Temple University
Wind Symphony

“Postcards”

Patricia Cornett, conductor
Chris Hettenbach, graduate conductor
Matthew Brunner, guest conductor
Wendy Bickford, clarinet

Wednesday, February 15 • 7:30 PM
Temple Performing Arts Center
1837 North Broad Street
Philadelphia, PA 19122
Program

“Postcards”

Overture to
Music for the Royal Fireworks
Georg Fredrich Händel (1685-1759)
ed. Robert Austin Boudreau

Walking Tune
Percy Aldridge Grainger (1882-1961)
arr. Larry Daehn
Chris Hettenbach, graduate conductor

Danzón No. 2
Arturo Márquez (b. 1950)
trans. Oliver Nickel

| Intermission |

La création du monde
Darius Milhaud (1892-1974)

Concerto for Clarinet
I. Allegro
William Bolcom (b. 1938)
Wendy Bickford, clarinet

Elsa’s Procession to the Cathedral
Richard Wagner (1813-1883)
trans. Lucien Cailliet

The use of photographic, audio, and video recording is not permitted.
Please turn off all electronic devices.
One hundred ninety-fourth performance of the 2022-2023 season.
Temple University Wind Symphony
Patricia Cornett, conductor

**FLUTE**
Camille Bachman
Nicole Hom
Catherine Huhn
Samantha Humen
Trish Stull
Anabel Torres

**OBOE**
Kenneth Bader
Marissa Harley
Kathryn Meyer
Eleanor Rasmussen
Amanda Rearden

**CLARINET**
Anthony Bithell
Sihan Chen
Antonello Di Matteo
Sarah Eom
Olivia Herman
Alexander Phipps

**BASSOON**
Rick Barrantes Agüero
Adam Kraynak
Joshua Schairer

**SAXOPHONE**
Michelle D’Ambrosio
Will Hulcher
Will Mullen

**HORN**
Jonathan Bywater
Hannah Eide
Aidan Lewis
Olivia Martinez
Amanda Staab
Jordan Spivack

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

**TROMBONE**
Catherine Holt
Isabel LaCarrubba
Riley Matties
Carynn O’Banion

**BASS TROMBONE**
Samuel Johnson

**EUPHONIUM**
Jason Costello

**TUBA**
Joseph Gould
Daniel Virgen

**PERCUSSION**
Livi Keenan
Aidan Moulton
Elijah Nice
Milo Paperman
Andrew Stern
Alex Snelling

**PIANO**
Daniel Farah

**HARP**
Tina Zhang

**VIOLIN**
Andrew Stump
Juan Manuel Yanez Marquina

**CELLO**
Leigh Brown

**BASS**
Sophia Kelsall

**GRADUATE ASSISTANTS**
Noah Gordon
Chris Hettenbach
Program Notes

Music for the Royal Fireworks (1749)  
Georg Friedrich Händel  
arr. Boudreau

One of the foremost composers of the Baroque era, Georg Friedrich Händel was born in Halle Saxony, Germany, where he initially studied organ, harpsichord, oboe, and violin. Händel focused on organ and harpsichord and studied with Friedrich Zachow, a local church organist, before entering the University of Halle in 1702. Throughout his life, Händel traveled frequently between Germany, England, and Italy; however, he considered England to be his adopted homeland. Händel occupied several kappelmeister posts throughout his career, but his true love was theater, and he composed dozens of operas before turning 50 years old. Best known today for his oratorios and keyboard concerti, Händel’s most significant compositions include the Water Music, Messiah, and Samson.

Music for the Royal Fireworks was composed for a grand firework display that occurred during a peace celebration following several years of war throughout Britain. The autograph score lists an original instrumentation of nine trumpets, three timpani, nine horns, 24 oboes, and 12 bassoons. The king was partial to these “military” wind instruments, which were believed to carry sound outdoors much more efficiently than strings. The celebration and premiere took place at Green Park in London on April 27, 1749.

