

Temple University Wind Symphony

Patricia Cornett, conductor
Chris Hettenbach, graduate conductor
Kathryn Leemhuis, mezzo-soprano

Friday, November 18 • 7:30 PM
Temple Performing Arts Center
1837 North Broad Street
Philadelphia, PA 19122

Program

Overture to *Candide* Leonard Bernstein (1918-1990)
trans. Clare Grudman

Divertimento No. 4 Vicente Martín y Soler (1754-1806)
ed. Patricia Cornett

Traveler David Maslanka (1943-2017)

| Intermission |

Four Cabaret Songs William Bolcom (b. 1938)
arr. Ian Frenkel

I. Song of Black Max

II. Over the Piano

III. Waitin'

IV. Amor

Kathryn Leemhuis, mezzo-soprano

“When Jesus Wept” William Schuman (1910-1992)
from *New England Triptych*

Chris Hettenbach, graduate conductor

Of Our New Day Begun Omar Thomas (b. 1984)

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

Please turn off all electronic devices.

One-hundred-nineteenth performance of the 2022-2023 season.

Temple University Wind Symphony

Patricia Cornett, conductor

FLUTE

Camille Bachman
Nicole Hom
Samantha Humen
Trish Stull
Anabel Torres

OBOE

Kenneth Bader
Marissa Harley
Kathryn Meyer
Eleanor Rasmussen
Amanda Rearden
Sarah Walsh

CLARINET

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

BASSOON

Rick Barrantes
Agüero
Adam Kraynak

SAXOPHONE

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

HORN

Jonathan Bywater
Hannah Eide
Natalie Haynes
Aidan Lewis
Olivia Martinez
Jordan Spivack

TRUMPET

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

TROMBONE

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

BASS TROMBONE

Samuel Johnson

EUPHONIUM

Jason Costello
Jacob Springer
Ryan Wilkowski

TUBA

Joseph Gould
Daniel Virgen

PERCUSSION

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

PIANO

Daniel Farah

HARP

Zora Dickson

BASS

Ashleigh Budlong

GRADUATE

ASSISTANTS

Noah Gordon
Chris Hettenbach

Program Notes

Overture to *Candide*

Leonard Bernstein
trans. Clare Grudman

As a conductor, composer, pianist, author, broadcaster, and humanitarian, Leonard Bernstein left indelible marks on an astonishing range of endeavors. His appointment to the post of music director for the New York Philharmonic made him the first native-born conductor to lead a major American orchestra. In later years, frequent guest conducting engagements around the world confirmed his international reputation as the one of the most celebrated musicians of his time.

He also composed throughout his career, with works ranging from witty, light-hearted songs and superb musicals to substantial operas, ballets, concertos, and symphonies. These works are united by a strong sense of the composer's personal style, reflecting his deep understanding and celebration of the human condition.

The Broadway musicals *Candide* and *West Side Story* came into being during the same period. *Candide* was composed between 1953 and 1956, premiering on December 1, 1956. *West Side Story* won success from its debut in 1957, but *Candide* has had a troubled history. The book for the original version, written by famed playwright Lillian Hellman, proved too dark and weighty for the show to find success in the popular theatre. *Candide* had a disastrous initial run of just seventy-three performances, and though Bernstein and several different collaborators created further versions, none were entirely successful.

The plot comes from a satiric tale by the eighteenth-century French author Voltaire. *Candide* is a young man who believes in the philosophy set out by his teacher, that everything that happens must be for the best. His adventures take him around the world and involve him in a long series of catastrophes. In the end, he renounces his former outlook and resolves to build a new, honest, and hopeful life.

Bernstein's bright and witty music has always been one of the best aspects of *Candide*. It pays satiric homage to the play's period setting through take-offs on the classical dances and the empty-headed operatic conventions of the story's period. The overture performed this evening weaves together themes from the score into a bright, vivacious potpourri that Lillian Hellman called "the perfect piece of slap-dash."

