

# Temple University Wind Symphony

Patricia Cornett, conductor  
Jonathan Caldwell, guest conductor  
Joshua Schairer, bassoon

Monday, October 3 • 7:30 PM  
Temple Performing Arts Center  
1837 North Broad Street  
Philadelphia, PA 19122



# Program

*Fanfare for Uncommon Times* Valerie Coleman (b. 1970)

*O Magnum Mysterium* Morten Lauridsen (b. 1943)  
trans. H. Robert Reynolds

Concerto for Bassoon Frigyes Hidas (1928-2007)

1. *Allegretto*
2. *Moderato cantabile*
3. *Moderato giocoso*

Joshua Schairer, bassoon

| Intermission |

*(anti)-FANFARE* Andrew Blair (b. 1988)

*Embers to Ash* Elena Specht (b. 1993)

Jonathan Caldwell, conductor

*AMEN!* Carlos Simon (b. 1986)

1. *Lively*
2. *Soulfully*
3. *Mysteriously*

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

Please turn off all electronic devices.

Sixteenth performance of the 2022-2023 season.

# Temple University Wind Symphony

Patricia Cornett, conductor

## FLUTE

Camille Bachman  
Nicole Hom  
Samantha Humen  
Trish Stull  
Anabel Torres

## OBOE

Marissa Harley  
Eleanor Rasmussen  
Amanda Rearden  
Sarah Walsh

## CLARINET

Wendy Bickford  
Anthony Bithell  
Kathleen Carpenter  
Sihan Chen  
Sarah Eom  
Alexander Phipps  
Tian Qin  
Kenton Venskus

## BASSOON

Juliette Angoulvant  
Rick Barrantes  
Agüero  
Adam Kraynak

## SAXOPHONE

Michelle  
D'Ambrosio  
Will Mullen  
Jorcina Zhang  
Zachary Spondike  
William Van Veen

## HORN

Jonathan Bywater  
Hannah Eide  
Natalie Haynes  
Aidan Lewis  
Olivia Martinez  
Amanda Staab

## TRUMPET

Anthony Casella  
Noah Gordon  
Antonie Jackson  
Maximos Mossaidis  
Trey Serrano  
Hailey Yacavino

## TROMBONE

Catherine Holt  
Sydney Kuszyk  
Isabel LaCarrubba  
Riley Matties  
Aspen O'Banion  
Drew Sedlacsik

## EUPHONIUM

Jason Costello  
Jacob Springer  
Ryan Wilkowski

## TUBA

Joseph Gould  
Daniel Virgen

## PERCUSSION

Lonnie Davis  
Livi Keenan  
Elijah Nice  
Milo Paperman  
Jon Sayage  
Alex Snelling

## PIANO

Daniel Farah

## HARP

Zora Dickson

## BASS

Ashleigh Budlong

## GRADUATE

## ASSISTANTS

Noah Gordon  
Chris Hettenbach

## Program Notes

*Fanfare for Uncommon Times*

Valerie Coleman

Valerie Coleman is an American composer and flutist with degrees from the Boston Conservatory and the Mannes College of Music. She studied flute with Julius Baker, Alan Weiss, and Mark Sparks, and composition with Martin Amlin and Randall Woolf.

She is not only the founder of Imani Winds, a GRAMMY-nominated wind quintet based in New York City, but also a resident composer for the ensemble. She wrote *Umoja* for Imani Winds, which has become their signature piece and is listed as one of the “Top 101 Great American Works” by Chamber Music America. In addition to her significant contributions to wind quintet literature, Coleman has written for various winds, brass, strings, and full orchestral ensembles.