A majestic and regal full-ensemble fanfare serves as the introductory section in the Overture from Music for the Royal Fireworks. Following the introduction, the work is divided into two main sections separated by a much more contained and subdued interlude. In addition to being played much more softly and slowly, the interlude employs only the oboe and bassoon colors to create a stunning double reed consort. The majority of the work is in triple meter and showcases technical virtuosity, while affording all of the players several opportunities to interject fanfare statements that are passed from section to section.
The innovative and eccentric Australian American composer Percy Aldridge Grainger is well known among band musicians, but in mainstream classical music circles, his notoriety is more that of an oddity, or fringe composer. But his catalog of band works arguably contributed more to the quality and creativity of band music than that of any other single composer in the first half of the 20th century. An avid collector of folk music, an innovator of irregular rhythm and meter, and an imaginative inventor of musical instruments and experimental musical machines, Percy Grainger truly was a pioneer in classical music equal to the most acclaimed of our most innovative 20th-century musicians.

Grainger composed the little tune on which this piece is based as a whistling accompaniment to his tramping feet while on a three days' walk in Western Argyleshire (Scottish Highlands) in the summer of 1900. At that time – Grainger had just turned 18 – he was deeply in love with thoughts of the Celtic world, having already made settings of several Scottish, Irish, and Welsh folksongs. He was delighted to find that most of the older folk in the glens of Western Argyle spoke only or mainly Gaelic – though most of the children spoke both Gaelic and English. It was in this pro-Celtic mood that he worked up his walking whistling tune into the *Walking Tune* for wind quintet in 1904.

**Danzón No. 2 (1994/2009)**

Arturo Márquez was born in Alamos Sonora, Mexico in 1950. He came from a musical family, as his father was a mariachi musician in Mexico and later in Los Angeles. Márquez’s paternal grandfather was a Mexican folk musician in the northern states of Sonora and Chihuahua. During Márquez’s adolescence, his family immigrated to the United States. They settled in La Puente, a suburb of Los Angeles, where Márquez took lessons on piano, trombone and violin. He began composing at age 16 and attended the Mexican Music Conservatory in Mexico City. After his time at the conservatory, Márquez moved to Paris and studied composition with Jacques Castérède. He returned to the United States and attended the California
Institute of the Arts in Valencia. There, he obtained his M.F.A. in composition, having studied with Morton Subotnick, Mel Powell, Lucky Mosko and James Newton. Today, Márquez lives with his family in Mexico City and works at the National University of Mexico, Superior School of Music and CENIDIM (National Center of Research, Documentation and Information of Mexican Music).

Márquez has written a series of danzónes, works based on an elegant Cuban dance that also has become popular in Veracruz, Mexico. Danzón No. 2 was commissioned by the National Autonomous University of Mexico (UNAM) and was premiered in 1994 by the Orchestra Filarmonica de la UNAM in Mexico City. The work received international acclaim and propelled the composer into the international spotlight. The composition opens with a suave clarinet solo accompanied by tango-like rhythmic devices. An oboe solo answers the clarinet, prior to the entire ensemble joining in an increasingly intense dance. A soothing middle section, introduced by the piano, features a lush trio for clarinet, English horn and soprano saxophone that evokes the intimacy of the opening before returning to the primal energy of the main dance theme, and the work builds to a dramatic, foot stomping close.

La création du monde, Op. 81a (1923)  
Darius Milhaud

Darius Milhaud was born in 1892 at Aix-en-Provence, where his father, of Jewish descent and religion, was an almond merchant. His musical training began in his native city, but by the age of seventeen he was studying at the Paris Conservatory with Paul Dukas and developing close friendships with Georges Auric and Arthur Honneger. Of equal if not greater importance were literary friendships with Francis Jammes and Paul Claudel. It was Claudel who took Milhaud to Rio de Janeiro in 1917 when the composer's health kept him from serving on active military duty during World War I. Milhaud later described the visit to Latin America as the equivalent of a stay in Rome for him (the war had temporarily halted the competition for the coveted Prix de Rome). His time in Brazil brought Milhaud in contact with Latin American folklore and its popular music.

