

Temple University

Wind Symphony

Patricia Cornett, conductor
Juan José Navarro, guest conductor
Carol Jantsch, tuba

Wednesday, October 11, 2023 • 7:30 PM
Temple Performing Arts Center
1837 North Broad Street
Philadelphia, PA 19122

Program

“New American Voices”

Fanfare Politeia (2021) Kimberly Archer (b. 1973)

Rise (2018) Adam Schoenberg (b. 1980)

II. Farewell Song

Tuba Concerto (2019) Viet Cuong (b. 1990)

I. Chaconne

II. Canticle

III. Chaconne

Carol Jantsch, tuba

| Intermission |

Masks and Machines (2015) Paul Dooley (b. 1983)

I.

II.

III.

Juan José Navarro, guest conductor

The Low-Down Brown Get Down (2017) Omar Thomas (b. 1984)

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

Please turn off all electronic devices.

Twenty-sixth performance of the 2023-2024 season.

Temple University Wind Symphony

Patricia Cornett, conductor

FLUTE

Camille Bachman
Nicole Hom
Catherine Huhn
Samantha Humen
Caterina Manfrin
Anee Reiser

OBOE

Gav Durham
Kathryn Meyer
Eleanor Rasmussen
Sarah Walsh

CLARINET

Wendy Bickford
Sara Bock
Sihan Chen
Sarah Eom
Olivia Herman
Catie Long
Alexander Phipps
Sky Qin

BASSOON

Adam Kraynak
Joshua Schairer

SAXOPHONE

Erin Flanagan
Anjelo Guiguema
Ellis Holman
Will Mullen
William Van Veen

HORN

Jonathan Bywater
William Czartoryski
Hannah Eide
Natalie Haynes
Ho Hin Kwong
Aidan Lewis
Olivia Martinez
Ethan Stanfield
Nicolas Welicky

TRUMPET

John Brunozzi
Jacob Flaschen
Noah Gordon
Antonie Jackson
KoKayi Jones
Trey Serrano

TROMBONE

Joshua Green
Catherine Holt
Javid Labenski
Grace Ng
Carynn O'Banion

BASS TROMBONE

Jason Costello

EUPHONIUM

Michael Fahrner
Geoffrey Martin

TUBA

Josh Berendt
Claire Boell
Joseph Gould
Andrew Malick

PERCUSSION

Joshua Arnone
Tristan Bouyer
Livi Keenan
Elijah Nice
Adam Rudisill
Alex Snelling
Jose Soto
Jacob Treat

PIANO

Daniel Farrah

BASS

Dan Virgen

HARP

Zora Dickson

GRADUATE

ASSISTANTS

Noah Gordon
Emily Poll

Program Notes

Fanfare Politeia (2021)

Kimberly Archer

Kimberly Archer is an American composer with a number of recent works for winds. Her composition teachers include Charles Carter, Andrew Waggoner, Donald Grantham, David Gillingham, and David Maslanka. She holds degrees from Florida State University, Syracuse University, and the University of Texas at Austin. She currently teaches at Southern Illinois University where she is an Assistant Professor of Composition. Her music has been performed at the College Band Directors National Association and National Band Association Conventions as well as the Midwest Band & Orchestra Clinic. *Fanfare Politeia* was commissioned by “The President’s Own” United States Marine Band and premiered at the 59th Presidential Inauguration.

The composer offers the following insights about her piece:

Fanfare Politeia is an homage to the origins of our democracy, and to the ancient sources that Madison, Hamilton, Jefferson, and Adams drew from in their conceiving and writing our Constitution. “Politeia” is a Greek word derived from “polis” (city). Aristotle used the term to represent concepts such as citizens’ rights and constitutional government, while Plato’s examination of justice – a book which we now call The Republic, in English, was entitled Politeia in the original Greek.

Adam Schoenberg is an Emmy Award-winning and Grammy®-nominated American composer. He holds degrees from the Oberlin Conservatory and The Juilliard School, where his teachers included John Corigliano and Robert Beaser. He was a 2009 and 2010 MacDowell Fellow and won first prize for the best brass quintet at the 2008 International Brass Chamber Music Festivals. He has also been awarded the ASCAP Morton Gould Young Composer Award. Along with scoring for two feature-length films, he was recently named one of the Top 10 most performed living classical composers by orchestras in the US in 2017. He has received commissions from the Atlanta Symphony, Los Angeles Philharmonic, and Kansas City Symphony, among others. He currently serves as the Fort Worth Symphony Orchestra's composer-in-residence and is on the composition faculty at the Herb Albert School of Music at UCLA and Occidental College in Los Angeles.