Divertimento No. 4

Vicente Martín y Soler
ed. Patricia Cornette

Classical composer Vicente Martín y Soler, sometimes called "The Spanish Mozart," wrote a 1786 opera entitled *Una Cosa Rara*. While the opera has fallen into obscurity, it was immensely popular at the time of its premiere, garnering seventy-eight 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 *Don Giovanni*. As was customary with many popular operas in 1780s Vienna, music from *Una Cosa Rara* was transcribed for *harmonie* ensemble by Johann Nepomuk Wendt. In 1795, nearly ten years later, Martín y Soler himself composed a set of six divertimenti based on themes from *Una Cosa Rara*. Four of the divertimenti are for winds alone, and the other two utilize strings. While it is unknown why Martín y Soler composed these divertimenti, two characteristics distinguish them from Wendt's transcription: the use of basset horns instead of B-flat clarinets, and the use of some original musical material (not from the opera), mostly in fourth movements.

Tonight's performance is of *Divertimento No. 4*. The first movement is based on the opera number, "Perché mai nel sen," and the second movement is based on the numbers, "Calma l'affanno," and "Suoni pur de grati evviva." The third movement is based on, "Sinfonia," (the opera's overture) and "Compatite o gran Regina." The fourth and final movement is based on the number, "Viva, viva la Regina."

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. *Traveler* was commissioned in 2003 by the University of Texas–Arlington in honor of Ray Lichtenwalter upon his retirement as Director of Bands at that institution. Maslanka offers the following comments about the piece:

The idea for “Traveler” came from the feeling of a big life movement as I contemplated the act of retirement. “Traveler” begins with an assertive statement of the J.S. Bach chorale melody “Nicht so traurig, nicht so sehr” (Not so sad, not so much). The chorale was not chosen for its title, although in retrospect it seems quite appropriate. The last part of a life need not be sad. It is the accumulation of all that has gone before, and a powerful projection into the future—the potential for a tremendous gift of life and joy. “Traveler” begins with energy and movement, depicting an engaged life in full stride. At the halfway point, a meditative quiet settles in. Life’s battles are largely done; the soul is preparing for its next big step. In our hearts, our minds, our souls we travel from life to life to life in time and eternity.

William Bolcom is an American composer and pianist. He is the recipient of the 1988 Pulitzer Prize for Music, the National Medal of Arts, two Grammy Awards, the Detroit Music Award and was named the 2007 Composer of the Year by Musical America. He was admitted to the American Academy of Arts and Letters in 1993. As a composer, piano soloist and accompanist, Bolcom is represented on recordings for Nonesuch, Deutsche Gramophone, RCA, CBS, Naxos, and many others. During the course of his career, he taught composition at the University of Washington, Queens and Brooklyn Colleges of the City University of New York and New York University's Tisch School of the Arts. He joined the faculty at the University of Michigan in 1973 and retired in 2008. Bolcom's oeuvre includes the three-hour work for soloists, chorus and orchestra, *Songs of Innocence and Experience*, the opera *A View from the Bridge*, eight symphonies, 11 string quartets, violin sonatas, piano rags, and four volumes of cabaret songs, many of which have been recorded with his wife, mezzo-soprano Joan Morris. Three of Bolcom's most well-known cabaret songs will be performed in this arrangement for winds by Ian Frenkel, which was completed and premiered by the United States Coast Guard Band in 2009.

Song of Black Max

He was always dressed in black,
Long black jacket, broad black hat, sometimes a cape,
And as thin, and as thin as rubber tape: Black Max.
He would raise that big black hat
To the big shots of the town,
Who raised their hats right back,
Never knew they were bowing to Black Max.
I'm talking about night in Rotterdam
When the right night people of all the town
Would find what they could in the night neighborhood of Black Max.
There were women in the windows with bodies for sale,
Dressed in curls like little girls in little dollhouse jails.
When the women walked the street with the beds upon their backs,
Who was lifting up his brim to them? Black Max!
And there were looks for sale, the art of the smile,

Only certain people walked that mystery mile:

Artists, charlatans, vaudevillians, men of mathematics, acrobatics and civilians.

There was knitting needle music from a lady organ grinder with all her sons behind her,

Marco, Vito, Benno (Was he strong! Though he walked like a woman.),

And Carlo who was five. He must be still alive!

Ah poor Marco had the syph,

And if you didn't take that terrible cure in those days you went crazy and died, and he did.

And at the coffin before they closed the lid, who raised his lid? Black Max.

I was climbing on the train one day going far away,

To the good old U.S.A., when I heard some music underneath the tracks.

