating with Holst's *Neptune*.

Gustav Holst

The Planets, Op. 32, H. 125

Gustav Holst is one of England's most revered composers, creator of musical works in great variety: choral music, songs, band music, orchestral works, ballet, and more. His musical purview was remarkably diverse, and his compositions are frequently performed and appreciated in Great Britain. His popularity there bears comparison with his good friend and fellow composer, Ralph Vaughan Williams. In this country the matter is somewhat different. His reputation rests largely, and solidly, upon his two immortal works for band, Suites No. 1 and No. 2 for Military Band. It is hard, indeed, to participate in American public school music band programs without having performed one or both of these classics. They simply stand at the top of the repertoire for band, and almost every American band student knows them well. On the other hand, however, those who frequent professional orchestra concerts in this country largely know Holst through his most popular orchestral work, *The Planets*.

Born of Scandinavian descent in rural England to a musical, middle-class family, Holst received a musical education early, playing the violin and piano, and later taking up the trombone, the mastery of which his father thought would help his asthma. Holst worked for a while as village organist and choirmaster before attending the Royal College of Music, where he met his life-long friend Vaughan Williams. He eventually focused on the trombone, and earned a modest living early on as a member of various orchestras. He soon gave that life up, however, and spent the rest of his life teaching music in private girls' schools.

The musical life of Great Britain in those days was strongly influenced by a new appreciation and re-examination of the native musical treasures of the sixteenth and seventeenth centuries, as well as a fascination with traditional English folk tunes—these influences were significant in the lives of both composers. Of course, he was well aware of the major compositions of contemporary composers like Stravinsky, Schoenberg, Ravel, and Richard Strauss, and these figured in his artistic development, as well. Two rather unusual, but important influences in his life and works were Hindu religion and philosophy, and astrology. His abiding interest in Hindu texts began early in the century, leading him to engage in the formal study of Sanskrit—translating the texts for himself—and to compose several of his important works on those texts, including two operas. His association with astrology began during a trip to Spain in 1912, when a friend of his inspired the interest, and Holst maintained an interest in the subject—reading fortunes along the way—for the rest of his life.

It is that interest in astrology—not astronomy—that is central to his composition of *The Planets*. Holst began the work about 1913, gradually completing it by 1917. The first performance was given privately in 1918, and word of mouth raised public expectations for the first public performance in 1920. Originally entitled *Seven Pieces for Large Orchestra*, the suite suggests to many his familiarity with Schoenberg's similar use of the phrase. Others see inspiration derived from Mussorgsky's *Pictures at an Exhibition* or Elgar's *Enigma Variations*. Holst's pictorialism is less specific than these antecedents, but spectacularly vivid, nonetheless. Indeed, composed for a large orchestra—remember, large—and perhaps more importantly—varied orchestras were all the rage in the late romantic era, with the orchestras of Richard Strauss, Mahler, and Stravinsky, among others, as models. In addition to the usual full orchestra, Holst's score calls for woodwinds in fours—including at times, alto flute, two piccolos, and the (really) rare bass oboe. The brass section features six horns, four trumpets, and, in addition to the standard bass tuba, a smaller, tenor tuba. There's an organ and a celesta, and for the final movement, a wordless women's chorus—à la Debussy.

The order and number of the seven movements have generated much discussion with regard to the actual planets and their number and position. It's all really irrelevant, for Holst's work has to do with the astrological signs—of which there are seven—and not with how we define what planets are, or their respective positions with relation to the sun, even what conditions may or may not be on them. So, the order of movements, beginning with Mars, stems from the astrological succession.

Holst chose the relatively unusual time signature of five-four time for this ominous evocation of war, beginning with a hypnotic rhythm, repeated over and over, as chords constantly grow and threaten, until they are practically howling. Following a reiteration of the driving, repeated rhythm in the strings, the rarely used small, or tenor tuba, is featured along the trumpets in punchy fanfares. This is the original Darth Vader and the Death Star music! The dreary, desolate landscape of destruction in war is admirably depicted in a bleak, slower middle section before a repeat of the opening hammering material. This gripping—no glory here!—evocation of war ends with dramatic, blunt hammer strokes, separated by pauses that leaves no doubt of the utter destruction and obliteration of war.

Venus, bringer of peace, answers a call from the solo horn, and we are ushered into a tranquil world aptly evocative of the Roman goddess of love and beauty, astrologically associated with harmony and balance. A gentle succession of woodwind passages and lush string sonorities, enhanced by the exotic sound of the celesta create a marvelous respite from Mars. Holst's familiarity and obvious respect for the music of Debussy seems clear, here in this floating serenity. Although, it must be said, the solo cello sounds suspiciously like some passages in compositions of Holst's best friend, Vaughan Williams.

