

Temple University

Wind Symphony

Patricia Cornett, conductor

Kerri Ryan, viola

Emily Poll, graduate student conductor

Friday, November 17, 2023 • 7:30 PM

Temple Performing Arts Center

1837 North Broad Street

Philadelphia, PA 19122

Program

“Archetypes”

Vienna Philharmonic Fanfare (1924) Richard Strauss (1864-1947)

Theme and Variations, Op. 43a (1943) Arnold Schoenberg (1874-1951)

I wake in the dark and remember (2022) Joel Puckett (b. 1977)

I. Rain Journey

II. I lie listening to the black hour

Kerri Ryan, viola

Divertimento No. 2 (1786) Vicente Martín y Soler (1754-1806)

I. Andantino – Allegretto

ed. Cornett

II. Largo – Allegretto

III. Andante sostenuto

IV. Cotillon

Three Chorale Preludes (1956) William P. Latham (1917-2004)

I. Break Forth, O Beauteous Heavenly Light

Emily Poll, graduate student conductor

Symphony No. 2 (1986) David Maslanka (1943-2017)

III. Allegro Molto

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

Please turn off all electronic devices.

One hundred-first 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

Rick Barrantes
Agüero
Adam Kraynak

SAXOPHONE

Erin Flanagan
Ellis Holman
Anjelo Guiguema
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

Jacob Flaschen
Noah Gordon
Antonie Jackson
KoKayi Jones
Rob Kellar
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

Medgina Maitre

GRADUATE

ASSISTANTS

Noah Gordon
Emily Poll

Program Notes

Vienna Philharmonic Fanfare

Richard Strauss

Born in Munich, Germany on June 11, 1864, Richard Strauss enjoyed early success as both a conductor and composer. His compositions were influenced by the works of Richard Wagner, therefore he was often labeled as a successor to Wagner. He developed the symphonic tone poem to an unrivaled level of expressiveness and achieved great success with operas.

The *Vienna Philharmonic Fanfare* was composed during 1924 for the famous ensemble whose name is referenced in the title. It was premiered on February 19, 1924 to open Vienna's first Carnival Ball on Shrove and remains an important festive work for this prestigious orchestra as it still performed annually for this social occasion.

Theme and Variations, Op. 43a

Arnold Schoenberg

When music lovers hear the name Arnold Schoenberg, many think of his twelve-tone method of composition “sweeping away” tonality and replacing it with abstract, abstruse music without melody—or much else—to grasp hold of. The true face of the composer's music, however, is more complicated. Schoenberg always retained a respect for traditional disciplines, famously noting, “There is still much good music to be written in C major.”

When anti-Semitism swept across Europe in the 1930s, Schoenberg was forced to emigrate to America, and it seems that the sunny climate of southern California allowed him to reconcile himself somewhat with tonality and the Romantic musical tradition to which he had been exposed early in his life. The Theme and Variations, Op. 43a, completed in 1943, is one of the signal products of Schoenberg's “American” period. He undertook the work at the request of his American publisher, G. Schirmer. The composer is said to have claimed that “the great number of wind bands had an important influence on the development of love for music in America, but unfortunately there are only a small number of good original compositions available.” The firm apparently asked for a piece which would satisfy band

conductors, who wanted “as many different characters and moods in one piece as possible.” Because the Theme and Variations was thought to be too difficult for high school bands at the time, Schoenberg transcribed it for orchestra and it was in this form that it received its 1944 premiere by the Boston Symphony Orchestra under Serge Koussevitsky. The original version was finally premiered by the Goldman Band in 1946. Since that time, it has become a staple of the wind band repertoire.

The opening theme is based on a seven-tone set; the aural effect is that of a nicely sculpted, processional march in G minor. Seven variations, with a Viennese waltz as the centerpiece, follow one another without pause, exploring the ensembles’ varied sonic palette, from sinuous legato figurations to almost jazzy fanfares, to quiet, finely calibrated combinations of woodwinds. In accordance with the Classical-era tradition, each variation grows increasingly distant from the original statement of the theme before an extended coda restates the opening material. Schoenberg reserves the full force of the ensemble for this finale, which features extravagant swirls of brass and emphatic percussion and sounds as if it could have had its origins in a film score.

Lucidly orchestrated, intelligent and at times verifiably crowd-pleasing, the Theme and Variations has gained acceptance as a masterpiece of its kind. This acceptance echoes the composer’s confidence in the work as expressed in a 1944 letter to Fritz Reiner: “This is not a composition with twelve tones but I can assure you, and I think I can prove it, this piece is technically a masterwork.”

Joel Puckett (b. 1977) is an American composer of contemporary classical music. He earned his masters and doctorate at the University of Michigan, where he studied under Michael Daugherty, William Bolcom, Bright Sheng, Will Averitt, and Thomas Albert. Notable works include his September 11th tribute, *This Mourning*, which was commissioned by the Washington Chorus at the Kennedy Center in Washington D.C. in 2006. He also recently composed his first opera, *The Fix*, which was premiered by Minnesota Opera in March 2019. Joel Puckett is the Chair of Music Theory, Ear Training, and Piano Skills at the Peabody Conservatory of Johns Hopkins University.

