

Temple University Wind Symphony

Patricia Cornett, conductor
Schyler Adkins, graduate conductor
Matthew Vaughn, trombone

Friday, September 24, 2021 • 7:30 PM
Temple Performing Arts Center
1837 North Broad Street
Philadelphia, PA 19122

Program

Festive Overture (1954)

Dmitri Shostakovich (1906-1975)
trans. Donald Hunsberger

Colonial Song (1911)

Percy Aldridge Grainger (1882-1961)

Colors (1998)

Bert Appermont (b. 1973)

- I. Yellow
- II. Red
- III. Blue
- IV. Green

Matthew Vaughn, trombone

Groovy Loops (2013)

J. Scott McKenzie (b.1971)

Schyler Adkins, graduate conductor

Steampunk Suite (2017)

Erika Svanoe (b.1976)

- I. Charlie and the Mechanical Man Marching Band
- II. The Strange Case of Doctor Curie and Madam Hyde
- III. Bertie Wells attends Mr. Verne's Lecture on Flying Machines
- IV. Barnum and Tesla's Tandem Bicycle

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

Please turn off all cell phones and pagers.

Tenth performance of the 2021-2022 season.

Temple University Wind Symphony

Patricia Cornett, conductor

FLUTE

Michelle Davis
Catherine Huhn
Bianca Morris
Nava Payandeh
Anabel Torres
Trish Stull
Malinda Voell

OBOE

Kenneth Bader
Marissa Harley
Grace Hicks
Amanda Rearden
Sarah Walsh

CLARINET

Anthony Bithell
Samuel Brooks
Kathleen Carpenter
Antonello DiMatteo
Sarah Eom
Alexander Phipps
Tian Qin
Kenton Venskus

BASSOON

Rick Barrantes
Adam Kraynak
Tracy Nguyen
Collin Odom

SAXOPHONE

Jorcina Zhang
Lorenzo Miceli
Zachary Spondike
William Van Veen

HORN

Jonathan Bywater
Erika Hollister
Olivia Martinez
Kasey MacAdams
Amanda Staab
Jordan Spivack

TRUMPET

Anthony Casella
Daniel Hein
Noah Gordon
Maximos Mossaidis
Trey Serrano
Jacob Springer
Justin Vargas

TROMBONE

Catherine Holt
Samuel Johnson
Isabel LaCarrubba
Riley Matties
Drew Sedlacsik

EUPHONIUM

Jason Costello
Ryan Wilkowski

TUBA

Chris Liounis
Joseph Gould

PERCUSSION

Alonzo Davis
Adam Rudisill
Elijah Nice
Milo Papermen
Alex Snelling

STRING BASS

Jonathan Haikes

PIANO

Sarah Lee

HARP

Tina Zhang

GRADUATE

ASSISTANTS:

Schylar Adkins
Chris Hettenbach

Program Notes

Festive Overture, Op. 96 (1954)

Dmitri Shostakovich

Dmitri Shostakovich, a Soviet composer and pianist, is considered one of the major composers of the 20th century. Heavily influenced by the neoclassicist works of Igor Stravinsky as well as the late-romanticism of Gustav Mahler, Shostakovich's work incorporates a wide array of styles and techniques. Famously, the composer's relationship with his government, the Soviet Union, was tumultuous. After gaining some recognition as a young innovator of the modernist style, Shostakovich's works were scrutinized and criticized relentlessly due to a government movement for new Soviet works to appeal to the masses and to move away from harsh dissonances. Despite multiple public denunciations and subsequent apologies, Shostakovich lived through the death of Joseph Stalin and enjoyed great creative freedom in the last years of his life.

One year following the death of Stalin, Shostakovich was urgently commissioned to write a work for the Bolshoi Theatre in Moscow, of which the composer was a consultant, to celebrate the 37th anniversary of the Russian Revolution. In just 3 days and before the parts had fully dried, the theatre copyists received what would become *Festive Overture*. Receiving great critical acclaim, the piece is one of the composer's most frequently performed works today due to its great accessibility and truly exuberant melodies. Shostakovich himself would conduct the piece along with his Cello Concerto No. 1 in 1962 for a festival dedicated to his music. While all records of this concert declare this performance as a success, the notoriously anxious Shostakovich would never step foot on a podium again.

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. However, 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 initially wrote Colonial Song in 1911 as a piano piece as a gift to his mother, Rose. Of his piece, Grainger wrote that it was "an attempt to write a melody as typical of the Australian countryside as Stephen Foster's exquisite songs are typical of rural America".

