

CENTER FOR THE PERFORMING AND CINEMATIC ARTS
Boyer College of Music and Dance

Temple University Wind Symphony
Patricia Cornett, conductor

November 13, 2020
Presented Virtually

Friday
7:30 pm

Program

Mood Swings

*Interludes composed by members of Dr. Cynthia Folio's Post-Tonal Theory Class.
Performed by Allyson Starr, flute and Joshua Schairer, bassoon.*

Aria della battaglia (1590)

Andrea Gabrieli (1532–1585)
ed. Mark Davis Scatterday

Love Letter in Miniature

Marcos Acevedo-Arís

Fratres (1977)

Arvo Pärt (b. 1935)
arr. Beat Briner

Schylar Adkins, graduate student conductor

Echoes

Allyson Starr

Motown Metal (1994)

Michael Daugherty (b. 1954)

Unmoved

Joshua Schairer

Petite Symphonie (1885)

Charles Gounod (1818–1893)

- I. Adagio, Allegro
- II. Andante cantabile
- III. Scherzo: Allegro moderato
- IV. Finale: Allegretto

Bulls-Eye (2019)

Viet Cuong (b. 1990)

Musings

Spicer W. Carr

Drei Lustige Märsche, Op. 44 (1926)

Ernst Krenek (1900-1991)

Temple University Wind Symphony
Patricia Cornett, conductor

FLUTE

Ruby Ecker-Wylie
Hyerin Kim
Jill Krikorian
Allyson Starr
Malinda Voell

OBOE

Geoffrey Deemer
Lexi Kroll
Brandon Lauffer
Amanda Rearden
Sarah Walsh

CLARINET

Abbegail Atwater
Wendy Bickford
Samuel Brooks
Cameron Harper
Alyssa Kenney
Will Klotsas
Alexander Phipps

BASSOON

Rick Barrantes
Noah Hall
Tracy Nguyen
Collin Odom
Joshua Schairer

SAXOPHONE

Jocelyn Abrahamzon
Ian McDaniel
Sam Scarlett
Kevin Vu

HORN

Isaac Duquette
Kasey Friend MacAdams
Danielle O'Hare
Jordan Spivack
Lucy Smith

TRUMPET

Maria Carvell
Anthony Casella
Daniel Hein
Jacob Springer
Justin Vargas

TROMBONE

Rachel Core
Jeffrey Dever
Samuel Johnson
Omeed Nyman
Andrew Sedlacsick

EUPHONIUM

Jason Costello
Veronica Laguna

TUBA

Mary Connor
Chris Liounis

PERCUSSION

Emilyrose Ristine
Joel Cammarota
Jake Strovel
Milo Paperman
Andrew Stern

PIANO

Madalina Danila

GRADUATE ASSISTANTS

Schylar Adkins
Amanda Dumm

Program Notes

Aria della battaglia

Andrea Gabrieli

A prominent figure in Renaissance Italy, Andrea Gabrieli acted as principal organist and composer at the St. Mark's Cathedral in Venice. Gabrieli wrote for all the major musical genres of the day, including masses, motets, madrigals, theatre music, and keyboard works.

Aria della battaglia (battle song) is from the *Dialoghi Musicali de Diversi Eccellentissimi Autori*, published in Venice in 1590. One of only two surviving Gabrieli pieces designated for large instrumental ensembles, the work is subtitled "per sonare d'instrumenti da fiato" (to be played by wind instruments), although exact instrumentation is not specified. The piece reflects on the popular sixteenth-century tradition of programmatic music depicting battle or warfare. It does not depict a specific battle, but instead alternates the expected fanfares of imitations of conflict with passages of song and dance.

Fratres

Arvo Pärt

Estonian-born Arvo Pärt is one of the most celebrated composers of classical and religious music in modern history. Pärt's early compositions earned him a reputation as one of the leading figures of the Soviet Union's avant-garde movement. His modernist approach included using neoclassicist, dodecaphonic, serialist, and collage techniques, though he did not use any one for long. Pärt's openly religious work, which was viewed as anti-Soviet, often put him at odds with government officials. These tensions reached a peak after Pärt's search for a new compositional style led him to create the *tintinnabuli* (Latin for little bell) language of music in 1975. Inspired by Gregorian Chant, Renaissance polyphony, and his own membership of the Orthodox church, this distinct style is by far his most popular, with Pärt continuing to use it to this day.

Fratres, written in 1977, is a prime example of the *tintinnabuli* style. Originally written "without fixed instrumentation," *Fratres* consists of 8 sequences, each bookended by a recurring percussion figure. Throughout the piece, an open fifth drone is passed through the ensemble, establishing a consistent base for the entire piece. As is present in all examples of *tintinnabuli* writing, there are 2 main voices to listen for. One is a "melody" consisting of two instruments sounding in thirds and playing stepwise inside of a harmonic minor scale. The second voice only performs the notes A, C, or E and is referenced as the tintinnabular voice, sounding as three little bells. The effect of this piece is different for each listener and is best explained by Pärt: "*I could compare my music to white light which contains all colours. Only a prism can divide the colours and make them appear; this prism could be the spirit of the listener.*"

Motown Metal

Michael Daugherty

Grammy Award-winning composer Michael Daugherty first came to international attention when his *Metropolis Symphony* was performed by the Baltimore Symphony in 1994. Since that time, Daugherty's music has entered the orchestral, band, and chamber music repertoire and made him

one of the most performed American composers of concert music today. After teaching from 1986–1991 at the Oberlin Conservatory of Music, Daugherty joined the University of Michigan as Professor of Composition, where he is a mentor to many of today’s most talented young composers. Daugherty is also a frequent guest of professional orchestras, festivals, and universities around the world.