*Fanfare for Uncommon Times* was commissioned by the Orchestra of St. Luke’s and premiered in 2021. *The New York Times* described the piece as, “at once reflective and restless, uplifting, and ominous.” Coleman offers the following thoughts about the piece:

*We are going through some strange times right now, so it almost seems sarcastic...to write a fanfare for the times we are currently living in. I wanted to create a piece that brings people together, a piece that touches that within us, that thing that wants to survive...that gives us that regenerative, renewable hope. [I also sought to] bring the black experience in, including the turmoil, the upheaval of today’s conversation of race in America.*

Morten Lauridsen is most noted for his vocal cycles and his *a cappella* motets, both of which are regularly performed by distinguished ensembles and vocal artists throughout the world. Professor of composition at the University of Southern California Thornton School of Music for more than forty years, Lauridsen is the recipient of many honors and awards, including the 2007 National Medal of Arts. *O Magnum Mysterium* has become one of the world's most performed choral compositions, and the composer felt so strongly about the musical content of the piece that he created a version for brass ensemble shortly after the work premiered in 1994. The version for band was prepared with the composer's support and appreciation by University of Michigan Director of Bands Emeritus, H. Robert Reynolds. The composer offers the following insights into his setting:

*For centuries, composers have been inspired by the beautiful O Magnum Mysterium text, with its depictions of the birth of the newborn King amongst the lowly animals and shepherds. This affirmation of God's grace to the meek and adoration of the Blessed Virgin are celebrated in my setting through a quiet song of profound inner joy.*

*O magnum mysterium O great mystery  
et admirabile sacramentum And the wondrous sacrament  
ut animalia viderent Dominum natum, that animals should see  
how the newborn lord,  
jacentum in praesipio! lying in the manger!*

*Beata Virgo, cujus viscera Blessed is the Virgin  
meruerunt portare whose womb was worthy to bear  
Dominum Christum, the Lord Jesus Christ,  
Alleluia! Alleluia!*

Frigyes Hidas was born in Budapest in 1928. He studied composition at the Ferenc Liszt Academy of Music with János Visky. From 1951–1966 he was Music Director of the National Theatre, and from 1974–1979 he performed the same function at the municipal Operetta Theatre. Hidas was a highly prolific composer who believed in tunes and harmonies in the traditional sense of those terms, and always wrote in an easily accessible idiom. He composed a range of pieces including operas, ballets, concertos, orchestral, chamber, solo, and choral music. He is particularly well-known for his woodwind and brass chamber music and works for wind orchestra.

The Concerto for Bassoon, composed in three movements, was written in 1999 and dedicated to the Dutch bassoonist Dornan Cooke.

**(anti)-FANFARE****Andrew Blair**

Andrew Blair is a conductor, percussionist, and composer from Charlotte, North Carolina. He graduated with honors as a NC Teaching Fellow, Sudler Trophy winner, and Instrumental Performer of the Year from Western Carolina University in 2010 with a degree in music education.

The composer offers the following insights about (anti)-FANFARE:

*The inspiration for (anti)-FANFARE came during a lesson with Cynthia Johnson Turner where we were studying works for winds and percussion with atypical instrumentation. At the end of the lesson, we concluded that there was a gap in the repertoire for a short, exciting concert opener for woodwinds and percussion. I was particularly inspired by her “commission” that day: You should write one, you know, an anti-fanfare.*

(anti)-FANFARE opens with a typical fanfare motive, but listeners will notice that the similarities end there. The piece employs the full complement of the woodwind and percussion sections plus piano in contrast to centuries of brass/orchestral fanfares. The typical stately cadence has been replaced by a quick  $\frac{3}{4}$  meter, with the language of the piece inspired by the composer's forays into contemporary jazz fusion and electronica. The piece was premiered by the UGA Hodgson Wind Ensemble in January 2020 with the composer conducting.

## **Embers to Ash**

**Elena Specht**

Composer Elena Specht writes instrumental and vocal concert music with an emphasis on colorful textures, lively rhythms, and graceful lyricism. Her music is inspired by the grandeur of nature, thought-provoking questions, and compelling stories. Specht's music is enjoyed by both beginning and professional musicians, and it reaches diverse audiences. She specializes in music for bands and wind ensembles, and she is currently the composer and arranger for the Wind Ensemble of the Greater Boulder Youth Orchestras.

