

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

Temple University Wind Symphony
Patricia Cornett, conductor

September 25, 2020
Temple Performing Arts Center

Friday
7:30 pm

Program

Fanfare Canzonique (2003)

Brian Balmages (b. 1975)

Husa (2017)

David Maslanka (1943-2017)

Jill Krikorian, piccolo
Lexie Kroll, oboe

No Thing Can Die as Others Do (2014/2020)

James Stephenson (b. 1969)

Amanda Dumm, graduate student conductor

Serenade in E-flat Major, Op. 7 (1881)

Richard Strauss (1864-1949)

Sweet Chariot (2019)

Carlos Simon (b. 1986)

Torn Canvases (2009)

Matthew Tommasini (b. 1978)

Temple University Wind Symphony
Patricia Cornett, conductor

FLUTE

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

OBOE

Geoffrey Deemer
Lexi Kroll
Brandon Lauffer
Amanda Rearden
Sarah Walsh

CLARINET

Abbegail Atwater
Wendy Bickford
Samuel Brooks
Cameron Harper
Will Klotsas
Alexander Phipps
Kenton Venskus

BASSOON

Rick Barrantes
Noah Hall
Tracy Nguyen
Collin Odom
Joshua Schairer

SAXOPHONE

Jocelyn Abrahamzon
Ian McDaniel
Sam Scarlett
Kevin Vu

HORN

Isaac Duquette
Kasey 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

PIANO

Mădălina-Claudia Dănila

PERCUSSION

Joel Cammarota
John Panza
Milo Paperman
Emilyrose Ristine
Jake Strovel

GRADUATE ASSISTANTS

Schyler Adkins
Amanda Dumm

Program Notes

Fanfare Canzonique

Brian Balmages

Brian Balmages is an active performer, arranger, and composer. He received degrees from James Madison University and the University of Miami in Florida. Mr. Balmages studied trumpet with James Kluesner, Don Tison, and Gilbert Johnson.

The composer offers the following insights about the piece:

Written in memory of Gilbert Johnson (1927–2002), Fanfare Canzonique seeks to embody some of his most magnificent qualities. His contributions as former principal trumpet of the Philadelphia Orchestra and professor of trumpet at the University of Miami were legendary. Of all his recordings, two of the most famous are The Antiphonal Music of Gabrieli and Respighi's Pines of Rome.

The opening fanfare becomes the structural canvas on which Gabrieli's Conzona per sonare, No. 2 is painted, accounting for the out sections of the fanfare. The middle section is somewhat more elusive. Originally, I fought with this section possibly longer than I have fought with anything in my composing career thus far. It was not until I hear the eulogy at Mr. Johnson's funeral (which made a strong reference to his offstage solo in Pines of Rome) that I was able to understand the need for it to complete this section. There is a strong spiritual climax in the piece as the antiphonal trumpet solo fades, only to be "caught" by the onstage trumpet soloist who is able to complete the phrase.

Ironically, Mr. Johnson himself came up with the idea for this work, and he was to be the conductor of premiere. In our last conversation, he said, "I know that it's going to be a great piece, I just hope I get a chance to hear it." He passed away before its completion, but this work keeps his memory alive and serves as a tribute to his life.

Husa

David Maslanka

David Maslanka attended the Oberlin College Conservatory, where he studied composition with Joseph Wood, and spent a year at the Mozarteum in Salzburg, Austria, prior to beginning graduate study in composition at Michigan State University with H. Owen Reed.

Maslanka's compositions are widely published and have been recorded on Albany, Cambria, CRI, Mark, Novisse, and Klavier labels. 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 lived in Missoula, Montana until his death in 2017.

Maslanka wrote for a wide variety of ensembles including orchestras, chamber ensembles, and choirs; his pieces for winds and percussion have become especially well known. Many of his compositions incorporate chorale tunes as the foundation of the melody and *Husa* is no exception, as described here by the composer:

This brief piece in honor of Karel Husa embodies two statements of a chorale melody, Christ lag in Todesbanden, and a short responsive instrumental song. The chorale statements are made by a small group of solo players, and the song is presented by the full ensemble.

No Thing Can Die as Others Do

James Stephenson

Chicago-based composer and conductor James Stephenson attended the New England Conservatory where he received his bachelor of music degree in trumpet performance. After performing seventeen seasons with the Naples Philharmonic Orchestra in Florida, he pursued a flourishing career in composition and arranging. Stephenson is well known for his pieces for young musicians and professionals alike, with an ever-growing list of commissions that include music written for the Chicago Symphony, St. Louis Symphony, and “The President’s Own” United States Marine Band.

