

Temple University Wind Symphony

Blurred Lines

Patricia Cornett, conductor

Jeffrey Solow, cello

Kalia Page, graduate student conductor

Wednesday, February 12, 2025 · 7:30 PM
Temple Performing Arts Center
1837 N. Broad Street
Philadelphia, PA 19122

Program

Our Little Secrets (2018)

Kimberly Osberg (b. 1992)

Kalia Page, graduate student conductor

Kleine Dreigroschenmusik (1929)

Kurt Weill (1900-1950)

- I. Overture
- II. Die Moritat von Mackie Messer
- III. Anstatt daß-Song
- IV. Die Ballade vom angenehmen Leben
- V. Polly's Lied
- VI. Tango-Ballade
- VII. Kanonen-Song
- VIII. Dreigroschen-Finale

Concerto for Cello and Wind Orchestra (1989)

Friedrich Gulda (1930-2000)

- I. Ouvertüre
- II. Idylle
- III. Cadenza
- IV. Menuett
- V. Finale alla Marcia

Jeffrey Solow, cello

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

Please turn off all electronic devices.

Two hundred-seventeenth performance of the 2024-2025 season.

A Note from the Conductor

Welcome to the Temple University Wind Symphony's first performance of the spring semester. We are delighted to have you join us for this program of chamber music entitled, "Blurred Lines." Each piece on this program defies characterization into any particular genre or style. We'll begin with a charming piece by Kimberly Osberg entitled *Our Little Secrets*. While the instrumentation resembles an eighteenth-century harmonie ensemble (with the notable addition of a saxophone), the music itself couldn't be further from that style. A bassoon groove sets the stage for playful and energetic rhythms that intertwine relentlessly in this five-minute piece, conducted by graduate student Kalia Page. Our next piece is a suite of music from Kurt Weill's *The Threepenny Opera* which is a piece that truly straddles the worlds of opera and musical theatre. We'll conclude tonight's program with Friedrich Gulda's brilliant cello concerto, which might give listeners whiplash with its rapid and dramatic style shifts. If you don't like something you are hearing in the cello concerto, just wait about 60 seconds—something completely different is just around the corner. We're grateful to be sharing the stage tonight with our esteemed Professor of Cello, Jeffrey Solow. Thanks for joining us and enjoy the performance!

Sincerely,

Trish Cornett

Personnel

FLUTE

Camille Bachman
Samantha Humen
Caterina Manfrin
Anee Reiser
Sabrina Stemetzki

OBOE

Gav Durham
Sarah Walsh

CLARINET

Sara Bock
Sarah Connors
Sydney Kim
Hector Noriega
Tian Qin

BASSOON

Adam Kraynak
Noah Hall

SAXOPHONE

Erin Flanagan
Anjelo Guiguema
Aaron Kershner

TRUMPET

Logan Bigelow
Jacob Flaschen
Noah Gordon
Antonie Jackson

HORN

Jeremy Chabarria
Arlet Tabares
Martin

TROMBONE

Dalton Hooper
Isabel LaCarrubba

TUBA

Josh Berendt
Michael Loughran

PERCUSSION

Joseph Fiore
Jacob Treat
Shawn Pierce

PIANO

Dean Quach

SYNTHESIZER

Jacob Treat

STRING BASS

Brian McAnally

GUITAR/BASS

George Attisano
Jacob Kelberman

GRADUATE

ASSISTANTS

Kalia Page
Emily Poll

About the Soloist

JEFFREY SOLOW'S impassioned and compelling cello playing has enthralled audiences throughout the United States, Europe, Latin America and Asia. His multi-faceted career embraces performances as recitalist, soloist with orchestra and chamber musician, as well as teaching, writing and lecturing on a variety of cellistic topics and arranging and editing music for the cello. Two of his many recordings were nominated for Grammy Awards.

Mr. Solow's concerto appearances include performances of more than forty different works with orchestras including the Los Angeles Philharmonic (on subscription series and at the Hollywood Bowl), the Japan Philharmonic, Seattle Symphony, Milwaukee Symphony, Los Angeles Chamber Orchestra, and the American Symphony (with whom he also recorded). He has presented recitals throughout the US and in Europe, Japan, Korea, China, Central and South America and has been guest artist at many national and international chamber music festivals.

In addition to performing, Jeffrey Solow is a regular contributor to *Strad* magazine (London), *Strings* magazine and *American String Teacher* and is editor of *The Violoncello Society Newsletter* (NY). A noted authority on healthy and efficient string playing, he is frequently invited to give lectures and presentations on the subject. His wide-ranging interests include scuba diving and underwater photography, protozoology and paleontology and he graduated with a degree in Philosophy magna cum laude and Phi Beta Kappa from UCLA. These attainments as well as his knowledge in many fields outside of classical music give him an exceptional ability to communicate with audiences of all ages and all levels of musical sophistication, both musically and in personal interaction.