Standing there beneath the bridge, long black jacket, broad black hat,

Playing the harmonica, one hand free to lift that hat to me:

Black Max, Black Max, Black Max.

Over the Piano

He sang songs to her over the piano

Sang long songs to her over the piano

Low, slow songs

Lusty songs of love

Loving songs of long-lost lust

Just for her, just for her over the piano

Until at last at half past four

"Everybody out the door!"

She asked him, "Please play me one more."

Which he did

And as he did

Slid off the bench and said to her over the piano

"Goodbye!"

Waitin'

Waitin', waitin', I've been waitin'
Waitin', waitin', all my life.
That light keeps on hiding from me
But it someday just might bless my sight.
Waitin', waitin', waitin'.

Amor

It wasn't the policeman's fault in all the traffic roar
Instead of shouting halt when he saw me, he shouted
Amor, Amor, Amor, Amor.
Even the ice cream man (free ice creams by the score),
Instead of shouting butter pecan, one look at me,
He shouted Amor, Amor, Amor.
All over town it went that way,
Everybody took off the day,
Even philosophers understood,
How good was the good 'cuz I looked so good!
The poor stopped taking less,
The rich stopped needing more,
Instead of shouting no and yes,
Both looking at me shouted Amor.
My stay in town was cut short,
I was dragged to court,
The judge said I disturbed the peace and the jury gave him what for!
The judge raised his hand, and instead of Desist and Cease,
Judge came to the stand, took my hand, and whispered,
Amor, Amor, Amor.
Night was turning into day,
I walked alone away,
Never see that town again.
But as I passed the church house door,
Instead of singing Amen,
The choir was singing Amor,
Amor, Amor, Amor, Amor.

“When Jesus Wept”

William Schuman

From *New England Triptych*

William Schuman was born in New York City and was attending college to pursue his degree in business. The first time he heard the New York Philharmonic, he dropped out of school and started his career in composition. He would eventually become President of the Julliard School and the first Director of Lincoln Center in 1962. In 1943, he earned the inaugural Pulitzer Prize for music.

When Jesus Wept is the second movement of a larger work titled the *New England Triptych*. The Triptych was first written for orchestra by Schuman and later transcribed by Schuman in 1958, a few years after its original composition. *New England Triptych* was originally inspired by three William Billings hymns for choir. In *When Jesus Wept*, Schuman states the entire tune in a beautiful yet demanding duet of euphonium and trumpet and proceeds to develop it at his own pace, pulling fragments from the melody and treating them in his own freely tonal, contrapuntal style. There is a pause in the middle of the piece where the composer presents the tune as a round before returning to his more contemporary setting, ending on a note of uncertainty.

The original lyrics to the hymn are as follows:

*When Jesus wept, the falling tear
In mercy followed beyond all ground
When Jesus groaned, a trembling fear
Seized all the guilty world around.*

Of Our New Day Begun

Omar Thomas

Omar Thomas was Born to Guyanese parents in Brooklyn, New York in 1984. He 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.

Of Our New Day Begun was written to honor nine beautiful souls who lost their lives to a callous act of hatred and domestic terrorism on the evening of June 17, 2015, while worshipping in their beloved sanctuary, the historic Emanuel African Methodist Episcopal Church (affectionately referred to as “Mother Emanuel”) in Charleston, South Carolina. The music begins with a unison statement of *Lift Every Voice*, and later evolves into a dead march of the same anthem moving from 12/8 and 6/8 time. After an ostinato-driven section, guided by frustration and weariness, the ensemble begins to sing the anthem fueled by stomping and clapping. The latter half of the piece takes a turn towards uplifting melodies and chordal progressions. The piece ends with a thunderous roar and concludes with unrest.

The composer offers the following insights about his piece:

My greatest challenge in creating this work was walking the line between reverence for the victims and their families, and honoring my strong, bitter feelings towards both the perpetrator and the segments of our society that continue to create people like him. I realized that the most powerful musical expression I could offer incorporated elements from both sides of that line - embracing my pain and anger while being moved by the displays of grace and forgiveness demonstrated by the victims' families.