Adam Schoenberg offers the following insights about this two-movement work, commissioned by the California Wind Band Consortium:

“Rise is separated into two distinct movements – “Beginnings” and “Farewell Song.” The second movement, “Farewell Song,” is based on the final movement of my violin concerto, Orchard in Fog. It is meant to have a timeless feel, simultaneously serving as an atmospheric and pastoral-landscape type of sonic experience, while also being imagined as a goodbye song to a loved one.”

Called “alluring” and “wildly inventive” by *The New York Times*, the music of American composer Viet Cuong has been performed on six continents by musicians and ensembles such as the New York Philharmonic, Eighth Blackbird, Saint Paul Chamber Orchestra, Sō Percussion, Alarm Will Sound, Atlanta Symphony, Sandbox Percussion, Albany Symphony, PRISM Quartet, and Dallas Winds, among many others. Cuong’s music has been featured in venues such as Carnegie Hall, Lincoln Center, and the Kennedy Center, and his works for wind ensemble have amassed several hundreds of performances worldwide. Passionate about bringing different facets of the contemporary music community together, his recent projects include a concerto for Eighth Blackbird with the United States Navy Band. Cuong also enjoys exploring the unexpected and whimsical, and he is often drawn to projects where he can make peculiar combinations and sounds feel enchanting or oddly satisfying. His works thus include a snare drum solo, percussion quartet concerto, and double oboe concerto. He is currently the California Symphony’s Young American Composer-in-Residence, the Pacific Symphony’s Composer-in-Residence, and serves as Assistant Professor of Music Composition at The University of Nevada, Las Vegas. Cuong holds degrees from Princeton University (MFA/PhD), the Curtis Institute of Music (AD), and Peabody Conservatory (BM/MM). Cuong’s Tuba Concerto was commissioned by Dr. Daniel Tembras at Purdue University Fort Wayne, and a consortium of ten wind ensembles. Cuong writes the following about the piece:

My Tuba Concerto begins and ends with a chaconne—a musical form that centers around a repetitive bass line. As a composer who enjoys repetition and exploring ways to draw the most out of limited musical material, I’ve always found chaconnes attractive. However, what I find most compelling about a chaconne is how its repetitiveness can actually cause a listener to hear a bass line as a melody. This is the opposite of what we might normally expect; as listeners we often associate melodies with the voices and instruments that occupy the higher registers—Maria Callas was a soprano and Luciano Pavarotti was a tenor, after all!

As a result, the instruments that perform in the lowest registers more often than not take on the accompaniment roles. I love that a chaconne flips this notion, and I found it to be the perfect way to open and close a piece that pays tribute to the tuba, the lowest of brass instruments. The piece begins with the tuba soloist performing a bass line that, through the accompaniment, blossoms upward with every note. The first movement builds in energy before it is abruptly “interrupted” by the second movement, and the third movement picks up where the first left off to conclude the piece.

Between the opening and closing chaconnes lies a slow, spacious canticle that draws inspiration from the music of Palestrina, Gabrieli, and Vaughn Williams—all composers who were important to the evolution of the bass line’s importance, brass music, and (in Vaughn Williams’ case) the tuba concerto itself. I find this movement to be the heart of the piece, where the tuba soloist has the most room to sing and interpret the melodic material in ways that a soprano might in an aria. The music surrounding the soloist in this movement often mimics the Shepard Tone—an auditory illusion where music sounds as if it is constantly rising. In fact, this entire piece turns the simple act of rising into a prevailing musical motive. From the upward blossoming flurries in the work’s opening bars, to the Shepard Tones in the second movement, to the endlessly ascending sequential motion in the chaconne’s return, the piece is almost obsessed with the act of climbing. I realized early on that this approach would be a meaningful way to celebrate the tuba (and lowest register in general), as rising music inherently honors the lowest notes from which it first grew. And, in any piece, all the members of a wind ensemble must similarly look to the tuba for a foundation when tuning or balancing chords. Ultimately, this entire concerto is an homage to the notion that the bass voice is, well, the base of all musical material.

Paul Dooley is one of the most prolific and performed composers in America today. His path has embraced not only his Western Classical heritage, but also a cross-cultural range of contemporary music, dance, art, technology and the interactions between the human and natural worlds. His music has been described as "impressive and beautiful" by American composer Steve Reich.

Dooley's orchestral music has been commissioned and performed by, among many others, the Nashville Symphony, Detroit Symphony, Singapore Symphony, Macau Orchestra, Pacific Symphony, Charlotte Symphony, Cabrillo Festival Orchestra, Buffalo Philharmonic, United Nations Chamber Music Society, Omaha Symphony, Charleston Symphony Orchestra, Grand Rapids Symphony, Santa Rosa Symphony, Beethoven Academy Orchestra, Radom Chamber Orchestra, Amarillo Symphony, New York Youth Symphony, Aspen Philharmonic Orchestra, Nu Deco Ensemble and Alarm Will Sound, in addition to wind ensembles such as "The President's Own" United States Marine Band, The United States Army Band "Pershing's Own" and the United States Navy Band.

