

Center for the Performing and Cinematic Arts  
Boyer College of Music and Dance

# Festival of Winds

*Co-sponsored by*  
Temple University Bands  
and the  
Temple Music Education Department

*Clinicians*  
Dr. Andrea Brown  
Dr. Matthew Brunner  
Dr. Nate Buonviri  
Dr. Joseph Higgins

Friday, April 22, 2022  
Temple Performing Arts Center  
1837 N. Broad Street  
Philadelphia, PA 19122

# **Program**

**10:15 AM**

**Girard Academic Music Program Middle School Wind Ensemble  
Mac Holcomb, conductor**

Music from Black Panther

Ludwig Goransson/  
arr. Paul Murtha

Down by the Salley Gardens

arr. Michael Sweeney

Whiplash

Randall Standridge

12:00 PM  
Temple University Collegiate Band & Symphonic Band  
Matthew Brunner, conductor  
Schyler Adkins, graduate conductor  
Christopher Hettenbach, graduate conductor

Eternal Father, Strong to Save

Claude T. Smith

(1932-1987)

Christopher Hettenbach, conductor

Song for Lyndsay

Andrew Boysen

(b. 1968)

Divertimento for Winds and Percussion

Roger Cichy

I. Exaltation

(b. 1956)

II. Follies

III. Remembrance

IV. Salutation

Big City Lights

Marie A. Douglas

(b. 1987)

Schyler Adkins, conductor

Release the Hounds

Daniel Montoya Jr.

(b. 1978)

---

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

Please turn off all cell phones and pagers.

Three hundred seventieth performance of the 2021-2022 season.

# Temple University Collegiate Band & Symphonic Band

## Matthew Brunner, conductor

### PICCOLO

Ruby Ecker-Wylie  
Nicole Hom  
Katarina Hatch

### FLUTE

Camille Bachman  
Devyn Boyle  
Ruby Ecker-Wylie  
Morgan Lewis  
Sophia Radford  
Katarina Hatch  
Caleb Tzic  
Abigail Valery  
Tiera Fogg  
Liz Mariano  
Nicole Hom  
Abigail Smith-McCarty

### OBOE

Katheryn Meyer  
Hannah Skillman

### ENGLISH HORN

Katheryn Meyer

### BASSOON

Alex Hughes

### CLARINET

Olivia Hermann  
Catherine Long  
Robin Smith  
Noah Barr  
Claire Casanova  
Jill Fesinstine  
Jon El  
Aaron McDevitt  
Jeremy Shama  
Cailtin Gerstlauer

### BASS CLARINET

Aaron McDevitt

### SAXOPHONE

Sarah Army  
Steven Grace  
Michele D'Ambrosio  
Kyla Burns  
Caroline Reynolds

### TRUMPET

Jessie Oswald  
Hailey Yacavino  
Sam MacFarlane  
Jeff Fountain  
Collin McKenna  
Courtney Saxton  
Charlie Wolf  
Christina Zhang  
Daraja DeShields

### HORN

Hannah Eide  
Selma Gundogan  
Julia Kraynak  
Aidan Lewis  
Kalvis Jatnieks

### TROMBONE/BASS

#### TROMBONE

Wyatt Mellus  
Agnes Williams  
Ethan Hall  
Ryan Wilkowski

### EUPHONIUM

Jacob Springer  
Jason Costello

### TUBA

Liam Weidman  
Daniell Virgin

### PIANO

Madalina Danila

### HARP

Medgina Maitre

### PERCUSSION

Joshua Arnone  
Jillian Bojakowski  
Nicholas Demkowicz  
Merritt Leidy  
Aidan Moulton  
Paige Ritter  
Jonathan Sayage  
Jerney Zolner

**1:00 PM**  
**Ephrata High School Concert Band**  
**Stephen Goss, conductor**

First Suite in Eb

Gustav Holst

Foundry

John Mackey

**1:45 PM**  
**Cardinal O'Hara High School Concert Band**  
**Hector Ramirez, conductor**

Falcon Fanfare

Brian Balmages

Rippling Watercolors

Brian Balmages

Joy

Frank Ticheli

**2:30 PM**  
**Passaic County Technical Institute Concert Band**  
**Nelson Mendez, conductor**

Brazilian Folk Dance Suite

arr. William E. Rhoads

- I. The Painter of Cannahay
- II. A Picture to Remember
- III. Fiesta Quickstep

The Forge of Vulcan

Michael Sweeney

3:15 PM  
Phoenixville High School Symphonic Band  
Justin A. McAdams, conductor

In Two Places

Haley Woodrow

Elegy for a Young American

Ronald Lo Presti

Cartwheelin'