Recognized worldwide as an outstanding teacher, Jeffrey Solow has presented master classes throughout the United States as well as in Canada, Europe, Asia and South America and he is professor of cello and chamber music at Temple University's Esther Boyer College of Music and Dance. Mr. Solow is past-president of ASTA—the American String Teachers Association—and he is also past-president of the Violoncello Society, Inc. in New York, the nation's second oldest cello society.

Program Notes

Our Little Secrets (2018)

Kimberly Osberg

Kimberly Osberg, a native of Eau Claire, Wisconsin, is a composer currently based in Portland, Oregon. Her music spans beyond wind band repertoire, incorporating elements of dance, film, poetry, visual art, and theater. She has collaborated with ensembles such as the Dallas Chamber Symphony, the Bruce Wood Dance Company, and numerous soloists and chamber groups across the country. The composer shares the following about this piece: “Our Little Secrets was originally commissioned by the NEXT Commissioning Consortium, which aimed to provide flexible instrumentation works at various difficulty levels. In composing this work, I was captivated by the idea to include a few musical “secrets” that are passed between voices. The secrets tiptoe in and out, their details changing slightly or becoming more exaggerated each time they are confided. In this advanced version, quirky and whimsical textures abound with jet whistles, growls and flutter tongue, trills, and head-spinning counterpoint — providing a fun and challenging piece for any wind octet.”

Kleine Dreigroschenmusik (1929)

Kurt Weill

Kurt Weill achieved success as a composer both in his native Germany and the United States. Although his catalog includes divertimenti, string quartets, and two symphonies, he is best known for theater scores, including *Die Dreigroschenoper* and a string of Broadway musicals, including *Knickerbocker Holiday*, *Lady in the Dark*, and *Street Scene*. Weill wrote with many leading German, French, and American dramatists, but his name is most often associated with the playwright Bertolt Brecht; in addition to *Die Dreigroschenoper*, the two men collaborated on three other plays with music and the ballet *Die sieben Todsunden*. Weill fled Germany in 1933, settling first in Paris and eventually in the United States, and he became an American citizen in 1943. He was married twice to Austrian-born singer and actress Lotte Lenya, who performed in many of his works. One of the most-often staged plays of the twentieth century, *Die Dreigroschenoper*, opened in Berlin on August 31, 1928, and tells the story of Macheath, “head of a band of street robbers.” The story comes largely unchanged from *The Beggar’s Opera*, written by John Gay and first produced in London on January 29, 1728. Both works are highly ironic in nature,

with intentional inconsistencies between light, popular tunes and dark textural subject matter. *Die Dreigroschenoper* particularly lampooned the excesses and bourgeois decadence of 1920s Berlin, essentially criticizing the very audiences who flocked to performances. An American adaptation by Mark Blitzstein was called *The Threepenny Opera* and opened off-Broadway on March 10, 1954, where it played for 2,611 performances. In 1929, Weill scored a suite of songs from the opera for small wind ensemble, calling the work *Kleine Dreigroschenmusik*, or *Little Threepenny Suite*.

Concerto for Cello and Wind Orchestra (1989)

Friedrich Gulda

Friedrich Gulda (1930-2000) was an Austrian pianist jazz and classical composer. He studied piano starting at the age of 7 at the Wiener Volkskonservatorium and continued his studies at the Vienna Music Academy under Bruno Seidlhofer and Joseph Marx. He won the first prize at the Geneva International Music Competition in 1946 and made his Carnegie Hall debut in 1950. He was part of the “Viennese trio” with Jörg Demus and Paul Badura-Skoda. Starting in the 1950s, he became interested in jazz, writing songs and instrumental pieces that combined jazz and classical music. He performed at places such as Birdland in New York City and at the Newport Jazz Festival. He created the International Competition for Modern Jazz in 1966 and established the International Musikforum, where students could learn improvisation.

Concerto for Cello and Wind Orchestra (1989) is a five-movement concerto for chamber winds, a jazz rhythm section, and cello soloist. Fluctuating wildly between styles, Gulda described the piece as, “jazz, a minuet, rock, a smidgen of polka, a march, and a cadenza with two spots where the star cellist must improvise.” Heinrich Schiff, the cellist for whom Friedrich Gulda wrote the concerto, says the following about the piece:

On a rainy summer day a few years ago I first visited Friedrich Gulda with a thumping heart. At the time I didn’t dare imagine how fruitful our musical cooperation would soon become. My respect for this man and his many-sided talents reaches far back to my musical childhood: it is to him that I owe first intense stimuli for expanding and breaking down my “classical” musical barriers.

Quite naturally Gulda’s clavichord with its infinite spectrum of sounds and my cello led to first musical approaches between us, after only a few preliminary words. I believe that first thoughts and ideas for the cello-concerto date from our original, almost coincidental encounter. Other meetings during the following

months intensified our mutual understanding; at least in the sense that Gulda got more and more acquainted with my cello and me. Furthermore I received impulses for my playing, which became useful two years later (1980) when the cello concerto materialized. (Impulses of such far reaching effects, which leave me forever person-ally and musically indebted to this man.)