Furthermore, Grainger wrote of Colonial Song:

...I have wished to express feelings aroused by my thoughts of the scenery and people of my native land (Australia), and also to voice a certain kind of emotion that seems to me not untypical of native-born Colonials in general... Perhaps it is not unnatural that people living more or less loneliness in vast virgin countries and struggling against natural and climatic hardships (rather than against the more actively and dramatically exciting counter wills of the fellow men, as in more thickly populated lands) should run largely to that patiently yearning, inactive sentimental wistfulness that we find so touchingly expressed in much American art; for instance in Mark Twain's Huckleberry Finn, and in Stephen C. Foster's adorable songs 'My Old Kentucky Home,' 'Old Folks at Home,' etc.... I have also noticed curious, almost Italian-like musical tendencies in brass band performances and ways of singing in Australia (such as a preference for

richness and intensity of tone and soulful breadth of phrasing over more subtly and sensitively varied delicacies of expressions), which are also reflected here.

Colors (for Trombone and Concert Band) (1998) Bert Appermont

Bert Appermont was born in Blizen, Belgium in 1973. Appermont has earned degrees from the Lemmens Institute in Leuven, Belgium as well as the Bournemouth Media School in England. As a composer he has written two musicals, two symphonies, an opera, and more than 100 other works for wind orchestra, choir, and symphony orchestra. In addition to his widely performed compositions, Appermont has built a reputation as an active conductor, and has conducted renowned ensembles such as the Tokyo Kosei Wind Orchestra, the Feroci Philharmonic Winds, the Royal Symphonic Band of The Belgian Air Force, and the Danish Concert Band. The composer writes the following about his work:

“The starting point of Colors is bipartite. On the one hand I wanted to create a solo piece based upon the colors yellow, blue, red and green. I wanted to express the characteristics, associations and emotions related to these colors in a subtle manner. This way, every movement was named after a color:

- 1) Yellow: inspiring and stimulating, (also: wisdom and light)*
- 2) Red: dynamic, passionate developing into dramatic, furious and fighting (also: courage and will-power)*
- 3) Blue: melancholic, dreamy and introvert (also: truth and peace)*
- 4) Green: hopeful and full of expectation (also: balanced power and harmony)*

A second important source of inspiration was the death of an uncle who was a trombone player in his free time. The heavy struggle that this man went through at the end of his life might be symbolized in the second movement of the concerto, which sounds like a battle at the end of this movement. The unity in the piece is reached by the use of a three tone motif (c-d-g) which constantly returns in various ways throughout the

composition and which is the basis of every important theme. Finally I tried to use the coloristic pallet of the trombone in the best possible way, making use of the complete range of the instrument and the different timbres of the instrument.

This piece was inspired by the beautiful biblical psalm nr. 139 which moved me in a very deep way, when I read it. For me, this psalm touches upon the very essence of human life and can give some answers in our endless search for meaning and in our dealing with pain and suffering”

- Bert Appermont

Groovy Loops (2013)

J. Scott McKenzie

Scott McKenzie is a composer, arranger, and conductor serving as a band officer in the United States Army. McKenzie's military assignments have included the U.S. Army Band "Pershing's Own", the U.S. Army Field Band, and the 82nd Airborne Division Band. McKenzie holds degrees from Virginia Tech and George Mason University and has additionally studied at Old Dominion University as well as Peabody Conservatory. The composer writes the following about his work:

"Groovy Loops was originally composed for saxophone quartet, but I created this wind ensemble version upon the request of my college band director at Virginia Tech, David McKee. My goal was simply to write a short, energetic, and jazzy piece that was fun to play. The title refers to repeated patterns and phrases that provide support for the melodies. Intertwined syncopated lines require players with excellent rhythmic sense. In adapting this piece for wind ensemble, I expanded the color palette and added some moving lines, percussive effects, and richer harmonies that were unavailable to the smaller ensemble."

- J. Scott McKenzie

Dr. Erika Svanoe is a conductor, composer, and educator, currently serving as the Conductor of the Augsburg Concert Band at Augsburg University in Minneapolis, Minnesota, where she also teaches undergraduate conducting, music theory, and instructs the clarinet studio. Prior to joining the Augsburg faculty, she was Director of Bands at Bemidji State University in Bemidji, MN, and Director of Athletic Bands at the University of New Hampshire.

She earned a Doctor of Musical Arts in Conducting from The Ohio State University under Russel C. Mikkelsen, and also holds a Master of Music in Wind Conducting from Oklahoma State University and a Bachelor of Music Education from the University of Wisconsin–Eau Claire.