Mercury zips by next, in a quicksilver movement befitting the winged messenger of the gods. In astrology, Mercury also is the symbol of rationality and mentality. Cascades of scales and twittering rhythms carry thought along like lightening. The magic celesta part is reminiscent of Richard Strauss' Rosenkavalier, and our ubiquitous cell phone beeps, as well.

Another quick movement follows, this time a tribute to Jupiter, the "bringer of jollity." Jupiter was considered the ruler of the gods, and the planet, Jupiter, ruler of all the other planets. Merrymaking and gambling play a part in his personality, as well, and the latter aspect comes into play in the jaunty opening tunes, one zippy and syncopated, and the other a rather thumping waltz. But in the middle, we are treated to a noble and exalting tune as only the Edwardians can compose—definitely fit for a king (of some kind). It's a glorious melody that came to be adapted later by Holst as a church hymn, to the text, "I Vow to My Country," and is sung and revered in Great Britain. The raffish tunes return, and the movement ends.

Saturn, the "Bringer of Old Age" is ushered slowly in by two cold, cold static woodwind chords, endlessly repeated. After some ominous string comments, the brass intone a stately procession. In astrology Saturn is the founder of social order and civilizations, charged with duty, responsibility, and discipline. The brass evidently carry this duty heavily as they plod to a climax, gradually subsiding into a dissolution borne by the strings and oscillating woodwinds that floats timelessly and without emotion into an apparent infinity.

Four imposing notes slowly and loudly announced by the brass are the motif of "Uranus the Magician." They return throughout the movement in a remarkable variety of guises. But the movement proper is a stomping, tramping march

dedicated to the guardian of genius and discovery, and associated with sudden and unexpected changes. The march is somewhat redolent of any number of French antecedents—those of Delibes and Dukas, or even Berlioz may come to mind. The bassoon trio sets us off on this little rollicking affair—interrupted from time to time by those four identifying notes. The orchestra builds the march almost out of control, only to subside. The four-note motto is heard again in soft, pizzicato notes in the harp. The bassoons make a half-hearted attempt to resume the march, but fail. The brass loudly play the motto again, and finally harp and strings end this enigmatic paean to the clever “Magician.”

The remarkable fact of the last movement, “Neptune the Mystic” is simply that it was composed almost one hundred years ago. In it Holst dispenses with so many of the rational and organizing principles of music and wonderfully creates an atmosphere of not only the mystic, but also of the traditional characteristics associated with the planet Neptune: illusion, confusion, and deception. Meter (yes, it is the same five-four of the first movement—but can you easily hear it, really?), chord “progressions,” melodies, form, shape—all play minimal to non-existent roles, here at the end. Rather, the composer uses exotic successions of harmonies and fragments of non-traditional scales to create the floating sound that envelops us. Imaginative orchestration in the great tradition of Rimsky-Korsakov, Stravinsky, and Debussy clearly affirms Holst’s mastery. This is truly “space music” long before the advent of the clichés with which we are all familiar. As the orchestra gradually fades into nothingness, only the wordless women’s chorus (he had used it in an earlier work) is left, gradually vanishing from our hearing. It is the only truly human element that stays with us as the composer’s exploration of our humanity writ in the heavens fades. The conceit is that perhaps—they don’t end.

Holst notes by Wm. E. Runyan
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The Philadelphia Chorale

The Philadelphia Chorale is a symphonic vocal ensemble drawing from a pool of more than 200 talented professional and highly-skilled volunteer singers from throughout the five-county Philadelphia area and New Jersey. Members of The Chorale have studied at leading musical institutions throughout the United States and abroad, including the Curtis Institute of Music, Academy of Vocal Arts, Cincinnati Conservatory and The Juilliard School, and perform regularly with opera companies and professional vocal ensembles nationwide. As the premier professional chorus in the Philadelphia region, The Philadelphia Chorale is committed to artistic excellence and only the finest choral experiences through collaborations with other professional and high-level arts organizations locally, regionally, nationally, as well as in the digital performing arena throughout the five-county Philadelphia area, New Jersey and New York.

