

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

Temple University Wind Symphony
Patricia Cornett, conductor

February 26, 2021
Presented Virtually

Friday
7:30 pm

Program

Twentieth Century Classics

Symphony No. 8 Ralph Vaughan Williams (1872–1958)
II. Scherzo alla marcia

Second Suite in F (1911 Instrumentation) Gustav Holst (1874–1934)
I. March
II. Song Without Words
III. Song of the Blacksmith
IV. Fantasia on the Dargason

Symphonies of Wind Instruments (1947) Igor Stravinsky (1882–1971)

Kleine Dreigroschenmusik Kurt Weill (1900–1950)
I. Overture
II. The Moritat Of Mack The Knife
III. The Instead-of Song
IV. The Ballad of The Easy Life
V. Polly's Song
Va. Tango-Ballad
VI. Cannon Song
VII. Threepenny Finale

Amanda Dumm, graduate student conductor

Temple University Wind Symphony

Patricia Cornett, conductor

FLUTE

Jill Krikorian
Bianca Morris
Allyson Starr
Trish Stull
Malinda Voell

OBOE

Geoffrey Deemer
Lexi Kroll
Marissa Harley
Amanda Rearden

CLARINET

Abbegail Atwater
Wendy Bickford
Samuel Brooks
Sarah Eom
Cameron Harper
Alyssa Kenney
Alexander Phipps

BASSOON

Rick Barrantes Aguero
Noah Hall
Tracy Nguyen
Collin Odom

SAXOPHONE

Jocelyn Abrahamzon
Sam Scarlett
Kevin Vu

HORN

Isaac Duquette
Kasey MacAdams
Jordan Spivack
Lucy Smith

TRUMPET

Anthony Casella
Noah Gordon
Daniel Hein
Jacob Springer
Justin Vargas

TROMBONE

Jeffrey Dever
Samuel Johnson
Laura Orzechoski
Andrew Sedlacsick

EUPHONIUM

Jason Costello

TUBA

Chris Liounis

PERCUSSION

Lonnie Davis
Milo Paperman
John Panza
Andrew Stern
Jake Strovel

GUITAR/BANJO

Michael Raymond

SYNTH/BANDONEON

Morgan Moss

PIANO

Madalina-Claudia Danila

GRADUATE ASSISTANTS

Schyler Adkins
Amanda Dumm

Program Notes

Symphony No. 8, II. Scherzo alla marcia (1956)

Ralph Vaughan Williams

Ralph Vaughan Williams's creative life as a composer spanned almost six decades, from the song *Linden Lea* of 1901 to the Symphony No. 9, composed in 1958 (the last year of his life) at the age of 85. During his lifetime he wrote approximately 250 works, including nine symphonies, five operas, film music, ballet and stage music, several song cycles, church music, and works for band, chorus, and orchestra.

Scherzo alla Marcia is the second movement of Vaughan Williams's *Symphony No. 8* (1953–1955). John Barbirolli conducted the premiere in Manchester, England in 1956. The first movement is marked *Fantasia (Variazioni senza Tema)*. The *Scherzo alla Marcia* is scored only for wind instruments, balancing the following *Cavatina*, which is for strings alone. The work closes with a bold and percussive *Toccata*. The Scherzo contains three themes and a fugato section, including a lively trio. Contrapuntal writing permeates the work, reminiscent of the music of his contemporary Paul Hindemith.

Second Suite in F (1911)

Gustav Holst

Though known primarily for his orchestral works, Gustav Holst's few works for wind band have all become frequently performed staples in the repertoire. Born in England to a family of professional musicians yet unable to continue piano studies due to neuritis in his right arm, Holst pursued a career as a composer at the Royal College of Music under Charles Villiers Stanford. In addition to his compositional life, Holst was a successful teacher and held positions at Morley College as well as St. Paul's Girls' School until his death in 1934. His *Second Suite* (similar to the First) did not receive a full premiere until over a decade after its composition. Though the score published by Boosey & Co. in 1948 incorporates a larger pool of players, intended to better fit the larger American wind bands of the time, Holst's original manuscript is notably pared down and requires a minimum of only 23 players plus percussion.

On the *Second Suite*, Imogen Holst wrote the following:

The Second Suite consists of four movements, all based on specific English folk songs.

I: March. Morris dance, Swansea Town, Claudy Banks. "The "March" of the Second Suite begins with a simple five note motif between the low and high instruments of the band. The first folk tune is heard in the form of a traditional British brass band march using the Morris-dance tune "Glorishears". After a brief climax, the second strain begins with a euphonium solo playing the second folk tune in the suite, Swansea Town. The third theme, called Claudy Banks, is heard in a low woodwind soli, as is standard march orchestration.

II: Song Without Words. Holst places the fourth folk song "I'll Love My Love" in stark contrast to the first movement. The movement begins with a chord from French horns and moves into a solo of clarinet with oboe over a flowing accompaniment in F Dorian. The climax of the piece is a fermata in measure 32, followed by a trumpet pickup into the final measures of the piece.

III: Song of the Blacksmith. Again, Holst contrasts the slow second movement to the rather upbeat third movement which features the folk song “A Blacksmith Courted Me.” The brass section plays in a pointillistic style, while the upper woodwinds and horns join on the melody around the body of the piece. The movement also famously features the sound of a blacksmith tempering metal with an anvil called for in the score.