The composer offers the following insights about *Embers to Ash*:

*In conceiving of Embers to Ash, I was interested in both the physical and emotional meanings of these words. Embers are the smoldering remains of a fire, while ash is the powdery residue that remains after a fire, as well as being a pale shade of gray. However, both have double meanings: embers can also refer to slowly fading emotions, memories, or relationships, and ash can mean feelings of remorse, regret, and nostalgia. Ash is also a type of tree, something alive and growing. These definitions reminded me of the mythological creature of the phoenix, a bird that is cyclically reborn from the ashes of the fire in which its previous life has ended. Embers to Ash is structured around these concepts: fire, decay, a gray-like stasis, and finally a sense of rebirth and renewal.*



*Embers to Ash* was the winner of the 2016 CU Wind Ensemble Composition Competition and was premiered in Macky Auditorium in Boulder, CO on April 20, 2017.

**AMEN!**

**Carlos Simon, Jr.**

Carlos Simon, Jr. is a versatile composer and arranger who combines the influences of jazz, gospel, and neo-romanticism. His most recent accolades include receiving the Underwood Emerging Composer Commission from the American Composers Orchestra in 2016, the prestigious Marvin Hamlisch Film Scoring Award in 2015, and the Presser Award from the Theodore Presser Foundation in 2015. He now serves as a member of the music faculty at Spelman College in Atlanta, Georgia.

Acting as music director and keyboardist for GRAMMY Award winner Jennifer Holliday, Simon has performed with the Boston Pops Symphony, Jackson Symphony, and St. Louis Symphony. He has toured internationally with soul GRAMMY-nominated artist Angie Stone, and performed throughout Europe, Africa, and Asia.

Simon earned his doctoral degree at the University of Michigan, where he studied with Michael Daugherty and Evan Chambers. He also has received degrees from Georgia State University and Morehouse College.

Carlos Simon is a member of many music organizations, including ASCAP, where he was honored as one of the “Composers to Watch” in 2015. He is also an honorary member of Phi Mu Alpha Music Sinfonia Fraternity and a member of the National Association of Negro Musicians, Society of Composers International, and Pi Kappa Lambda Music Honor Society. His compositions have been published by the Gregorian Institute of America (GIA) Publications and Hal Leonard Publications.

Simon explains the inspiration for AMEN! as follows:

*This work pays homage to my family's four generational affiliation with the Pentecostal church as either pastors, deacons, missionaries, or musicians. Pentecostal denominations—such as the Church of God in Christ (C.O.G.I.C.), Pentecostal Assemblies of God, and many others—are known for their exuberant outward expressions of praise. Worship services are often characterized by joyous dancing, spontaneous shouting, and soulful singing. The music in these church gatherings is essential in fostering a genuine spiritual atmosphere for the congregation. My intent in Amen! is to re-create the musical experiences I witnessed so many times as an organist and pianist in my father's church.*

*The three movements of AMEN! are performed without break to depict the succinct flow of a typical church service. In the first movement, I've imagined the sound of an exuberant choir and congregation singing harmoniously together in a call and response fashion represented by a three-part trombone choir. The soulful second movement quotes the traditional gospel song 'I'll Take Jesus For Mine' that I frequently heard my grandmother sing. The title, AMEN!, refers to the plagal cadence, or 'Amen,' cadence (IV-I), which is the focal point of the climax in the final movement. Along with heavily syncopated rhythms and interjected contrapuntal lines, this cadence is repeated and ascends upwards by half step until a frenzied, emotional state is reached.*

## About the Guest Soloist

**JOSHUA SCHAIRER**, bassoon, has performed with the Bay Atlantic Symphony, Boulder Philharmonic, Pennsylvania Philharmonic, and Ohio Light Opera orchestras, amongst others. As a chamber musician, he co-founded the award-winning Bear Lake Wind Quintet (Southard, 2016 & American Prize, 2017). A passionate teacher, Schairer is on faculty at the Tell School of Music at Millersville University (PA) and Ocean County College (NJ). Born and raised in Loveland, Colorado, Schairer received his bachelor of music and master of music from the University of Northern Colorado where he studied with Tristan Rennie and Charles Hansen. He is currently a doctoral student at Temple University studying with William Short.