Dr. Svanoe maintains an active schedule as a composer, writing music for band and chamber ensemble. The *Steampunk Suite*, was premiered by Dr. Russel Mikkelsen and The Ohio State University Wind Symphony in February, 2017. The piece was also featured on Wisconsin Public Radio, at the 2017 American Bandmasters Association National Conference, and performed by “The President’s Own” United States Marine Band at the U.S. Capitol building in July of 2017 and later performed by the U.S. Navy Band.

“Steampunk” refers to a subgenre of science fiction and sometimes fantasy that incorporates technology and aesthetic designs inspired by 19th-century industrial steam-powered machinery. It places an emphasis on steam- or spring-propelled gadgets. The most common historical steampunk settings are often set in the Victorian era, but in an alternative history where technology employs steam power. It may, therefore, be described as neo-Victorian. Steampunk features retro futuristic inventions as people in the 19th century might have envisioned them, and is likewise rooted in the era’s perspective on fashion, culture, architectural style, and art. Such technology may

include fictional machines like those found in the works of H. G. Wells and Jules Verne.

Steampunk Suite attempts to depict various scenes that take place in a fictional alternate history that features notable people alive in the Victorian era, including Charles Ives, Marie Curie, H.G. Wells, Jules Verne, P.T. Barnum and Nikola Tesla. It borrows from popular music of the era, including the cakewalk, march, waltz, and the song “Daisy Bell.” These are combined with sounds of clockwork and imagined steam technology. It also borrows various musical elements from numerous composers of time, including Ives, Sousa, Satie, Karl King, Stravinsky, and Weill, with some Khachaturian and Danny Elfman thrown in for good measure. This piece has been transcribed for wind ensemble from the original chamber work *Steampunk Scenes* by the composer. Dr. Erika Svanoe offers the following description of her work:

“Steampunk” is well known as a costume movement and is greatly influenced by the writings of Jules Verne and HG Wells. Each movement is an imagined history of a person alive during the Victorian era. The first movement, Charlie and the mechanical man marching band, imagines composer Charles Ives as a boy with his father leading a band of automatons. The second movement, the strange case of doctor Curie and Madame Hyde, takes a look at the work of Marie Curie and imagines an alternate history where radiation has gotten the better of her during her work. The third movement, Birdy Wells attends Jules Verne’s lecture on flying machines, imagines the two science fiction authors meeting and having a discussion about the nature of sci-fi with a young Birdy Wells being a bit deflated at the end of the movement. The final movement, Barnum and Tesla’s tandem bicycle, imagines the two brilliant men collaborating on a bicycle built for two that is ridden around the circus ring with lots of umbrellas and embellishments but with Nikola Tesla in the back desperately trying to keep the bicycle working.

About the Artist

MATTHEW VAUGHN has been a member of the Philadelphia Orchestra since 1999, and has been Co-Principal Trombone since 2014. Previous positions have included Principal Trombone of the San Antonio Symphony and service in the United States Air Force Concert Band in Washington, D.C. Mr. Vaughn has been offered principal trombone positions with the Dallas Symphony, Los Angeles Philharmonic and the Atlanta Symphony, and has also performed with the National Symphony, Montreal Symphony, Israeli Philharmonic, Gerard Schwarz's "All-Star Orchestra" and the "Super-World" Orchestra in Tokyo, Japan. He is active as a soloist, having performed much of the standard trombone concerto repertoire with orchestras and bands around the country. He has given frequent solo recitals and masterclasses in the Philadelphia area and worldwide.

Born in Dallas and raised in Richmond, Indiana, Mr. Vaughn earned a Bachelor of Music degree with high distinction and a Performer's Certificate from Indiana University in 1992, continuing with graduate work in education and conducting at Indiana University and George Mason University. He was also honored to be a Chancellor Scholar at Indiana University, singularly representing the School of Music. His varied musical background has included being the winner of the Eastern Trombone Workshop solo competition and being a member of the Disneyland All-American College Jazz Band, in addition to performance on stage with many of the world's most famous conductors and soloists. An accomplished music educator, Mr. Vaughn teaches trombone, coaches brass chamber music, and conducts orchestral repertoire classes at the Curtis Institute of Music and Temple University. He was the founder and Artistic Director of Bar Harbor Brass Week, an intense summer festival for high school and college brass players from 2000 through 2016. Mr. Vaughn credits most of his success to his former teachers, including David Brumfield in Richmond, M. Dee Stewart at Indiana University, former trombonist with the Philadelphia Orchestra, and the late Dr. Milton Stevens, former principal trombone of the National Symphony Orchestra.