The composer offers the following notes on this piece:

W. S. Merwin's poetry has been a constant in my adult life. His words bring me comfort in times of anxiety, smiles in times of happiness, and comfort in times of grief. 2020-2021 brought difficult times for all of us, and I once again found myself turning to Merwin's words. I rarely know exactly what his poetry means, but I love how they make me feel. This was no different for the poem that inspired my viola concerto, I wake in the dark and remember. As I was writing, I rolled over the imagery in my mind: "wake in the dark and remember," "listening to the black hour," "you are asleep beside me while around us the trees full of night lean," etc. etc. These images are so vivid and clear yet they lack any strict narrative, so my imagination became free to run wild and see the sounds the words inspire. The concerto is in two movements but played without a break. I wake in the dark and remember was commissioned by an international consortium of Universities led by Damon Talley and the Louisiana State University. It is dedicated with great admiration and gratitude to the extraordinary violist Kimberly Sparr, who gave the premiere.

Classical composer Vicente Martín y Soler (1754-1806), sometimes called “The Spanish Mozart,” wrote a 1786 *dramma giocoso* (type of comic opera) entitled *Una Cosa Rara*. While the opera has fallen into obscurity, it was immensely popular at the time of its premiere, garnering 78 performances and the favor of Emperor Joseph II during its initial run at the Burgtheater in Vienna. The music became so recognizable that Mozart even quoted it in the final scene of his famous opera *Don Giovanni*. As was customary with many popular operas in 1780s Vienna, music from *Una Cosa Rara* was transcribed for *harmonie* ensemble (pairs of oboes, clarinets, horns and bassoons) by Johann Nepomuk Wendt. In 1795, nearly 10 years later, Martín y Soler himself composed a set of six *divertimenti* for wind instruments based on themes from *Una Cosa Rara*. Both the *harmonie* transcription by Wendt and the six *divertimenti* by Martín y Soler remain largely unknown today, particularly in the United States.

While the *harmonie* transcription by Wendt is published, five of the six *divertimenti* by Martín y Soler remained unpublished for over two centuries, existing only as sets of manuscript parts in the British Library. In 2020, after several years of research on these pieces, Patricia Cornett created modern editions of *Divertimenti* Nos. 2, 3, and 4. They were subsequently published by Boosey & Hawkes, and it is one of these editions that will be performed this evening.

Three Chorale Preludes

William P. Latham

William P. Latham (1917-2004) was an American composer and educator. He earned his doctorate in composition at the Eastman School of Music in 1951, where he studied with Sir Eugene Ainsley Goossens and Howard Hanson. He taught theory and composition at the University of North Texas for almost twenty years, where he earned the rank of distinguished professor of music. He composed 118 works and commissioned twenty-nine pieces. His works have been performed by, among others, The Cincinnati Symphony, Eastern Philharmonic, Dallas Symphony, Saint Louis Symphony, and Radio Orchestras in Europe.

The first movement of this three-chorale set, entitled “Break Forth, O Beauteous Heavenly Light,” is based on text from a Christmas hymn by fifteenth-century German poet Johann Rist. The original tune was composed by Johann Schop. This hymn was first published in Rist’s *Himmliche Lieder* in 1641 and was used by many composers, including J. S. Bach in his *Christmas Oratorio*.

Symphony No. 2

David Maslanka

David Maslanka, a native of New Bedford, Massachusetts, attended the Oberlin College Conservatory, where he studied composition with Joseph Wood. He spent a year at the Mozarteum in Salzburg, Austria and undertook graduate studies in composition at Michigan State University with H. Owen Reed. He served on the faculties of the State University of New York at Geneseo, Sarah Lawrence College, New York University and Kingsborough College of the City University of New York. Maslanka wrote a wide variety of chamber, orchestral and choral pieces, but he is best known for his works for winds and percussion. His music is often based on Bach chorales and is romantic in voice and scope. Symphony No. 2 was commissioned by the Big Ten Band Directors Association in 1983 and premiered at the 1987 CBDNA Convention in Evanston, Illinois by the Northwestern University Symphonic Band & Wind Ensemble under the direction of John P. Paynter.

The final movement of Symphony No. 2 is described by the composer as, “a non-stop, high-powered affair, in which the energy of tragedy and loss expressed in the first two movements is drawn into a burning affirmation of life.”

About the Guest Soloist

KERRI RYAN joined the faculty at Temple University's Esther Boyer College in 2009. She has served as the Assistant Principal Viola of The Philadelphia Orchestra since the beginning of the 2007-08 season. She came to Philadelphia from the Minnesota Orchestra, where she was Assistant Principal viola for seven seasons. During that time, she appeared twice as soloist with the Minnesota Orchestra. She previously served as Associate Concertmaster of the Charleston Symphony where she was also a featured soloist. Ryan and her husband, violinist William Polk, are founding members of the award-winning Minneapolis Quartet.

Ryan has a bachelor's degree in violin performance from The Curtis Institute of Music. While at Curtis, Ryan began studying viola with Karen Tuttle. As a high school student, she studied at the Cleveland Institute of Music as a member of its Young Artist Program. As the winner of multiple youth competitions, Ryan appeared as soloist with orchestras such as The Cleveland Orchestra and The Philadelphia Orchestra. Her violin teachers include Lee Snyder, Jascha Brodsky, Rafael Druian, and Arnold Steinhardt.

Ryan is passionate about teaching, serving on the faculty of not only Temple University, but also a string quartet coach Settlement Music School, and a regular instructor at the Philadelphia Youth Orchestra Music Institute. Additionally, Ryan is an avid chamber musician, having collaborated with such artists as Emmanuel Ax, Christoph Eschenbach, Yannick Nezet-Seguin, Andre Watts, and Nadja Solerno-Sonnenberg. She is a current member of the Philadelphia Chamber Ensemble.

About the Conductor

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.

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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.

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