The first movement of the concerto presents completely new challenges to the cellist. Besides the immensely difficult techniques involved, the aggressive rock-rhythm needs to be mastered. It must be played exactly, without vibrato and other things, which might be considered the bad habits of classical music in this context. I was happy, and Gulda was maybe somewhat surprised, that I succeeded at this task. Three times, two choruses are interrupted by gentle lyrical interludes (or second themes) not only fulfilled my dream of cello playing in the idiom of jazz and rock, but they also excite the listener with their rock-hard tension. To that, almost surprisingly, the second movement forms the complete opposite.

"Idylle" precisely describes the Austrian Salzkammergut as the source of the beauty, the greatness and the simplicity of this music. (The fact that I myself was born in this region is pure coincidence and meant an additional challenge to me.) The spread-out simple melody expresses everything we often miss and search for, just that any listener will find, if he is able to free the strength of this music freely. The jovial middle part of the movement brings happy country-like relaxation, and its centre is a tribute to the cellist, who may excel, like a tenor, in the best register of his instrument.

The cadenza – central point of the concerto – develops out of the last B-flat major chord of the second movement. The two improvised sections are easily recognizable. The first one with its wild double stops and the second (according to Gulda) with "lovingly whistling" harmonics, both contrast charmingly with thoughtful and hesitant monologues, as well as with wild rhythmic memories of before (thanks to the composer for making use of the lower strings as well!). The listener then finds himself calmed, as if in a dream, in the fantastically unrealistic minuet, which seems to have glided from its Central European origins into an Eastern reverie. The wonderful maggiore-trio seems to float in space.

The last movement overwhelms with earthly happiness. It does not flirt but identifies itself completely with alpine brass music. The cello gets its chance to excel on this rustic basis. Even the beloved and well-respected star tenor of the health resort (Bohemia?) may twice show how frighteningly beautiful and full of emotion he can sing. Extremely agitated, like a thunderstorm in the Austrian Salzhammergut, a jazz-like middle part develops once more. It is followed by a "coda par excellence" which, first smilingly, then outright laughingly, stimulates the already breathless soloist to reach the magnificent end.

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 2024-2025 Season

Upcoming Events

Thursday, February 13 at 11:00 AM

Master Class: Roderick Williams, baritone

Presented in partnership with the Philadelphia Chamber Music Society

Rock Hall Auditorium

Thursday, February 13 at 4:30 PM

Rite of Swing Jazz Cafe: Tim Fitzgerald Group

Tim Fitzgerald, guitar

Chris Madsen, saxophone

Tom Vaitzas, organ/keys

Neil Hemphill, drums

TPAC Lobby

Thursday, February 13 at 7:30 PM

Temple University Symphony Orchestra

TPAC

Friday, February 14 at 5:30 PM

Senior Recital: Scott Alberti, jazz trombone

Klein Recital Hall

Friday, February 14 at 7:30 PM

Master's Recital: Andrew Esch, jazz trumpet

Klein Recital Hall

Saturday, February 15 at 2:40 PM

CGYM Master Class Series: Ida Kavafian, violin

Temple University Center City 222

Saturday, February 15 at 5:30 PM

Master's Recital: Emily Poll, instrumental conducting

Rock Hall Auditorium

Saturday, February 15 at 7:30 PM

Senior Recital: Josh Klamka, jazz piano

Klein Recital Hall

Sunday, February 16 at 5:30 PM

Senior Recital: Trey Temples, jazz trumpet
Klein Recital Hall

Sunday, February 16 at 7:30 PM

Senior Recital: Deborah Smith, jazz trombone
Klein Recital Hall

Monday, February 17 at 5:30 PM

Master's Recital: Nalani Matthias, soprano
Rock Hall Auditorium

Tuesday, February 18 at 12:00 PM

CPCA International AIR Forum: Kimmika Williams-Witherspoon
TPAC Chapel

Tuesday, February 18 at 7:30 PM

Faculty Recital: John Koen, cello
Charles Abramovic, piano
Rock Hall Auditorium

Wednesday, February 19 at 4:30 PM

Jazz Master Class: David Wong, bass
TPAC Lobby

Wednesday, February 19 at 7:30 PM

Jazz on Broad: David Wong, bass
TPAC Lobby

Thursday, February 20 at 3:00 PM

Dance Alumni Speaker: Lynn Matluck Brooks
TPAC Chapel

Thursday, February 20 at 4:30 PM

Rite of Swing Jazz Cafe: Rockwell Valentine Quintet
TPAC Lobby

Thursday, February 20 at 7:30 PM

Senior Recital: Benjamin Chen, baritone
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 215.204.7661
or visit www.boyer.temple.edu.