Charlotte Blake Alston

Charlotte Blake Alston is an internationally acclaimed storyteller, narrator, and librettist whose career spans more than three decades. Rooted in African and African American oral traditions, she brings traditional and contemporary stories to life through vivid performance, often incorporating instruments such as the djembe and kora. A former elementary school teacher, Charlotte has performed everywhere from day care centers and prisons to the Kennedy Center and Carnegie Hall. In 2021, after more than 30 seasons of collaboration, she was named The Philadelphia Orchestra's Official Storyteller, Narrator, and Host. A Pew Fellow and recipient of numerous national honors, she remains a powerful voice in arts, education, and cultural storytelling.

The Main Line Symphony Orchestra

Now in its 79th season, the Main Line Symphony Orchestra (MLSO) was founded on the principles of cultural preservation, educational outreach, and democratic organization that have made community musical ensembles a rich part of the American experience. Rehearsing and performing in the Philadelphia western suburb of Wayne, Pennsylvania, the orchestra draws dedicated musicians of all ages who seek the challenge of performing both standard orchestral literature and new compositions.

Under the guidance of Music Director Don Liuzzi and Concertmaster Paul Roby, MLSO members have continued their long tradition of accompanying professional soloists, many of them from the Philadelphia Orchestra. This relationship between the orchestras only grows stronger as both Mr. Liuzzi and Mr. Roby have been members of the Philadelphia Orchestra for decades, as Principal Timpanist and Associate Principal Second Violin respectively. Before Maestro Liuzzi accepted his position in 2014, the MLSO was led for 27 years by Philadelphia Orchestra bassist Henry Scott and violinist Yumi Scott, who set the standard for an exceptional orchestra committed to recruiting, welcoming, and mentoring players; serving the cultural needs of the community; and providing warm and engaging musical encounters. Thanks largely to the work of Mr. Liuzzi, the orchestra has recently created two important opportunities: the James Dietz Memorial Young Artists Competition, an award that includes an invitation to perform a concerto with the orchestra, and the Bridging the Gap Fellowship, instituted in 2020 and intended to further diversity and inclusion by providing a modest stipend to qualified rising professionals. In this capacity, four fellows join the orchestra each year as they transition to professional careers.

VIOLIN

Shaarvi Bala
 Aviva Bock+
 Maya Anjali Buchanan+
 Eunice C China+
 Carol Chou**
 Jesse Combs
 Emily Cooper
 Ellie Devyatkin
 Akili Farrow+
 Jennifer Fleeger
 Elizabeth Grimshaw
 Beth Handwerker
 Jasmine Harris+
 Jackie Janusz**
 Christopher Jefferies
 Elena Kazakova
 Cheyenne King-Bails+
 Loraine Laguerta
 Randy Matthews**
 Shreya Medepalli
 Cyndi Noonan
 Alice Pavri
 Paul Roby***
 Tao Shen
 Michael Smith**
 Joel Tachau
 James Tang
 Keala TeKolste
 Amit Vora
 Steve Wang
 Mary Weaver
 Lori Zimmerman
 Crystal Zhou

VIOLA

Kelly Bersett
 William Einhorn
 Robert Handler
 Greta Huber*
 Melissa Mellor
 April Moskwa
 Tiana Peralta
 Laura Roberts
 Daniel Slusaw
 Tia Solomon

Kristen Taylor+

CELLO

Atesh Carmurdan
 Ashley Chen-Kim
 Claire Coco
 Amanda Dekmar
 Peter Devyatkin
 Victoria Ellsworth
 Sarah Guess
 Mae Huang*
 Alison Kane
 Amy Kesslick
 Jeremy Mitchell
 Jeffrey Mufson
 Marcela Reina+
 Elisse Richardson
 Arthur Royce
 Tayana Woodton

BASS

Matt Hessinger *
 John Paul MacDuffie
 Cynthia K. Poyer
 Bernard Resnick
 Cole Robertson

FLUTE/PICCOLO

Lori Coll
 Carolyn F Giardini
 Rebecca Lenthe*

OBOE/ENGLISH HORN

Caleb Bradley
 Janet Easley
 Evan Pelletier *
 David Sherry

CLARINET

Diana Hessinger
 Katherine Morrice
 Robert Stanley

BASSOON

Vanessa Taylor*
 Brian Wilson

HORN

Rachel Braddick*
 Douglas Eschbach
 Daniel Klugman
 Nick Lepkowski
 Jane Murray
 Kim Newell

TRUMPET

Don Kelley
 Joseph Lorini
 Dwight Weaver*

TROMBONE

Scott Cullen
 Jim Gicking*
 Dan McGahey*

TUBA

Jim Hicks

TIMPANI

Dennis Tate*

PERCUSSION

Greg Grimshaw
 Matthew Kozsuch
 Tim Sugrue

HARP

Joanna Shaw Russ

PIANO

Steve Campitelli

NON-PLAYING MEMBER

Ria Ellis
 Cheryl P. Hagans
 Sandra Karger
 Suzanne McLean
 Linda Trebing
 Stuard Young

*** Concertmaster

** Co-Associate Principal

* Principal

+ Fellow, Bridging the Gap

Main Line Symphony Orchestra – Upcoming Events

In the weekend following tonight's concert, The Main Line Symphony is thrilled to share their full winter program which also features Holst's monumental *The Planets* alongside compelling masterworks and extraordinary guest artists.

