

# Temple University Wind Symphony

Patricia Cornett, director

and

# Temple University Choirs

Paul Rardin, director

Wednesday, February 8 · 7:30 PM

Friday, February 10 · 7:30 PM

Temple Performing Arts Center

1837 North Broad Street

Philadelphia, PA 19122



# Program

Words about *Weather*

Rollo Dilworth (2/8)

Paul Rardin (2/10)

Weather (2021)

Rollo Dilworth (b. 1970)

The Meditation

Poetry by Claudia Rankine

The Marginalization

The Memorial

The Meltdown

The March

The Mobilization

Sydney Spector, Daniel Jackson, readers

Members of the University Singers, Concert Choir

and Singing Owls

Temple University Wind Symphony

Rollo Dilworth, conductor (2/8)

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## Program Notes

**Weather Project 2023**

*Note by Paul Rardin*

Claudia Rankine's poem drops the reader squarely into the summer of 2020, just months into the COVID-19 outbreak. Rankine reminds us that, in a pandemic, everyone — “not just the philosopher” (a sly reference to a Nietzsche fragment) — lacked the information and basic protection to remain safe. Writing also in the immediate aftermath of the murder of George Floyd, Rankine sets up the parallel of Black Americans lacking these same basic necessities in today's society, particularly with respect to law enforcement. In short, “weather” affects us all, profoundly but unequally.

Our student performers gave the Philadelphia premiere of *Weather* in 2022. Thanks to an invitation from the American Choral Directors Association, they have the opportunity to perform the piece again in February 2023 at the ACDA National Convention in Cincinnati, where they will give the piece's first performance to a truly national audience. These Philadelphia performances allow us connect with new audience members – particularly friends and family of our new members – while preparing for this tour.

Our February 8 concert begins with the lecture Dr. Dilworth will give prior to our Cincinnati performance, and concludes with the world premiere of the new, reduced orchestration of the piece: trumpets, horns, and rhythm section. The February 10 performance features the original orchestration for wind symphony, and opens with three excerpts from Adolphus Hailstork's cantata *Done Made My Vow*. Like *Weather*, this piece is based on a spiritual, embraces numerous musical styles, and addresses themes of racism and civil rights. We look forward to performing the entire piece for our annual Kimmel Center concert on March 31.

As grateful as I am to share *Weather* with our colleagues from across the country, I am even more grateful for the opportunity to re-discover the piece with our performers. Through rehearsal and discussion this year, we have made many connections we had not made before – musical connections between sections, new possible meanings for lines of text, and personal connections to and reflections on and lived experiences of Black Americans. In 2022 we performed the piece; in 2023 we are striving to be living examples of the artist-citizens Dr. Dilworth invites us all to be.

May 25th of 2020 was a Memorial Day that took on new meaning for not just for those who were citizens of the United States of America, but also for citizens around the world who witnessed the murder of George Floyd by a Minneapolis police officer. The institutional marginalization of Black people in the US has been a part of the nation's history since the first enslaved Africans arrived on its shores in 1619. While Black, Brown, Indigenous, and People of Color (BIPOC) have experienced some levels of educational, economic, and social advancement in this country, George Floyd's murder was "wake up" call to many—confirming that much work still needs to be done if America is to live up to its creed that proclaims, "all are created equal," and its promise of "liberty and justice for all."

The death of George Floyd soon became a defining moment in the discourse on systemic racism and social injustice. Even in the midst of a global pandemic, people from all walks of life have sought both personal and public ways to respond to this traumatic and tragic event. Individuals and institutions around the world have been inspired to take a closer look at themselves, to seek a deeper understanding of the dynamics of racism and bias and their effect on the present, and to take purposeful actions that promote a more just society.

Historically, the arts have always fulfilled the dual roles of responding to change while at the same time creating change. *Weather* is a poem that gives voice to the voiceless, especially those who have been and continue to be marginalized because of difference. It responds to and reflects realities that are both culturally specific and humanly universal. Professor Claudia Rankine challenges all of us (no matter your background or lived experience) to know better, to do better, to take action, and to become agents of social justice and social change.