## About the Guest Conductor

**JONATHAN CALDWELL** is director of bands and assistant professor of conducting at the University of North Carolina at Greensboro where he conducts the Wind Ensemble and Symphonic Band and teaches undergraduate and graduate conducting. Prior to his appointment at UNCG, Caldwell held positions at Virginia Tech, the University of Wisconsin–Stevens Point, and Garner Magnet High School (Garner, NC).

Ensembles under Caldwell's guidance have performed for the College Band Directors National Association Southern Division, the National Band Association–Wisconsin Chapter, and in Carnegie Hall. His writings have been published in the *Journal of Band Research* and the *Teaching Music Through Performance in Band* series. He has given presentations for the Midwest Band and Orchestra Clinic, the College Band Directors National Association, the Internationale Gesellschaft zur Erforschung und Förderung der Blasmusik (IGEB), and music educator conferences in North Carolina and Virginia.

Caldwell received a doctor of musical arts in conducting from the University of Michigan and a master of music in instrumental conducting from the University of Maryland, College Park. He holds a master of arts in teaching and a bachelor of music in performance from the University of North Carolina at Chapel Hill.

### **About the Conductor**

**PATRICIA CORNETT** is the Director of Bands at the Temple University Boyer College of Music and Dance where she conducts the Wind Symphony and teaches advanced conducting. Prior to joining the faculty at Temple, she was the Director of Bands at Cal State Fullerton where she conducted the Wind Symphony, Symphonic Winds, and taught courses in conducting and music education. She was also a Visiting Assistant Professor at SUNY Potsdam's Crane School of Music. She earned her doctor of musical arts degree from the University of Michigan, master of music degree from Northwestern University, and bachelor of music dual degree in music education and saxophone performance from the University of Massachusetts, Amherst.

Dr. Cornett taught at Essex High School in Essex Junction, Vermont from 2007–2010 where she conducted three concert bands, jazz band, and taught courses in guitar and history of rock. She was also the director of instrumental music at Woodland Regional High School in Beacon Falls, Connecticut, from 2003–2005. She is published in the *Teaching Music Through Performance in Band* series, the CBDNA Journal, *The Instrumentalist*, and has presented sessions at The Midwest Clinic, national CBDNA conferences, and numerous state conferences. She is a member of the College Band Directors National Association, the Conductors Guild, the Pennsylvania Music Educators Association, and the National Association for Music Education.

## **Boyer College of Music and Dance**

The Boyer College of Music and Dance offers over 500 events open to the public each year. Students have the unique opportunity to interact with leading performers, composers, conductors, educators, choreographers and guest artists while experiencing a challenging and diverse academic curriculum. The Boyer faculty are recognized globally as leaders in their respective fields. Boyer alumni are ambassadors of artistic leadership and perform with major orchestras, opera and dance companies, teach at schools and colleges and work as professional music therapists, choreographers and composers. Boyer's recording label, BCM&D records, has produced more than thirty recordings, five of which have received Grammy nominations.

[boyer.temple.edu](http://boyer.temple.edu)

## **The Center for the Performing and Cinematic Arts**

The Center for the Performing and Cinematic Arts consists of the Boyer College of Music and Dance, School of Theater, Film and Media Arts, the George and Joy Abbott Center for Musical Theater and the Temple Performing Arts Center. The School of Theater, Film and Media Arts engages gifted students with nationally and internationally recognized faculty scholars and professionals. A hallmark of the School of Theater, Film and Media Arts is the Los Angeles Study Away program, housed at historic Raleigh Studios. The George and Joy Abbott Center for Musical Theater engages visiting performers, guest artists, set designers, playwrights and other Broadway professionals. The Temple Performing Arts Center (TPAC), a historic landmark on campus, is home to a state-of-the-art 1,200 seat auditorium and 200 seat chapel. More than 500 concerts, classes, lectures and performances take place at TPAC each year.