Born in Santa Rosa, California in 1983, Dooley began his musical life listening to Beethoven, Bruce Hornsby, Nirvana and Rush. At the age of 13, Dooley began a long mentorship with singer, songwriter, improviser and gifted counselor Gary "Doc" Collins. In high school Dooley also studied composition with Charles Sepos, before earning bachelor degrees in mathematics and music composition at the University of Southern California (2002-2007) with Frank Ticheli and Stephen Hartke, and a master and doctorate degree at the University of Michigan (2007-2013) with Michael Daugherty, Bright Sheng and Evan Chambers. He is currently on the music faculty at the University of Michigan.

Dooley offers the following insights about *Masks and Machines*:

Masks and Machines was commissioned by a consortium of wind bands organized by Timothy Shade in honor of Gary Green's retirement from the Frost School of Music at the University of Miami. The piece is inspired by the early twentieth-century works of Bauhaus artist Oskar Schlemmer, and the Neoclassical music of Igor Stravinsky. I admire the simplicity of shapes and color in Schlemmer's works such as the "Bauhaus Stairway" and "Triadic Ballet" as well as the renaissance and baroque musical influences in Stravinsky's Pulcinella. Masks and Machines contains three contrasting character pieces featuring renaissance brass music, Baroque fortspinnung in virtuosic mallet percussion, lush oboe, clarinet, and bassoon solos, and machine-like flute rips.

The Low-Down Brown Get Down (2017) Omar Thomas (b. 1984)

Described as "elegant, beautiful, sophisticated, intense, and crystal clear in emotional intent," the music of Omar Thomas continues to move listeners everywhere it is performed. Born to Guyanese parents in Brooklyn, New York in 1984, Omar moved to Boston in 2006 to pursue a Master of Music in Jazz Composition at the New England Conservatory of Music after studying Music Education at James Madison University in Harrisonburg, Virginia. He is the protégé of lauded composers and educators Ken Schaphorst and Frank Carlberg, and has studied under multiple Grammy-winning composer and bandleader Maria Schneider. Thomas has created music extensively in the contemporary jazz ensemble idiom. He is currently an Assistant Professor of Composition and Jazz Studies at The University of Texas at Austin. Prior to this appointment he held teaching positions at The Peabody Institute and Berklee College of Music. He was awarded the ASCAP Young Jazz Composers Award in 2008, and invited by the ASCAP Association to perform his music in their highly exclusive JaZzCap Showcase, held in New York City. In 2012, Omar was named the Boston Music Award's "Jazz Artist of the Year." In 2019, he was awarded the National Bandmasters Association/Revelli Award for his wind composition *Come Sunday*, becoming the first Black composer awarded the honor in the contest's 42-year history.

Thomas offers the following notes on *The Low-Down Brown Get-Down*:

The end of the 60s into and through the 70s saw the era of the “blaxploitation” film – a genre of filmmaking aimed at African-American audiences which put us in leading roles of stories that often followed antiestablishment plots. These films were often controversial due to their exaggerated bravado, hypersexuality, and violence. Noticing the lucrative potential of blaxploitation films, Hollywood began to market these films to a wider audience. Though low budget, they possessed an exciting, raw, soulful quality unlike any other genre up until that time, and from these films were born some of the most iconic characters (Shaft, Dolemite, Foxy Brown, and Cleopatra Jones, to name a few) and soundtracks ever created, written by some of the biggest names in African-American popular folk music of the day and since, including Issac Hayes, Curtis Mayfield, James Brown, and Marvin Gaye.

The Low-Down Brown Get-Down is the soundtrack for a nonexistent blaxploitation film. It pulls from various sounds and styles of African-American folk music, such as funk, R&B, soul, early hip hop, the blues, and even film noir to stitch together its “scenes.” The title pulls from and is inspired by “post-jive” African-American Vernacular English (AAVE). The word “Brown” in the title, in addition to its reference to none other than the Godfather of Soul, James Brown, whose most-famous licks and bass lines pepper the intro and recur throughout the piece, also refers to the melanin of the people who created these sounds. This piece unapologetically struts, bops, grooves, slides, shimmies, head bangs, and soul claps its way straight through its thrilling “chase scene” finale. It was my intention with the creation of this piece to go full steam ahead on bringing African-American folk music to the concert stage to take its place amongst all other types of folk music that have found a comfortable home in this arena. May this work push back against notions of “sophistication,” “appropriateness,” and “respectability” that have been codified in the concert music setting for a century and more.