Robert Traugh

4:15 PM

## **MASTERCLASS SCHEDULE & LOCATIONS**

*Schools wishing to attend masterclasses should meet in TPAC at 4:00 pm.*

*Temple students will lead participants to various buildings/classrooms.*

<b><u>Instrument</u></b>	<b><u>Clinician</u></b>	<b><u>Location</u></b>	<b><u>Format</u></b>
Flute	Patrick Williams	Presser 240	<b><u>All students should bring instruments.</u></b> <b><u>Student Performers:</u></b> <i>Alice Obratsov ((PCTVS Concert Band) Joan Jiang (PCTVS Concert Band) Natalie Doyle (Cardinal O'Hara HS)</i>
Oboe	Jonathan Blumenfeld	Rock Hall 202	<b><u>All students should bring instruments.</u></b>
Bassoon	Angela Smith	Rock Hall 116	<b><u>All students should bring instruments.</u></b>
Clarinet/Bass Clarinet	Gi Lee	Presser 142	<b><u>All students should bring instruments.</u></b> <b><u>Student Performers:</u></b> <i>Olin Zimmet (Phoenixville Area HS)</i>
Saxophone	Frank Mazzeo	Presser 301	<b><u>All students should bring instruments.</u></b>
Trumpet	Eric Schweingruber	TPAC Stage	<b><u>All students should bring instruments.</u></b> <b><u>Student Performers:</u></b> <i>Shayla Montero (PCTVS) Thomas Ohrt (Cardinal O'Hara HS)</i>
Horn	Jeff Lang	Presser 126	<b><u>All students should bring instruments.</u></b> <b><u>Student Performers:</u></b> <i>Jeanelle Chavez (PCTVS)</i>
Trombone	Matt Vaughan	Presser 133	<b><u>All students should bring instruments.</u></b> <b><u>Student Performers:</u></b> <i>Bryan Castillo (PCTVS)</i>
Euphonium/Tuba	Jay Krush	TPAC Chapel	<b><u>All students should bring instruments.</u></b> <b><u>Student Performers:</u></b> <i>Kaleb Collier (baritone) (PCTVS)</i>
Percussion	Bill Wozniak	Presser 026	<b><u>Instruments not needed.</u></b> <b><u>Bring sticks &amp; mallets.</u></b>

7:00 pm  
Temple University Wind Symphony  
Patricia Cornett, conductor  
Paul Rardin, conductor

I. Philadelphia Gray's Quickstep

Francis Johnson (1792-1844)

II. Dirge

arr. Jay Krush

III. Recollections of Buffalo

Terrestrial Bodies

Hannah Selin (b. 1989)

*World Premiere*

American Guernica

Adolphus Hailstork (b. 1941)

Liberty Enlightening the World

William Bolcom (b. 1938)

Weather

Rollo Dilworth (b. 1970)

Paul Rardin, conductor  
Temple University Singers  
Temple University Concert Choir

---

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

Please turn off all cell phones and pagers.

Three hundred seventy-fourth performance of the 2021-2022 season.



**Temple University Wind Symphony**  
**Patricia Cornett, conductor**

**FLUTE**

Michelle Davis  
Catherine Huhn  
Bianca Morris  
Nava Payandeh  
Anabel Torres  
Trish Stull  
Malinda Voell

**OBOE**

Kenneth Bader  
Marissa Harley  
Grace Hicks  
Amanda Rearden  
Sarah Walsh

**CLARINET**

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

**BASSOON**

Rick Barrantes  
Adam Kraynak  
Tracey Nguyen  
Collin Odem

**SAXOPHONE**

Jorcina Zhang  
Lorenzo Miceli  
Zachary Spondike  
Liam Lang  
William Van Veen

**TRUMPET**

Anthony Casella  
Daniel Hein  
Noah Gordon  
Maximos Mossaidis  
Trey Serrano  
Justin Vargas

**HORN**

Jonathan Bywater  
Isaac Duquette  
Erika Hollister  
Olivia Martinez  
Kasey MacAdams  
Amanda Staab  
Jordan Spivack