Mr. Vaughn is a Bach Artist, and Ultimate Brass artist, playing on Bach and Conn trombones, and Ultimate Brass mouthpieces.

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.

Boyer College of Music and Dance

The Boyer College of Music and Dance offers hundreds of 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, three 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

Founded as a night school by Russell Conwell in 1884, Temple University has evolved into an international powerhouse in higher education and a top-tier research institution with roughly 40,000 undergraduate, graduate and professional students. As the largest university in one of the nation's most iconic cities, Temple educates diverse future leaders from across Philadelphia, the country and the world who share a common drive to learn, prepare for their careers and make a real impact.

Temple University 2021-2022 Season Upcoming Events

Tuesday, September 28 at 2:30pm

Dance Studies Colloquium Series: Sherril Dodds, Temple University
LOOK! Check out the B-girls
Presented on Zoom

Wednesday, September 29 at 1:00pm

Workshop: andPlay, string duo
Rock Hall Auditorium

Wednesday, September 29 at 7:30pm

Guest Artist Recital: andPlay, string duo
Richard Belcastro - *At the Still Point, There the Dance is...* (2019)
Ingrid Arauco - *quiver, tangle* (2019)
Richard Brodhead - *Portraits in Miniature* (1992, revised 2019)
Suzanne Sorkin - *Breath Poems* (2020)
Carolyn Chen - *My Loves are in America* (2019)
Rock Hall Auditorium

Thursday, September 30 at 4:30pm

Rite of Swing Jazz Café: Andrew Esch
Temple Performing Arts Center Lobby

Thursday, September 30 at 7:30pm

Temple University Symphony Orchestra
José Luis Domínguez, conductor
Huapango by José Pablo Moncayo
Mediodía en el Llano by Antonio Estévez
Suite del Ballet Estancia by Alberto Ginastera
Batuque by Lorenzo Fernández
Conga del Fuego by Arturo Márquez
Danzón No 2 by Arturo Márquez
Temple Performing Arts Center

Friday, October 1 at 1:00pm

Music Studies Colloquium Series: Adam Vidiksis & Jonah Pfluger,
Title TBA
Presser 142, also via Zoom

Temple University 2021-2022 Season Upcoming Events

Friday, October 1 at 7:00pm

2021 Mosaic Concert

This fast-paced concert will feature back-to-back performances by Boyer student soloists and ensembles, including the TU Jazz Band, Wind Symphony, Choirs, Dance and chamber ensembles. This annual concert is part of Temple's Homecoming weekend.

Free and open to the public.

Temple Performing Arts Center

Tuesday, October 5 at 7:30pm

Temple University Concert Band

Paul Bryan, conductor

Temple Performing Arts Center

Wednesday, October 6 at 7:30pm

Temple University New Music Ensemble

Jan Krzywicki, director

Klein Recital Hall

Thursday, October 7 at 4:30pm

Rite of Swing Jazz Café: Tim Brey, piano

Temple Performing Arts Center Lobby

Friday, October 8 at 1:00pm

Music Studies Colloquium Series: Alex deVaron, "Music as Contemplative Practice"

Presser 142, also via Zoom

Sunday, October 10 at 3:00pm

Temple University Concert Choir

Paul Rardin, conductor

Temple Performing Arts Center

Monday, October 11 at 7:30pm

Graduate Conductors Chorus

Rock Hall Auditorium

Temple University 2021-2022 Season Upcoming Events

Wednesday, October 13 at 4:30pm

Jazz Master Class

Howard Gittis Student Center

Wednesday, October 13 at 7:30pm

Jazz @ the Underground

Howard Gittis Student Center

Thursday, October 14 at 4:30pm

Rite of Swing Jazz Café: Preston Lee, tenor saxophone

Temple Performing Arts Center Lobby

Friday, October 15 at 7:30pm

Saturday, October 16 at 7:30pm

Reflection:Response Commission with Metal

Tickets: \$20 general admission, \$15 students/senior citizens, \$10

Temple employees, \$5 Temple student with OWLcard. Available at

boyer.temple.edu, 215.204.1122, in-person at the Temple Arts Box

Office (Tomlinson Theater lobby, 1301 W. Norris St., Mon-Fri

12-6pm), or at the venue 45 minutes before each performance. Credit,

debit and checks only. Cash not accepted.

Conwell Dance Theater

Saturday, October 16 at 3:00pm

Music Prep: Student Recital Hour

Featuring individual lesson students and chamber ensembles.

Temple University Center City, Room 222

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.temple.edu/boyer.