[arts.temple.edu](http://arts.temple.edu)

## **Temple University**

Temple University's history begins in 1884, when a young working man asked Russell Conwell if he could tutor him at night. It wasn't long before he was teaching several dozen students—working people who could only attend class at night but had a strong desire to make something of themselves. Conwell recruited volunteer faculty to participate in the burgeoning night school, and in 1888 he received a charter of incorporation for "The Temple College." His founding vision for the school was to provide superior educational opportunities for academically talented and highly motivated students, regardless of their backgrounds or means. The fledgling college continued to grow, adding programs and students throughout the following decades. Today, Temple's more than 35,000 students continue to follow the university's official motto—*Perseverantia Vincit*, or "Perseverance Conquers"—with their supreme dedication to excellence in academics, research, athletics, the arts and more.

[temple.edu](http://temple.edu)

Temple University 2022-2023 Season  
Upcoming Events

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**Thursday, October 6 at 4:30 PM**

Rite of Swing Jazz Café: The Hailey Brinnel Quintet

Temple Performing Arts Center Lobby

**Thursday, October 6 at 7:30 PM**

Temple University Concert Band

Lauren Ryals, conductor

Temple Performing Arts Center

**Friday, October 7 at 1:00 PM**

Music Studies Colloquium Series: Philadelphia Student Composers  
Project, “The Philadelphia Sound in the 21<sup>st</sup> Century”

Presser Hall, Room 142

**Friday, October 7 at 7:30 PM**

Reflection:Response 2022: Mei-Yin Ng

Conwell Dance Theater

**Saturday, October 8 at 7:30 PM**

Reflection:Response 2022: Mei-Yin Ng

Conwell Dance Theater

**Sunday, October 9 at 5:30 PM**

Faculty Recital: Anna Meyer, flute

Rock Hall Auditorium

**Sunday, October 9 at 5:30 PM**

Master’s Recital: Kendra Bigley, collaborative piano

Klein Recital Hall

**Monday, October 10 at 7:30 PM**

Graduate Conductors Chorus: Mary Bond  
and Recital Chorus: Waigwa  
Rock Hall Auditorium

**Wednesday, October 12 at 4:30 PM**

Jazz Master Class: Stephen Riley, saxophone  
Temple Performing Arts Center Lobby

**Wednesday, October 12 at 7:30 PM**

Jazz Guest Artist: Stephen Riley, saxophone  
Temple Performing Arts Center Lobby

**Wednesday, October 12 at 7:30 PM**

Temple University New Music Ensemble  
Jan Krzywicki, director  
Rock Hall Auditorium

**Thursday, October 13 at 4:30 PM**

Rite of Swing Jazz Café: The Sean Butkovich Group  
Temple Performing Arts Center Lobby

**Thursday, October 13 at 5:00 PM**

Master Class: Andrew Garland, baritone  
Rock Hall Auditorium

**Thursday, October 13 at 5:45 PM**

Film Screening: *iFenomenal! Rompeforma 1989—1996*  
Conwell Dance Theater

**Saturday, October 15 at 7:30 PM**

Faculty Recital: Marcus DeLoach, baritone  
Rock Hall Auditorium

**Sunday, October 16 at 3:00 PM**

Temple University Concert Choir

Paul Rardin, conductor

Temple Performing Arts Center

**Sunday, October 16 at 5:30 PM**

Student Recital: Andrew Sedlacsik, trombone

Klein Recital Hall

**Monday, October 17 at 7:30 PM**

Temple University Wind Symphony

with the Philadelphia Wind Symphony

Patricia Cornett, conductor

Temple Performing Arts Center

**Tuesday, October 18 at 5:30 PM**

Senior Recital: Samuel Johnson, trombone

Rock Hall Auditorium

**Tuesday, October 18 at 7:30 PM**

World Music Lecture-Performance: Black Umfolosi

Temple Performing Arts Center

**Wednesday, October 19 at 5:30 PM**

Cybersounds

Rock Hall Auditorium

**Thursday, October 20 at 4:30 PM**

Rite of Swing Jazz Café: The James Collins Ensemble

Temple Performing Arts Center Lobby

**Thursday, October 20 at 7:30 PM**

Guest Artist Recital: Karen Walwyn, piano

Rock Hall Auditorium

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All events are free unless otherwise noted. Programs are subject to change without notice.

For further information or to confirm events, please call 215.204.7609

or visit [boyer.temple.edu](http://boyer.temple.edu).