**TROMBONE**

Catherine Holt  
Samuel Johnson  
Isabel LaCarrubba  
Riley Matties  
Drew Sedlacik

**EUPHONIUM**

Jason Costello  
Ryan Wilkowski

**TUBA**

Chris Liounis  
Joseph Gould

**STRING BASS**

Jonathan Haikes

**PIANO**

Sarah Lee

**HARP**

Tina Zhang

**PERCUSSION**

Lonnie Davis  
Elijah Nice  
John Panza  
Milo Paperman  
Emilyrose Ristine  
Adam Rudisill  
Jonathan Sayage  
Alex Snelling  
Andrew Stern

# Temple University Choirs

## Paul Rardin, conductor

<p><b><u>SOPRANO</u></b>  Elizabeth Alexander  Lily Carmichael  Lindsey Carney  Jessica Corrigan  Faith Crossan  Luna Dantagnan  Yihong Duan  Jessica Gambino  Alyssa Gerlod  Emma Krewson  Meirun Li  Emily Loughery  Chloe Lucente  Kara Middleton  Hyuna Na  Madeleine Opalecky  Diana Palencia  Hannah Reiniger  Marlena St. Jean  Taylor Tressler  Kimberly Waigwa</p> <p><b><u>ALTO</u></b>  Kendra Balmer  Mary Bond  Ashleigh Budlong  Jenna Camacho  Gillian Cochran</p>	<p>Alison Crosley  Isabella DiPasquale  Jessica Doble  Alexy Fitzmyer  Tiera Fogg  Ali Sandweiss Hodges  Julia Kuk  Alicia Melendez  Jeah Nance  Alaina O’Niell  Corinne Price  Kerlin Pyun  Macey Roberts  Elizabeth Scianno  Carly Sienko  Sydney Spector</p> <p><b><u>TENOR</u></b>  Zachary Alvarado  Kim Barroso  Jaleel Bivins  Benjamin Daisey  Daraja DeShields  James Hatter  Brady Ketelson  Aneudy Melendez</p>	<p>Grant Nalty  Kennedy Phillips  Kyle Ryan  Reid Shriver  John Yankanich</p> <p><b><u>BASS</u></b>  Chase Côté  John De Petris  Daniel Farah  Benjamin Herstig  Tarik Inman  James Killela  Kareem Mack  Roy Nussbaum  Joshua Powell  Baker Purdon  Sebastian  Santiago-Rivas  Seth Scheas  Noah Slade-Joseph  Jacob Springer  Ander Stern  Seth Wohl  Yilin Xu</p>
---	--	--

## Program Notes

### *Philadelphia Gray's Quickstep, Dirge, Recollections of Buffalo*

Francis Johnson; arr. Jay Krush

Francis Johnson (1792-1844) can be considered as the first American born musician to achieve national, and even international, acclaim. Born in Philadelphia, he was a virtuoso on the keyed bugle, a composer, bandmaster and teacher. A black man, he fashioned a career that would be impressive even in the modern day, while navigating the treacherous currents of race in the first half of the 19<sup>th</sup> Century. Writing in an era before wind band instrumentation was standardized in the US, his compositions were only published in piano versions, often with indications of prominent instrumental parts. The orchestrations heard tonight (part of over thirty reconstructed so far) are based on those piano scores, as well as written accounts, surviving scores from contemporary bands, and visual representations, to recreate as much as possible the sound that made his band famed throughout the United States.

One of the primary sources of work for Johnson's band was providing martial music for the many independent militia units based in Philadelphia (these functioned somewhat like the National Guard does today). Always current on what music was being imported from Europe, he based "The Philadelphia Gray's Quickstep" on a march melody from Bellini's "I Puritani."

Johnson and his band toured frequently in the 1830s and 1840s, including a tour to England. Out of necessity (they were traveling by stagcoach and steamboat!), he usually used a smaller musical contingent on the road than he might have for events at home. "Dirge" and "Recollections of Buffalo" originate from two trips made by his band. The eloquent "Dirge" was composed for a trip with a militia unit to Mount Vernon in Virginia in honor of the 100<sup>th</sup> Anniversary of George Washington's birth. It was performed at Washington's gravesite and later played at Johnson's own funeral. The quickstep, "Recollections of Buffalo," commemorated a tour visit to Buffalo, New York, in the 1830s.