Commissioned by the Detroit Chamber Winds and the Summit Brass, *Motown Metal* was premiered by the Detroit Chamber Winds conducted by H. Robert Reynolds in 1994. Daugherty provides the following program note for the piece:

“Motown Metal for brass ensemble and percussion is inspired by the sounds and rhythms of industrial Detroit city of automobile clamor and the 60s Motown sound. The composition highlights instruments made only of metal: four horns, four trumpets, three trombones, tuba, vibraphone, glockenspiel, triangle, cymbal, gong, tam-tam, anvil, and brake drum.

Motown Metal is an assembly line of ascending and descending glissandi and rapid chromatic scales, predominantly heard in the trombones. The tuba, glockenspiel, and anvil create a funky polyphony, while the trumpets and horns play big band staccato chords. I draw on my experience playing percussion in 60s soul music bands and drum and bugle corps to create brassy industrial-strength polyrhythms.”

Petite Symphonie

Charles Gounod

French composer Charles-François Gounod, though best known for his grandiose works, wrote in many genres, including both sacred and secular. He was born in 1818 to Parisian parents, both of whom were artists. Gounod’s talents flourished from a young age. After the death of his first credited music teacher, Antoine Reicha, Gounod enrolled at the Paris Conservatoire to study counterpoint, fugue, and composition, and earned the Grand Prix in 1839 with his cantata *Fernand*.

After living in several different locations, including an emigration to England necessitated by the Franco-Prussian War, Gounod returned to Paris during the latter part of 1874. In 1879, renowned French flutist and conductor Paul Taffanel created the *Société de Musique de Chambre pour Instruments à Vent* (Society for Chamber Music for Wind Instruments), a project that he championed over the next fifteen years. A watershed development for Taffanel was the German flute maker Theobald Boehm’s revolutionary design of the mid-nineteenth century which improved the instrument’s acoustical properties, elevating their consistency to that achieved by luthiers. In his efforts to draw attention to Boehm’s craftsmanship, Taffanel commissioned Gounod to write his *Petite Symphonie* in 1885. The work is rooted in the wind octet tradition, comprising pairs of oboes, clarinets, horns (originally in B-flat basso), and bassoons, but also additionally includes a flute.

The four-movement *Petite Symphony* bridges two eras– the clarity and balance of Classical form with the harmony and expressive qualities of the Romantic era. The *Allegro* of the first movement is in sonata form, even with the traditional repeat of the first section, and is introduced by a brief *Adagio*. Gounod’s second movement, *Andante cantabile*, includes a deferential nod to Taffanel by way of an extensive and prominent role for the flute throughout. The following *Scherzo* evocatively uses a

compound meter, which gives way to an introspective, lyrical trio for its middle section. The finale, a lively *Allegretto*, is a fine example of the mixture of Classical formal balance and Romantic harmonic language heard throughout the work.

Bulls-Eye

Viet Cuong

Viet Cuong is a young yet highly celebrated composer of alluring and innovative wind band music. He received his bachelor and master of music degrees from The Peabody Conservatory of Johns Hopkins University, an artist diploma from the Curtis Institute of Music, and an MFA from Princeton University where he is currently completing his PhD. Cuong is the recipient of many awards and honors including the Peabody Alumni Award, the Gustav Klemm Award for excellence in composition, Barlow Endowment Commission, and the Copland House Residency award, amongst others.

Bull's-Eye, for chamber winds, was commissioned in 2019 by a consortium of 10 universities and organizations led by Nils Landsberg and the University of Kansas. The piece opens with swelling echoes from across the ensemble before a sudden change of atmosphere featuring frequent meter changes and lively Latin rhythms and bass lines. Techniques like flutter tongue, the incorporation of muted brass, and sudden changes in dynamics and meter keep the listener dancing on the edge of their seat.

Drei Lustige Märsche, Op. 44

Ernst Krenek

Ernst Krenek was born in Vienna, Austria in 1900. He began piano lessons at age six and was soon writing short piano pieces. Krenek's early works were written in a late Romantic style, reflecting the influence of his teacher Franz Schreker at the Vienna Music Academy. After 1920, he began to explore atonality. He was exposed to the music of Igor Stravinsky, which greatly influenced his music towards the neo-classical style. During the late 1920s, Krenek began to explore twelve-tone technique and incorporated elements of this style in most of his later works. The composer immigrated to the United States in 1938 due to the political calamity of the Third Reich, coupled with the government cancelling public performances of his opera *Karl V*.

In the 1950s, Krenek came into contact with young European avant-garde composers who encouraged him to push his compositional skills to new levels. During this time, Krenek began writing electronic music with strict serial organization. He soon explored an opposite musical technique called aleatory, in which a primary element of the music performance is left to chance or the performer's choice. Krenek's fascination with aleatoric composition became stronger as he explored new musical aesthetics.

Drei Lustige Märsche reflects the stylistic explorations upon which Krenek embarked in Vienna from the late 1920s until his official adoption of strict twelve-tone technique in the 1930s. The piece is a charming trio of robust marches for winds, completed in 1926. The three selections are clear and crisp with frequent sectional repetition. Harmonically challenging, they comprise a vigorous experiment within the familiar context of the military march.

About the Conductor

PATRICIA CORNETT is the Director of Bands at the Temple University Boyer College of Music & 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.