

Temple University Wind Symphony

Patricia Cornett, conductor
Schyler Adkins, graduate conductor

Friday, November 19, 2021 • 7:30 PM
Temple Performing Arts Center
1837 North Broad Street
Philadelphia, PA 19122

Program

American Salute

Morton Gould (1913-1996)
trans. Philip J. Lang

Schlyer Adkins, graduate student conductor

Ash

Jennifer Jolley (b. 1981)

Come Sunday

Omar Thomas (b. 1984)

- I. Testimony
- II. Shout!

| Intermission |

Symphony No. 2, "Migration"

Adam Schoenberg (b. 1980)

- I. March
- II. Dreaming
- III. Escape
- IV. Crossing
- V. Beginning

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

Please turn off all cell phones and pagers.

One hundred fourth 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

Wendy Bickford
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
Isaac Duquette
Erika Hollister
Olivia Martinez
Kasey MacAdams
Amanda Staab
Jordan Spivack

TRUMPET

Jon Brunozzi
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
Jonathan Sayage
Alex Snelling
Andrew Stern

STRING BASS

Jonathan Haikes

ELECTRIC BASS

Ashleigh Budlong

PIANO

Sarah Lee

HARP

Tina Zhang

GRADUATE

ASSISTANTS:

Schylar Adkins
Chris Hettenbach

Program Notes

American Salute (1942)

Morton Gould

Born in Richmond Hill, New York, on December 10, 1913, Gould was recognized as a child prodigy with the ability to improvise and compose. At the age of six he had his first composition published. He studied at the Institute of Musical Art (now the Juilliard School), and his most important teachers were Abby Whiteside (piano) and Vincent Jones (composition). During the depression, a teenager Gould found work in New York's vaudeville and movie theaters.

Gould was always open to innovative forms of creating music. As early as 1978, he made records for the Chalfont and Varese Sarabande labels using a new technology that would change the creating and marketing of music forever: digital recording. His music was commissioned by symphony orchestras throughout the United States, the Library of Congress, the Chamber Music Society of Lincoln Center, the American Ballet Theatre, and the New York City Ballet. Gould's talents as an arranger are featured on a series of recordings recently re-released by BMG.

As a conductor, Gould led all the major American orchestras as well as those of Canada, Mexico, Europe, Japan, and Australia. A member of the American Society of Composers, Authors, and Publishers since 1939, Gould served on the board from 1952 until his death and was president from 1986 until 1994. He also served on the board of the American Symphony Orchestra League and on the National Endowment for the Arts music panel. He was a firm believer in the intellectual rights of all artists. As the dawn of the internet took shape, he used his position at ASCAP to actively lobby on behalf of the rights of all creative people to be recognized and paid for their works.

Originally written for orchestra, *American Salute* has become a standard in the concert band repertoire. Using the familiar tune "When Johnny Comes Marching Home" as the sole melodic resource, Morton Gould demonstrates his skill in thematic development, creating a brilliant fantasy on a single tune.

Jennifer Jolley, born in California in 1981, has been a member of the Texas Tech School of Music composition faculty since 2018. She earned both her D.M.A. and M.M. at the University of Cincinnati's College-Conservatory of Music and her B.M. at the University of Southern California Thornton School of Music.

Jolley's work draws toward subjects that are political and even provocative. Her collaboration with librettist Kendall A, Prisoner of Conscience, has been described as "the ideal soundtrack and perhaps balm for our current 'toxic... times'" by Frank J. Oteri of NewMusicBox. Her piece, *Blue Glacier Decoy*, written as a musical response to the Olympic National Park, depicts the Pacific Northwest's melting glaciers. Her partnership with writer Scott Woods, *You Are Not Alone*, evokes the fallout of the #MeToo Movement.

Jolley's works have been performed by ensembles worldwide. She has received commissions from the National Endowment for the Arts, the MidAmerican Center for Contemporary Music, the Left Coast Chamber Ensemble, Quince Ensemble, and many others.

The composer offers the following about *Ash*:

I never saw snowfall as a child growing up in Southern California; it was more a phenomenon that I saw in cartoons or read in children's books.