The usual association of Milhaud’s compositional style with his membership in Les Six is not nearly enough to describe its complexities and nuances. His
Jewish-Provençal background was important as it influenced some of his best works and it suggests a melancholy pastoral atmosphere to other scores not overtly of Provençal or Jewish origin. Despite his fondness for working with themes from past composers (especially of the eighteenth century), he seems to have taken little from other composers or other periods. He gave multiple explanations for the origins of his use of polytonality, which he regarded as a Latin solution to the problem of the decay of tonality. One such explanation involved a recurring, quasi-mystical experience at night in the country, when he felt rays and tremors converging on him from all points of the sky and from below the ground, each bearing its own music “a thousand simultaneous musics rushing towards me from all directions.”

Another explanation of the origin was the study of a duetto by Bach in which the original entries of the two voices appeared to be in different keys. Milhaud never used polytonality as a system—he used it as a color. Side by side with the Latin qualities of Milhaud’s music, there exists a strain of expressionism—a penchant for thick timbres. Like many French musicians of his generation, he rejected Wagner and Brahms but accepted Mahler and Strauss. Schoenberg, whom he admired greatly, was a friend for many years.

Milhaud described *La création du monde* (The Creation of the World) as a composition “making wholesale use of the jazz style to convey a purely classical feeling.” The introductory saxophone theme, along with that of the following section, has been described as “among the most original uses of the Baroque prelude and fugue form.” While the work now exists primarily in the concert repertoire, the music was written to accompany a ballet. Premiered on October 25, 1923 at the historic Théâtre des Champs-Élysées in Paris, the first performance was presented by the Ballet Suédois with costumes and sets by cubist painter Fernand Léger and the scenario by Swiss poet Blaise Cendrars. The story’s “flowering of spring” as a source of renewal was in stark contrast to the pagan rituals of death and sacrifice in Stravinsky’s *Le sacre du printemps* premiered a decade earlier. The contrast was intentional for a variety of artistic, political, and religious reasons.

While the plot drew richly from a mythical African story of creation, the music was inspired by the composer’s first experience in Harlem during the early 1920s. Milhaud reported the music he heard during those visits “was absolutely different from anything I had ever heard before, and was a
revelation to me. Against the beat of the drums, the melodic lines crisscrossed in a breathless patter of broken and twisted rhythms.” Milhaud also recalled the review of the first performance as “denouncing my music as frivolous and more suitable for a restaurant or a dance hall than for the concert hall. Ten years later, those same self-anointed critics were discussing the philosophy of jazz and learnedly declaring that La création du monde was the best of my works.”

**Concerto for Clarinet, Mvt. 1 (1988)**  
**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.

In the first movement of the concerto, a solo theme retains a relative constancy while the ensemble drifts from mournful dance to unfocused chaos and then into Broadway, the American marching band and later, to quiet brush strokes in the jazz-drummer style.

So, while the substance of the clarinet part is often left largely unaltered -- at least at the moment of transition -- flavor and mood are made strikingly new by virtue of transformed surroundings. The changes in theme are sudden and the short bridges between sections are of clever manufacture.

In the 1970s, the New York Philharmonic commissioned a number of composers to write concertos for the principals in each section, and I had been asked by my friend, first trumpeter Gerard Schwarz, to write one for him. He then quit the orchestra to begin his career as a full-time conductor, thus disqualifying himself for the commission, and it was another decade before principal clarinetist Stanley Drucker would request a concerto. This was
premiered on January 3, 4 and 7, 1992, by Mr. Drucker and conductor Leonard Slatkin with the New York Philharmonic.

Many years before, the late clarinetist and producer David Oppenheim had tried to arrange a commission for me from Benny Goodman which never took place, but many "Benny-isms" crop up throughout the Concerto. The first movement is in roughly Sonata-Allegro form and has a strong Goodman nuance.