Gustav Holst – *The Planets* and Lyric

Friday, February 27 · 8 PM

Bryn Mawr Presbyterian Church

Saturday, February 28 · 2PM

Congregation Keneseth Israel

Holst's celestial masterpiece returns in two additional performances that pair orchestral brilliance with lyrical intimacy.

Lyric Movement for Viola & Orchestra (c. 1933) – Gustav Holst

Judy Geist, viola

Concerto for Violoncello & Orchestra, Op. 22 (Mvt I) (c. 1945) – Samuel Barber

Julie Chen, cello

Winner, James Deitz Memorial Young Artist Competition

The Planets, Op. 32 (1914–1916) – Gustav Holst

Charlotte Blake Alston, original narration

Americana 2026

Friday, April 24 · 8 PM

Valley Forge Middle School

Saturday, April 26 · 2PM

Congregation Keneseth Israel

Don't miss Jason DePue in a dazzling showcase of violin virtuosity in music by Bernstein and John Williams, alongside Barber and Copland — and a thrilling collaboration with the electrifying West Powelton Drumline in Philadelphia composer Andrea Clearfield's *Duo for Symphony and Stix*. This final concert of the year brings the 2025–2026 season to a bold and exhilarating close.

Overture to *The School for Scandal*, Op. 5 (c. 1931) – Samuel Barber

Serenade (Mvt I: Phaedrus – Pausanias) (c. 1954) – Leonard Bernstein

Jason DePue, violin

Sabrina – John Williams

Jason DePue, violin

Theme from *Schindler's List* – John Williams

Jason DePue, violin

Dance Episodes from *Rodeo* (c. 1945) – Aaron Copland

Buckaroo Holiday · Corral Nocturne · Saturday Night Waltz · Hoe-Down

Duo for Symphony and Stix (c. 2025) – Andrea Clearfield

West Powelton Drumline, soloists

Villanova Choral & A Cappella Spring Concerts

A Cappella Palooza

Friday, March 20

Kick off the second half of spring semester with a great night of A Cappella in Jake Nevin Fieldhouse! The biggest night of A Cappella of the year! 7pm. Tickets on Stova.

America at 250: An American Tapestry

Sunday, March 29

The Villanova Voices & Singers Spring Concert

America at 250 – An American Tapestry brings together the Villanova Voices and Villanova Singers for an afternoon of powerful American choral music that reflects the people, ideals, and questions that have shaped our national identity. Featuring works by Randall Thompson, Margaret Bonds, and Craig Hella Johnson, the program weaves together history, reflection, and hope, inviting listeners to consider where we have been — and how we move forward together. Rotwitt Theater, Rosemont College (walkable from the Villanova Campus), 2pm, Sunday, March 29. Tickets available on Stova.

Spring A Cappella Showcases

April 10-12

Our a cappella groups fill the Court Theater in a weekend of spectacular showcases!

Friday, 7pm: Minor Problem & Measure Up

Saturday, 7pm: Nothing But Treble, Sirens, Villanova Melodics

Sunday, 3pm: Belles, Haveners, & Supernovas

Gospel Choir Spring Concert

April 11

Join us for an afternoon of joy and praise as the Gospel Choir lifts the room with music of hope, faith, and celebration. Through powerful harmonies and spirit-filled songs, this concert honors the traditions that continue to inspire generations. We welcome you to share in an afternoon of inspiration, community, and soulful sound. Court Theatre, 2pm.

Spires Reunion Weekend

April 17-19

Spires Reunion Weekend welcomes all alumni and friends back to campus for a joyful weekend of connection, music, and celebration. The festivities culminate in a Saturday evening concert in the Villanova Room — a special gathering open to the broader community as we raise our voices together once again.



the WAYNE
ORATORIO
SOCIETY
2025-2026 SEASON

APRIL 18 & 19, 2026

THE SEASONS
FRANZ JOSEPH HAYDN