Movement IV: Fantasia on the Dargason. The finale of the suite opens with an alto saxophone solo based on the folk tune “Dargason,” a 16th century English dance tune. The fantasia continues through several variations encompassing the full capabilities of the band. The final folk tune, “Greensleeves,” is cleverly woven into the fantasia by the use of hemiolas, with “Dargason” being in 6/8 and “Greensleeves” being in 3/4. As the movement concludes, a tuba and piccolo duet forms a call back to the beginning of the suite with the competition of low and high registers.

Symphonies of Wind Instruments (1921)

Igor Stravinsky

Born 1882 in Oranienbaum, Russia, Igor Stravinsky began his musical career with humble beginnings at the age of nine. He was urged by his family to study law instead of music, and later enrolled at St. Petersburg University. He continued to pursue music in addition to his studies, and consulted his father’s friend, composer Nikolai Rimsky-Korsakov, who took Stravinsky under his musical wing. Ballet impresario Sergei Diaghilev commissioned Stravinsky to compose for him and the resulting score, *The Firebird*, earned him fame at the age of 26. His image as one of the most influential composers of the twentieth century was well maintained by his other great contributions to the art such as *Petrouchka* and the controversial *Le Sacre du Printemps (The Rite of Spring)*. After touring the world as a pianist and conductor, he became an American citizen in 1945 and lived in Hollywood, and later New York until he died of pneumonia in 1971.

In 1908, on the death of his beloved teacher Rimsky-Korsakov, Igor Stravinsky composed a work in memory of his mentor conceived in terms of an instrumental ritual, the *Chant Funebre*. Ten years later the death of his admired colleague, mentor, and friend Claude Debussy served as the inspiration for another memorial composition that stands among his most characteristic and influential masterpieces, the *Symphonies of Wind Instruments* “dedicated to the memory of Claude Achille Debussy.”

Debussy died on March 25, 1918. Stravinsky’s earliest sketches for the work that became the *Symphonies*, including most of the principal motifs, date from July 1919. In April 1920, he was invited to contribute a piece to a Debussy memorial edition of the new musical journal *La Revue musicale* and in June he wrote a chorale which would serve as the closing section of the *Symphonies* and as his tribute to Debussy. A version of the chorale for piano was published in the journal and stood in stark contrast to the more Impressionistic offerings of Bartok, Falla, and Ravel. The chorale was combined with the earlier sketches to assemble the whole of the *Symphonies* between July and November of 1920.

The work is not a “symphony” in the usual sense; Stravinsky went back to the ancient connotation of groups of instruments sounding together and used the plural to indicate the music is comprised of multiple instrumental groupings. He described it at various times as “a grand chant, and objective cry,” and “an austere ritual which is unfolded in terms of short litanies between different groups of homogeneous instruments.” The form of the piece is an apparent challenge to all previously accepted canons of musical architecture as it is a type of mosaic, made out of discrete blocks of contrasting

material. These blocks of music are shuffled, juxtaposed, or interspersed without modulation or transition and culminate in the stillness of the closing chorale. The ingredients for this formal recipe are closely aligned with the elements of the Russian Orthodox burial liturgy with the chorale serving as a Byzantine Alleluia. The combination of expressive qualities merges the primitive function of the burial liturgy with a more abstract Cubist play of colors and planes.

The first performance was given in London on June 10, 1921. Stravinsky began to revise the piece in 1945 and finished the version heard on this program in 1947. Reasons for the revision included copyright issues as well as many items of orchestration, articulation, and restructuring of the meters. This masterpiece illuminates the composer's genius and evolving creative aspirations.

Program note by Malcom MacDonald.

Kleine Dreigroschenmusik (Little Threepenny Music) (1929)

Kurt Weill

Kurt Weill was a renowned German composer born to a Jewish family in 1900. He studied piano, composition, music theory, and conducting at the Herzogliche Hoftheater zu Dessau at the age of 15. After completing secondary school he studied composition with Engelbert Humperdinck, conducting with Rudolf Krasselt, and counterpoint with Friedrich E. Koch. He later received his master's degree in composition after studying with Ferruccio Busoni at the Preußische Akademie der Künste in Berlin. Throughout his musical career he served as an organist in synagogues, a pianist, tutor, and contributor to a weekly radio journal. By 25 he was revered as one of the leading composers of his generation alongside names such as Paul Hindemith and Ernst Krenek. He found his musical calling in the theatre and debuted his first opera in 1926. His politically provocative stage works eventually caused him to flee to the United States where he composed for both Broadway and Hollywood.

One of the most popular stage works of the era, *Die Dreigroschenoper (The Threepenny Opera)*, was adapted by Bertolt Brecht from the 18th century *The Beggar's Opera* by John Gay. This potent political satire was a play with music that became the longest running musical of the time from its first performance in 1928 to the mid-1950's. Four months after the premiere, German conductor Otto Klemperer commissioned Weill to then write *Kleine Dreigroschenmusik (Little Threepenny Music)*, an eight-movement suite capturing the themes of the original stage work. Unlike many suites derived from operas and stage works, *Little Threepenny Music* is a composition in its own right utilizing unique instrumentation not suitable for the typical concert setting of the time and expanding on the musical artistry in ways that the original production could not achieve.

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. Recently, Dr. Cornett and the Wind Symphony have been featured on a recording of the Arutiunian Trumpet Concerto with Anthony Prisk, soloist, available on BCM&D Records.