- Program Note by William Bolcom

**Elsa’s Procession to the Cathedral (1848)**

Richard Wagner

Born in Leipzig, Germany, Richard Wagner (1813-1883) is considered one of the world’s greatest composers. As he was growing up, Wagner did not show an interest in music, in fact, his teacher one said he would "torture the piano in a most abominable fashion." Wagner would go on to develop musical interests after hearing works by composers such as Beethoven and Mozart. Inspired, he wrote his first drama at age 11 and his first musical composition at age 16. Wagner’s compositions are best known for their complex textures, rich harmonies, and orchestration, as well as the elaborate use of leitmotifs—musical phrases associated with individual characters, places, ideas or plot elements; these advances helped to greatly influence the development of classical music, and opera in particular.

*Elsa’s Procession to the Cathedral* is an ageless and elegant icon in the wind band repertoire. This piece walks us through the wedding procession from Wagner’s tragic opera *Lohengrin*, where Elsa, Duchess of Brabant, is about to marry her knight in shining armor, Lohengrin, Keeper of the Holy Grail, who has appeared in a boat, magically drawn by a swan. This wind band version was transcribed by Lucien Cailliet who was a clarinetist in the Philadelphia Orchestra for many years and served as associate conductor of The Allentown Band in Pennsylvania.
About the Guest Soloist

WENDY BICKFORD is a former clarinetist with "The President’s Own" United States Marine Band in Washington, D.C., serving under Presidents George W. Bush and Barack Obama. In addition to performing with the large Marine Band ensembles, Bickford was a soloist and chamber musician and gave masterclasses as well as participated in several outreach programs across the United States. She is currently principal clarinet with the Bozeman Symphony Orchestra, auxiliary clarinet in the Billings Symphony, and performs with Philadelphia area orchestras and chamber groups. Other experiences include featured solos with the Bozeman Symphony Orchestra and the Imperial Symphony Orchestra, and ensemble performances with the Colorado Symphony Orchestra, the NOW Ensemble in D.C., and Intermountain Opera Company in Bozeman, MT.

Bickford is on the music faculty at Moravian University and Play On Philly's Marian Anderson Young Artist Program. Recently, Bickford was Visiting Professor of Clarinet at the University of Montana and established a successful clarinet ensemble program for the middle school and high school students in the Billings, Montana community.

She is currently pursuing a doctor of musical arts degree at Temple University, studying with Ricardo Morales of the Philadelphia Orchestra. Bickford earned a bachelor of music degree from the Peabody Institute and a master of music degree from the University of Northern Colorado. Her other prominent teachers include Mark Nuccio, Yehuda Gilad, Bill Jackson, and Edward Palanker.
About the Conductors

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.

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 Marching 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.

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. 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. Brunner resides in the Philadelphia suburbs with his wife, Janice, two sons, Kyler and Kaden, and labradoodle, Toby.

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.
CHRIS HETTENBACH grew up in Carroll County, Maryland attended Towson University where he earned his bachelor’s degree in music education. During his time at Towson University, he served as the Student Director of the Marching Band as well as the Vice President of Service for the national honorary service fraternity, Kappa Kappa Psi. After graduation, Hettenbach immediately attended Temple University in pursuit of obtaining his graduate degree in wind band conducting and is currently in his second year of the program.
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 2022-2023 Season
Upcoming Events

Thursday, February 16 at 3:00 PM
Dance Studies Colloquium: Elizabeth Claire, CNRS (Paris)
“Imagination Embodied: Passion, Contagion and Eloquence in Dance”
Gladfelter Hall 10th Floor Lounge

Thursday, February 16 at 4:30 PM
Rite of Swing Jazz Café: Michael Kaplan Sextet
Temple Performing Arts Center Lobby

Thursday, February 16 at 7:30 PM
Temple University Symphony Orchestra
Temple Performing Arts Center

Friday, February 17 at 5:30 PM
Studio Recital: Students of Marcus DeLoach
Rock Hall Auditorium

Saturday, February 18 at 5:30 PM
Master’s Recital: Christopher Hettenbach, conductor
Rock Hall Auditorium

Friday, February 17 at 7:30 PM
Saturday, February 18 at 7:30 PM
Dance Faculty Concert
Featuring works by current dance faculty.
Conwell Dance Theater

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.