Composer, violist and vocalist Hannah Selin works with acoustic instruments, voices, electronics and field recordings to create striking and vibrant sound-spaces. She grew up in southeastern Pennsylvania helping her parents caretake a cemetery and listening to her mother write songs on scordatura guitar. Her music carries from this a sense of the supernatural, a closeness with the earth, and a fascination with all things resonant. Hannah is co-founder and lead singer with the band GADADU, and violist and founding member of Xanthoria Quartet and Violalia Duo. She is currently pursuing a PhD in composition as a University Fellow at Temple University.

Hannah's music has been commissioned and performed by ensembles and soloists including Brooklyn Chamber Orchestra, Ave Sol Chamber Choir, Chromic Duo, S.E.M. Ensemble, Argus Quartet, Network for New Music, and vocalist Stephanie Lamprea. Her sound installations have been featured at Metropolitan Gallery 250 in Philadelphia, PA and the Tower Hill School in Wilmington, DE, where she collaborated with visual and textile artist Anne Yoncha. She has collaborated with choreographers Yao Xu, Ellenore Scott (Broadway Dance Center) and Lydia Hance (Frame Dance Productions). Her choral work "Winter" from Four Mountain Songs won second prize in the 2021 Balsys International Composition Competition, and Meditation on 2/5 for solo violin won a Merit Award at the 2021 Tribeca New Music Festival. Her score for short film 222, directed by Delfine Paolini, was nominated for the 2018 Peer Raben Music Award at the 2018 Soundtrack Cologne Festival.

*Terrestrial Bodies* consists of three primary ideas, which cycle and return in various transformations: reflections (primarily in the winds), mutations (beginning in the percussion), and a unifying melody. The reflections take place primarily in the winds, moving in contrary motion through the harmonic series and its inverse. The mutations are percussive lines that build in a generative manner, expanding on what has already been played with minor additions, deletions, and deviations. At first, the mutations occur only in the percussion section, which is spread wide to create a stereo panning effect. Over the course of the piece, they gradually spread through the rest of the ensemble. A brief, recurring melody unifies the ensemble in an unstable, lumbering gesture.

Adolphus Hailstork, born in Rochester New York, began his musical training as a child on piano. He received his doctorate in composition from Michigan State University, where he was a student of H. Owen Reed. He completed earlier studies at the Manhattan School of Music, the American Institute at Fontainebleau with Nadia Boulanger, and Howard University with Mark Fax. Dr. Hailstork's works have been performed by such prestigious ensembles as the Philadelphia Orchestra, the Chicago Symphony, and the New York Philharmonic. He is currently a Professor of Music and Eminent Scholar at Old Dominion University in Norfolk. In 1992, Dr. Hailstork was proclaimed a Cultural Laureate of the State of Virginia.

The title *American Guernica* is inspired by the painting *Guernica* by Pablo Picasso, which depicts the bombing of the town by the same name in 1937 during the Spanish Civil war by Nazi, Italian Facist Party, and Spanish Nationalist rebel forces. The piece was written in remembrance of the September 15, 1963, fire-bombing of the 16th Street Baptist Church in Birmingham, Alabama. This racially-motivated bombing resulted in the deaths of four young girls attending Sunday school as well as injuries for twenty-two others. The eulogy for this tragedy was delivered by Martin Luther King Jr., an excerpt of which can be seen below:

“These children-unoffending, innocent, and beautiful-were the victims of one of the most vicious and tragic crimes ever perpetrated against humanity. And yet they died nobly. They are the martyred heroines of a holy crusade for freedom and human dignity. And so this afternoon in a real sense they have something to say to each of us in their death. They have something to say to every minister of the gospel who has remained silent behind the safe security of stained-glass windows. They have something to say to every politician who has fed his constituents with the stale bread of hatred and the spoiled meat of racism. They have something to say to a federal government that has compromised with the undemocratic practices of southern Dixiecrats and the blatant hypocrisy of right-wing northern Republicans. They have something to say to every Negro who has passively accepted the evil system of segregation and who has stood on the sidelines in a mighty struggle for justice. They say to each of us, black and white alike, that we must substitute courage for caution. They say to us that we must be

concerned not merely about who murdered them, but about the system, the way of life, the philosophy which produced the murderers. Their death says to us that we must work passionately and unrelentingly for the realization of the American dream.”

-Martin Luther King, Jr.