Everyone has a role to play in building and sustaining communities that are fair and just for all. Therefore, *Weather* is a learning opportunity for all of us. All persons are invited to tell this story and learn from it. However, the words and music are not to be taken lightly. Before and during the musical preparation process, it is important that the singers, instrumentalists, and the

conductor-teachers immerse themselves in learning experiences (readings, videos, projects, conversations, etc.) that deepen their understanding about bias, racism, classism, sexism, and other forms of marginalization. Just as an actor “does their homework” to gain greater understanding of the role before them, so too must be the case for those performing *Weather*. As artists, we must commit ourselves to doing this work. Otherwise, the resulting performance will lack credibility and artistic integrity. All tempo and expression markings should be closely followed, and the text must be articulated with the utmost clarity and respect.

When I was presented the opportunity to set Professor Claudia Rankine’s poem *Weather* to music, I immediately found resonance with the words. “Weather” is a contranym (a word with contradictory meanings). It could mean “to withstand,” and it can also mean “to wear away.” After spending many hours studying the poem, I had to think very carefully about how I could employ tonal, rhythmic, stylistic, and expressive elements that would amplify (and not detract from) such a powerful and multi-dimensional sequencing of words. I sincerely hope the resulting composition, bearing same title as the poem, will serve as a meaningful, musical manifestation of Rankine’s important and timely message to the world.

## **Weather (2021)**

*Note by Paul Rardin*

*Weather* is rooted in the music of Black America. Its primary melodic anchor, first heard in the trumpets in the opening section, pays homage to the spiritual *Stand the Storm* – presaging the word “storm” that appears twice in the poem’s final sentence – and is echoed in some way in each of the subsequent sections. As Dilworth writes: “Both the poem and the spirituals speak of remembrance, resistance, and resilience in the pursuit of social justice and social change.”

The piece is organized into six sections, each titled using the trademark alliteration so favored by the composer in his own pedagogical writings and rehearsal techniques:

The Meditation: a somber, introspective introduction that foreshadows the military rhythms found in the later “March” section;

The Marginalization: a driving, 12-bar blues that gives way to a rhythmically disjunct portrayal of the killing of George Floyd (“Eight minutes and forty-six seconds.”), in which our sense of rhythmic stability is lost, flailing, until another driving blues section has both the singers and instrumentalists gasping for air in between cries of “I can’t breathe”;

The Memorial: a gentle, lilting setting of *Stand the Storm*, in which the choir serves as background to a speaker who intones the names of Black Americans killed by police;

The Meltdown: the most jarring and dissonant section of the piece, mirroring the “civil unrest taking it, burning it down” in the poem, accelerating and growing in volume through a soprano cry/wail;

The March: set as a musical fugue (in which four distinct parts/voices present a single theme in succession, one after the other) in order to express “the idea of people from different backgrounds and perspectives coming together to unite around a common purpose”; singers and instrumentalists are further united through rhythmic left-right steps of their feet;

The Mobilization: a return to the opening rhythmic patterns, but this time in C major rather than minor, setting the word “peace” in long, slow, healing harmonies; a choral unison tune “There’s an umbrella by the door” is set to gently pulsing harmonies in a “lilting 6/4 gospel style”; a climactic build on “We are here for the storm/that’s storming because what’s taken matters” ends powerfully but unresolved; the F where an E should be in the final C Major chord gives us hope, but not yet resolution.

We are indebted to John Leonard, Eric Laprade, Colleen Sears, and The College of New Jersey for commissioning this work, and we are proud to be one of nineteen co-commissioning colleges and universities in bringing this important work to what we suspect will be a vast and appreciative audience.