About the Guest Soloist

CAROL JANTSCH has been principal tuba of the Philadelphia Orchestra since 2006, when she became the first female tuba player in a major symphony orchestra. She won this position during her senior year at the University of Michigan, from which she graduated *summa cum laude*.

Jantsch is renowned as a tuba soloist, and regularly performs solo recitals and as a concerto soloist. She has commissioned several new works for the tuba, and two major concertos were written for her as soloist: *Reflections on the Mississippi* (2013) by Grammy Award-winning composer Michael Daugherty, and *Concerto for Tubist* (2021) by the Pulitzer-winning jazz legend Wynton Marsalis.

Jantsch is an experienced transcriber and arranger of works for solo tuba and various chamber ensembles. She enjoys performing in chamber settings, particularly with her all-tuba cover band, Tubular.

Jantsch is passionate about music education. She presents clinics and masterclasses around the world, and is a faculty member at the Yale University School of Music. In 2018 she founded Tubas For Good, a nonprofit that provides musical instruments and opportunities to students in Philadelphia. TFG is grateful to have Yamaha as a partner, and Carol is a proud Yamaha performing artist.

More information is available at www.caroljantsch.com. Jantsch's recordings and arrangements can be purchased at her online store, where all proceeds are donated to TFG.

About the Conductors

JUAN JOSÉ NAVARRO is a native of Godolleta, Valencia. He graduated as Superior Professor of the Clarinet with honors. He has studied and assisted on various clarinet seminars with teachers such as Jean Luis Sajot, Ramón Barona, Roy Jowitz, José Tomás, Walter Woykens and J. Vicente Herrera among others. In 1997, upon becoming a teacher in the Conservatorio Elemental de Musica of El Ejido and the Conservatorio Profesional of Córdoba, he became a member of the Cuerpo de Profesores de Música y Artes Escénicas pertaining to the Junta de Andalucía. Subsequently he attained his current position at the Real Conservatorio Profesional de Almería.

He has led a number of courses on the conducting of wind band and orchestra with teachers such as Salvador Más, Manuel Hernández Silva, Enrique Garcia Asensio, Jerzy Salwarowski, Paolo Belomia and Cesar Álvarez. He obtained the title of Profesor Superior de Dirección de Orquesta with José Miguel Rodilla in the Conservatorio Superior de Música of Murcia, finishing his studies with the highest possible honors. He was nominated by the Conservatorio Superior to perform the duties of assistant director for the Orquesta de Jóvenes de la Region de Murcia.

He has run courses, lectures and given master classes for conducting in Universities such as Almería (Spain), Virginia Tech University, University of Maryland, University of North Carolina Greensboro, Bolzano High Conservatory (Italy), Louisiana State University, William Jewell College (Missouri), as well as places such as Murcia, Galicia, Jaén, Granada and Almería organized by institutions including, but not limited to Vicerrectorado de Extensión Universitaria of the University of Almería, the Federación Andaluza de Bandas de Música, the Real Conservatorio Profesional de Música of Almería. He is also a member of the teaching staff at the Centro de Enseñanza al Profesorado.

He is the co-founder, along with José Miguel Rodilla, of the Academia de Dirección de Orquesta y Banda, “Diesis“, which gives classes in Almería, Murcia, Sevilla and Valencia to more than eighty pupils from every part of Spain. He is currently a teacher at the Real Conservatorio Profesional de Música of Almería and conductor of the Symphony Orchestra and Choir at the University of Almería.

PATRICIA CORNETT is Director of Bands at the 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 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 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.

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

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

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

Temple University 2023-2024 Season

Upcoming Events

Thursday, October 12 at 3:00 PM

Dance Studies Colloquium: Laura Katz Rizzo

“Performing Witchcraft: Feminist Art Practice and Embodied Research Processes”

TPAC Chapel

Thursday, October 12 at 4:30 PM

Rite of Swing Jazz Café: Deborah Smith Ensemble

Temple Performing Arts Center Lobby

Friday, October 13 at 7:30 PM

Saturday, October 14 at 7:30 PM

Dance Adjunct Showcase

Conwell Dance Theater

Monday, October 16 at 7:30 PM

Graduate Conductors Chorus and Recital Chorus

Vinroy Brown, graduate conductor

Rock Hall Auditorium

Monday, October 16 at 7:30 PM

Temple University Percussion Ensemble

Temple Performing Arts Center

Tuesday, October 17 at 12:00 PM

CPCA Faculty Forum: Peter d’Agostino, professor of film and media arts

World-Wide-Walks / climate, wars, temples

TPAC Chapel

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.boyer.temple.edu.