### ***Liberty Enlightening the World (1985)***

**William Bolcom**

William Bolcom is an American National Medal of Arts, Pulitzer Prize and Grammy Award-winning composer of chamber, operatic, vocal, choral, cabaret, ragtime and symphonic music. He has studied composition with Darius Milhaud, Leland Smith, and Olivier Messiaen.

Bolcom has taught composition at the University of Michigan since 1973. He has been a full professor since 1983 and was Chairman of the Composition Department from 1998 to 2003. In the fall of 1994 the University of Michigan named him the Ross Lee Finney Distinguished University Professor of Composition. He retired in 2008.

The composer writes the following regarding this work:

*“Liberty Enlightening the World, the statue that is today more popularly known as the ‘Statue of Liberty’, was a gift from the French to the people of the United States on the occasion of our centennial in 1876, and French sculptor Frederic Bartholdi was commissioned to design the gift. Due to a variety of complications, the statue was not unveiled until October 1886.*

Although the Statue of Liberty means ‘America’ to us, it is really of international significance as the idea of liberty transcends nationalism in every sense, having enflamed all the revolutions that followed our example worldwide.

My composition was commissioned by the American Wind Symphony Orchestra to celebrate the reopening of the statue in celebration of its centennial, following extensive repairs. The work is based on a simple, recurring melodic fragment I call a ‘hymn to liberty’.

The light of liberty has not always shown within our borders as we continue to struggle with the concept of “liberty and justice for all”.

Though the statue has not suffered bombing in war, in my music I thought of its witnessing all the buffets and horrors of the century followign its initial unveiling. Somehow, it is still standing there, urging us to continue striving for the highest good.”

- William Bolcom

## ***Weather (2021)***

**Rollo Dilworth**

*From the composer:*

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.

*From the Conductor:*

*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 sixteen 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, 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

## About the Conductors

**PATRICIA CORNETT** is the Director of Bands at the Temple University Boyer College of Music & 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.

**MATTHEW BRUNNER** is Associate Professor of Instrumental Music and Director of Athletic Bands for the Boyer College of Music and Dance. His responsibilities at Temple include serving as Director of the Diamond Marching and Basketball Bands, conductor of the Symphonic Band and Collegiate Band and serving as instructor of courses in conducting. A native of Dover, Ohio, he received the Doctor of Music degree in wind conducting from Indiana University.

He received his Bachelor of Music degree in music education, and his Master of Music degree in Instrumental Conducting from Ohio University in Athens, Ohio. He went on to become one of the band directors in the Carrollton School District in Carrollton, Ohio. His musical versatility was frequently showcased as he could be heard on trumpet in several area concert bands, orchestras, jazz, rock and funk bands.

Dr. Brunner is credited with over two hundred marching band arrangements for university and high school marching bands across the country. His Marching Band arrangements have received national recognition in *USA Today* and *Rolling Stone Magazine*, as well as the websites of Ryan Seacrest, *Alternative Press Magazine*, and popular artists such as Panic! At the Disco, Imagine Dragons, Sia, Paramore, Fall Out Boy, Sheppard and Bastille.

The Diamond Band has made several appearances on local and national television and in movies. Students from the band have appeared on *The Today Show*, *Good Morning America*, *Hardball with Chris Matthews*, and on the CBS series *Madam Secretary*. The band made big screen appearances in the 2014 remake of *Annie*, and in the Academy Award Nominated *The Wolf of Wall Street*. The band has performed in the EagleBank Bowl, New Mexico Bowl, Boca Raton Bowl, Military Bowl, and the Bad Boy Mowers Gasparilla Bowl. The Basketball Band has performed at Tournaments in Miami, Tucson, Jacksonville, Nashville, Memphis, New York, Orlando, Dayton, Norfolk, Hartford, Brooklyn, and Salt Lake City.

Dr. Brunner serves as an adjudicator, clinician, and guest conductor across the country. He has published articles in the *Teaching Music Through Performance in Band* and *Teaching Music Through Performance in Beginning Band* series as well as the *National Band Association Journal*. In 2007, he was one of the winners of the National Band Association's International Conducting Symposium, which took place in Sherborne, England. Dr. Brunner received the National Band Association's *Citation of Excellence* in 2015. His professional affiliations include The National Band Association, Phi Mu Alpha

Sinfonia, Kappa Kappa Psi, the College Band Director's National Association, the National Association for Music Education (NAfME) and the Pennsylvania Music Educators Association. Dr. Brunner resides in the Philadelphia suburbs with his wife, Janice, and two sons, Kyler and Kaden.