## Weather (2020)

On a scrap of paper in the archive is written  
*I have forgotten my umbrella.* Turns out  
in a pandemic everyone, not just the philosopher,  
is without. We scramble in the drought of information  
held back by inside traders. Drop by drop. Face  
covering? No, yes. Social distancing? Six feet  
under for underlying conditions. Black.  
Just us and the blues kneeling on a neck  
with the full weight of a man in blue.  
Eight minutes and forty-six seconds.  
In extremis, *I can't breathe* gives way  
to asphyxiation, to giving up this world,  
and then *mama*, called to, a call  
to protest, fire, glass, say their names, say  
their names, white silence equals violence,  
the violence of again, a militarized police  
force teargassing, bullets ricochet, and civil  
unrest taking it, burning it down. Whatever  
contracts keep us social compel us now  
to disorder the disorder. Peace. We're out  
to repair the future. There's an umbrella  
by the door, not for yesterday but for the weather  
that's here. I say weather but I mean  
a form of governing that deals out death  
and names it living. I say weather but I mean  
a November that won't be held off. This time  
nothing, no one forgotten. We are here for the storm that's  
storming because what's taken matters.

Claudia Rankine



## **Special Thanks To:**

John Leonard, The College of New Jersey, lead commissioner

Waigwa, discussion leader and lighting co-designer

Christopher Hettenbach, lighting assistant

Alison Reynolds, Professor and Chair, Music Education

Suzanne Hall, Associate Professor, Music Education

# Temple University Choirs

Paul Rardin, conductor

## SOPRANO

Angela Bui  
Lily Carmichael  
Lindsey Carney  
Jessica Corrigan  
Shannon Coulter  
Faith Crossan  
Yihong Duan  
Jessica Gambino  
Alyssa Gerold  
Emma Krewson  
Meirun Li  
Emily Loughery  
Victoria Lumia  
Kara Middleton  
Lauren Padden  
Marlena St. Jean  
Taylor Tressler  
Kimberly Waigwa  
Janet Yamron

## ALTO

Kendra Balmer  
Mary Bond  
Jenna Camacho  
Lily Congdon  
Alison Crosley  
Isabella DiPasquale  
Kathleen Flaherty  
Tatiana Hayward  
Leah Nance  
Alaina O'Neill  
Corinne Price  
Macey Roberts  
Sydney Spector  
Wilann Spiccia  
Marian Sunnergren  
Fran Surkin  
Angela Thornton  
Julia Zavadsky

## TENOR

Zachary Alvarado  
Shawn Anderson  
Benjamin Daisey  
Daraja DeShields  
Adeleke Goring  
Roberto Guevara  
James Hatter  
Brady Ketelsen  
Blake Levinson  
Grant Nalty  
Reid Shriver

## BASS

Vinroy Brown  
Benjamin Chen  
Chase Côté  
John De Petris  
Timothy Flaherty  
Benjamin Herstig  
Daniel Jackson  
James Killela  
Kareem Mack  
Alexander Nguyen  
Roy Nussbaum  
Joshua Powell  
Seth Scheas  
Noah Slade-Joseph  
Andrew Stern  
Seth Wohl

# Temple University Wind Symphony

Patricia Cornett, conductor

## FLUTE

Nicole Hom  
Trish Stull

## OBOE

Eleanor Rasmussen

## CLARINET

Anthony Bithell  
Sihan Chen  
Olivia Herman

## BASS CLARINET

Alex Phipps

## BASSOON

Rick Barrantes  
Agüero  
Adam Kraynak

## SAXOPHONE

Michelle  
D'Ambrosio  
Will Hulcher  
Will Mullen  
William Van Veen

## HORN

Jonathan Bywater\*  
Aidan Lewis\*  
Jordan Spivack\*  
TBD\*

## TRUMPET

Noah Gordon\*  
Maximos  
Mossaidis\*  
Trey Serrano\*

## TROMBONE

Catherine Holt  
Riley Matties

## BASS

### TROMBONE

Samuel Johnson

### EUPHONIUM

Jason Costello

### TUBA

Joseph Gould

### PERCUSSION

Aidan Moulton\*  
Elijah Nice\*  
Milo Paperman\*  
Alex Snelling\*

### PIANO

Daniel Farah\*

### BASS

Mohan  
Bellamkonda\*

*\*February 8th performers*

## **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)