About the Guest Soloist

American mezzo-soprano **KATHRYN LEEMHUIS** has been hailed as “ravishing” with “sheer vocal beauty allied to nimbleness and an astonishing range of dynamic and coloristic nuance” (*Dallas Morning News*). She has performed with international opera companies such as the Lyric Opera of Chicago, Dallas Opera, Cincinnati Opera, Teatro Colón, Fort Worth Opera, Opera Theatre of St. Louis, Florentine Opera, Chicago Opera Theater, Intermountain Opera Bozeman, and Annapolis Opera, among others. Her most prominent roles include Dorabella in Mozart’s *Così fan tutte*, Suzuki in Puccini’s *Madama Butterfly*, Dido in Purcell’s *Dido and Aeneas*, Zerlina in Mozart’s *Don Giovanni*, the Mother in Menotti’s *Amahl and the Night Visitors*, Paquette in Bernstein’s *Candide*, Hänsel in Humperdinck’s *Hänsel und Gretel*, Giulietta in Offenbach’s *Les contes d’Hoffmann*, Amaltea in Rossini’s *Mosè in Egitto*, and Florence Pike in Britten’s *Albert Herring*.

As a soloist on the concert stage, Leemhuis has performed multiple times at Carnegie Hall, the Ravinia Festival, the Grant Park Music Festival, the Boise Philharmonic, with the Los Angeles Philharmonic at the Hollywood Bowl, and the Boston Symphony Orchestra at the Tanglewood Music Festival. She performed with Chicago’s Music of the Baroque in both Haydn’s *Missa in Angustiis* and *Paukenmesse*, with the Apollo Chorus of Chicago in Händel’s *Messiah*, and with Gloriam Dei Cantores in Mozart’s *Requiem* and Vaughan Williams’ *The Pilgrim’s Progress*. She has also performed multiple times with the Richmond Symphony, presenting Berlioz’s *Les nuits d’été*, Berlioz’s *Roméo et Juliette*, and Mendelssohn’s *Die erste Walpurgisnacht*. Leemhuis’s performance of *Les nuits d’été* was graciously embraced: “Her dark lower register tones seemed to fill the considerable space of the Carpenter Theatre and impose a profound quiet on both the accompanying musicians and the audience. It was a remarkable display of artistry exercising spell-binding authority,” (*Virginia Classical Music*).

In the competition arena, Leemhuis has won several awards, most notably with the Shreveport Opera, the New York Lyric Opera, the Opera at Florham, the Bel Canto Competition, the Heida Hermanns Competition, the National Opera Association, the Opera Birmingham, the Florida Grand Opera, the Gerda Lissner Foundation, the Fort Worth McCammon Foundation, the Licia Albanese-Puccini Foundation, the Sullivan

Foundation, the George London Foundation, the Giulio Gari Foundation, the Orpheus Vocal Competition, and the Opera Columbus Vocal Competition. She was a National Semi-Finalist in the Metropolitan Opera National Council Auditions.

During her years as a young artist, Leemhuis performed multiple roles in the Lyric Opera of Chicago's Ryan Opera Center, including Giovanna in Verdi's *Ernani*, Glasa in Janáček's *Kát'a Kabanová*, Javotte in Massenet's *Manon*, and the Kunstgewerblerin in Berg's *Lulu*. She understudied Marguerite in Berlioz's *La damnation de Faust*, Siebel in Gounod's *Faust*, Varvara in Janáček's *Kát'a Kabanová*, Kate Pinkerton in Puccini's *Madama Butterfly*, and Lola in Mascagni's *Cavalleria Rusticana*. Leemhuis was also a young artist with Opera Theatre St. Louis' Gerdine Young Artist Program, the Carmel Bach Festival, Ravinia's Steans Institute, and the Tanglewood Music Center, where she performed Dorabella under the baton of Maestro James Levine.

Originally from Columbus, Ohio, Leemhuis holds a Bachelor of Music degree from the Oberlin College Conservatory of Music, a Master of Music degree from the Indiana University Jacobs School of Music, and a Doctor of Musical Arts degree from the University of Cincinnati College-Conservatory of Music. In addition to performing internationally, she is an Assistant Professor of Voice and Opera at Temple University's Boyer College of Music and Dance in

About the Conductor

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

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

Boyer College of Music and Dance

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

boyer.temple.edu

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.

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