**PAUL RARDIN** is Elaine Brown Chair of Choral Music and Chair of the Vocal Arts Department at Temple University, where he conducts the Concert Choir, teaches graduate conducting, and oversees the seven-choir program at Temple's Boyer College of Music and Dance. He is also Artistic Director of the Mendelssohn Club of Philadelphia. Rardin previously taught at the University of Michigan and Towson University, where his choirs appeared with the Kirov Orchestra of the Mariinsky Theatre, Baltimore Symphony Orchestra, and Baltimore Choral Arts Society. His choirs have performed for NCCO national conferences and ACDA division conferences. In 2015 the Temple University Concert Choir performed with the Philadelphia Orchestra in Bernstein's MASS under the direction of Yannick Nézet-Séguin, and in 2016 the ensemble performed Bach motets with Helmuth Rilling.

Rardin has served as a guest conductor for all-state choirs in seventeen states, for divisional honor choirs for the ACDA and Music Educators National Conference, and for Manhattan Concert Productions at Lincoln Center. He has presented clinics for state, regional, and national conferences of the American Choral Directors Association. His engagements for 2017-2018 include guest conducting the California All-State Choir and conducting Vierne's Messe Solennelle at Washington National Cathedral with Manhattan Concert Productions.

Rardin is a graduate of Williams College and the University of Michigan, where he received the M.M. in composition and the D.M.A. in conducting. He has studied conducting with Theodore Morrison, Jerry Blackstone, and Gustav Meier, and composition with

Leslie Bassett, George Wilson, and Robert Suderburg. He has also participated in conducting master classes with Helmuth Rilling, Charles Bruffy, and Dale Warland. His arrangements of spirituals and folk songs are published by Santa Barbara Music Publishing, and his articles, many on the topic of contemporary music, have appeared in the ACDA publications Choral Journal, Troubadour, Resound, and Bel Canto.

Rardin lives in suburban Philadelphia with his wife, Sandy.

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

The Boyer College of Music and Dance is part of the Center for the Performing and Cinematic Arts at Temple University. Students at the Boyer College have the unique opportunity to interact with leading composers, conductors, educators, performers and choreographers while experiencing a challenging and diverse academic curriculum. The Boyer faculty is 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.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. Boyer is home to the three-time Grammy nominated Temple University Symphony Orchestra, award-winning Jazz Program and research and scholarly advancements in music therapy, music theory, history, education, conducting, keyboard, voice and dance. The College also manages its own record label, BCM&D Records, which has released more than thirty recordings. 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 300 concerts, lectures and performances take place at TPAC each year.

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

## **Temple University**

Since 1884 when founder Reverend Russell Conwell began teaching students, Temple University has evolved into a comprehensive urban research and academic institution. Temple has a world-class reputation and an international presence with campuses in Philadelphia, Ambler and Harrisburg in Pennsylvania, in Tokyo, Rome and educational centers in Seoul, Beijing, London, Paris and Mumbai. Temple's seventeen schools and colleges, nine campuses, hundreds of degree programs and 35,000 students combine to create one of the nation's most comprehensive and diverse learning environments.

# Temple University 2021-2022 Season Upcoming Events

---

## **Friday, April 22 at 1:00pm**

Chamber Music Recital

Matthew Culbertson, piano; Sarah Eom, clarinet; Max Culp, cello

Bolun Zhang, piano & Samuel Allan-Chapkovski, violin

Alyssa Gerold, guitar & Congling Chen, violin

Rock Hall Auditorium

## **Friday, April 22 at 5:30pm**

Senior Recital: Allison Maney, soprano

Rock Hall Auditorium

## **Friday, April 22 at 5:30pm**

Senior Recital: Matthew Green, jazz bass

Klein Recital Hall

## **Friday, April 22 at 7:00pm**

Temple University Wind Symphony - "Reckonings"

Patricia Cornett, conductor

Temple Performing Arts Center

## **Friday, April 22 at 7:00pm**

ENDINGS Dance Showcase

Works by Repertory classes and the Graduate Studio Research Class.

This event is free and open to the public.

Conwell Dance Theater & YouTube

## **Friday, April 22 at 7:30pm**

Senior Recital: Sendi Vartanovi, violin

Rock Hall Auditorium

---

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