His piece for 5-part flexible ensemble, *No Thing Can Die as Others Do*, is adapted from his choral piece of the same title. This piece serves as an homage to his mentor and friend, composer Stephen Paulus. Below is an excerpt from a letter by the composer, sent to friends and family after Paulus’s passing:

In the days since his passing, I have read many tributes, where people have spoken with such eloquence. I have never been blessed with the ability to speak as such, and so I have found myself these past few days really struggling with how to express my sadness. The only way I know how to express my thoughts is through music. And so, last night, I wrote a little SATB choral score in Stephen’s honor, and in his memory. The words come from something I read that Stephen’s collaborator, Michael Dennis Browne, shared, as he thought of Stephen’s passing:

By Edna St. Vincent Millay about the death of a poet: *No thing that every flew, Not the lark, not you, Can die as others do.*

Serenade in E-flat Major, Op. 7

Richard Strauss

Written when Strauss was only seventeen years old, this serenade proved to be a pivotal work for the emerging composer. Premiered in 1882 by the Dresden Tonkünstlerverein, conducted by Franz Wüllner, the piece was subsequently brought to the attention of the influential critic and conductor Hans von Bülow. Despite his lukewarm attitude toward previous compositions by the young composer, von Bülow was sufficiently impressed with the Serenade that he programmed it with his Meiningen Court Orchestra in Berlin. The experience cemented the relationship between the composer and conductor, providing Strauss with a champion for his music and for his growing abilities as a conductor.

Scored for a double woodwind quintet with support from two additional horns and a contrabassoon, the work reflects the influence of Wolfgang Mozart as well as Felix Mendelssohn and Johannes Brahms. The single movement is classical in design, yet it presents many of the romantic characteristics for which Strauss became known as his compositions matured. Soaring horn lines (inspired by his horn-playing father), vivid colors built through a kaleidoscopic use of orchestration,

and expansive tunes ripe with expressive possibilities are hallmarks of the composer's compositional style.

Sweet Chariot

Carlos Simon

As a part of the Sundance Institute, Simon was named as a Sundance Composer Fellow in 2018, which was held at the historic Skywalker Ranch. His string quartet, *Elegy*, honoring the lives of Trayvon Martin, Michael Brown and Eric Garner was recently performed at the Kennedy Center for the Mason Bates JFK Jukebox Series. With support from the US Embassy in Tokyo and US/Japan Foundation, Simon traveled with the Asia/America New Music Institute (AANMI) on a two-week tour of Japan in 2018 performing concerts in some of the most sacred temples and concert spaces. Simon earned his doctorate degree at the University of Michigan, where he studied with Michael Daugherty and Evan Chambers. He has also received degrees from Georgia State University and Morehouse College.

Simon writes the following about *Sweet Chariot*:

Swing Low, Sweet Chariot is perhaps one of the most well-known African American spirituals. As beautiful and rapturing as its melody is, it should be. However, its beauty and popularity often overshadow the song's true meaning about death. I have taken fragments of the melody and combined it with the Gregorian chant from the Latin mass for the dead, 'In Paradisum'. Its text is as follows: 'May the angels lead you into paradise; may the martyrs receive you and with Lazarus, once (a) poor (man), may you have eternal rest.'

Torn Canvases (2009)

Matthew Tommasini

Matthew Tommasini is a nationally recognized composer of expressive and engaging music. Awards for his work include the Charles Ives Scholarship from the American Academy of the Arts and Letters, the ASCAP/CBDNA Frederick Fennell Prize, and grants from the ASCAP Foundation's Leonard Bernstein Fund and the American Music Center's Composer Assistance Program. He served as composer-in-residence for the 2008–2009 season of the Chicago-based chamber series Music in the Loft. Tommasini received his B.A. degree in composition from UCLA, studying with Paul Chihara and Ian Krouse. He received his M.A. and D.M.A. degrees from the University of Michigan, where he studied with William Bolcom, Michael Daugherty, Bright Sheng, Leslie Bassett, and Evan Chambers.

The composer offers the following insight into his work:

The abstract expressionist painting style of Jackson Pollock inspired Torn Canvases, a work commissioned by the Big East Band Directors Association. The piece imagines a video camera panning across a large canvas made up of layers of fragmented paint drippings and splotches. The ensemble is divided into three groups on stage, each representing musical 'layers' of chiming chords and fragmented jazz riffs, which are piled on one another, creating rhythmically charged collages of sound. The climax of the work comes when the entire ensemble plays together, evoking the sound of a giant bell, transforming into the sound of a driving jazz ensemble.

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.