I did, however, witness my first ash-fall when I was in elementary school. I looked up into the clouded sky and saw specks of ash falling from it. Excited but puzzled, I looked to my elementary school teacher during recess and held out my hand. "Oh, that's ash from the wildfires," she said. At that time, I couldn't comprehend how an enormous forest fire could create a small flurry of ash-flakes.

Now I have the ominous understanding that something so magical and beautiful comes from something so powerful and destructive.

Omar Thomas was Born to Guyanese parents in Brooklyn, New York in 1984. He moved to Boston in 2006 to pursue a Master of Music in Jazz Composition at the New England Conservatory after studying Music Education at James Madison University in Harrisonburg, Virginia. His primary teachers include Ken Schaphorst, Frank Carlberg, and multiple Grammy-winning composer and bandleader Maria Schneider.

Hailed by Herbie Hancock as showing "great promise as a new voice in the further development of jazz in the future," educator, arranger, and award-winning composer Omar Thomas has created music extensively in the contemporary jazz ensemble idiom. It was while completing his Master of Music Degree that he was appointed the position of Assistant Professor of Harmony at Berklee College of Music at the age of 23. He was awarded the ASCAP Young Jazz Composers Award in 2008 and invited by the ASCAP Association to perform his music in their highly exclusive JaZzCap Showcase, held in New York City. In 2012, he was named the Boston Music Awards "Jazz Artist of the Year." Following his Berklee tenure, he served on the music theory faculty at The Peabody Institute of The Johns Hopkins University in Baltimore. Now a Yamaha Master Educator, he is currently an Assistant Professor of Composition and Jazz Studies at The University of Texas at Austin.

The composer offers the following insights on the piece:

Come Sunday is a two-movement tribute to the Hammond organ's central role in black worship services. The first movement, Testimony, follows the Hammond organ as it readies the congregation's hearts, minds, and spirits to receive The Word via a magical union of Bach, blues, jazz, and R&B. The second movement, Shout!, is a virtuosic celebration - the frenzied and joyous climactic moments when The Spirit has taken over the service.

The title is a direct nod to Duke Ellington, who held an inspired love for classical music and allowed it to influence his own work in a multitude of ways. To all the black musicians in wind ensemble who were given opportunity after opportunity to celebrate everyone else's music but our own - I see you and I am you. This one's for the culture!

Emmy Award-winning and Grammy nominated Adam Schoenberg has twice been named among the top ten most performed living composers by orchestras in the United States. He received two 2018 Grammy Award-nominations, including Best Contemporary Classical Composition for *Picture Studies*. Schoenberg has received commissions from several major American orchestras, including the Atlanta Symphony Orchestra, Kansas City Symphony, Los Angeles Philharmonic and San Francisco Symphony. Additional commissions include works for Jerry Junkin and the University of Texas Wind Ensemble and Texas Performing Arts, and concertos for Anne Akiko Meyer, PROJECT Trio, and the Dranoff International 2 Piano Foundation. A graduate of Oberlin Conservatory of Music, Schoenberg earned his Master's and Doctor of Musical Arts degrees from The Juilliard School, where he studied with Robert Beaser and John Corigliano. He is currently a professor at Occidental College, where he runs the composition and film scoring programs. The composer writes the following about his Migration Symphony:

In the weeks following the November 8th election, I have been thinking a lot about immigration. It's a controversial and divisive issue. It is also one of the foundations of our great country. I myself am a fourth-generation American. My ancestors immigrated from Latvia, Lithuania, and Romania. I grew up in a town of 750 people in rural Massachusetts. It was a pretty typical American childhood. Carefree and idyllic. I never really thought about how my family had gotten here, or what it had taken to make that journey.

The narrative behind Migration is inspired by my wife, and her family's journey to America. As she likes to say, "No one leaves where they're from unless they believe that something better awaits them." While writing this piece she and I talked at length about the emotional journey that many immigrants experience. If you don't push yourself to dream about what awaits you, then how do you have the courage to leave behind all that you know? If you don't envision a new home where all of your hopes and dreams can be achieved, then how do you survive in a completely unfamiliar place?

Janine's parents did what many immigrants dream of doing: they became citizens, worked hard, and eventually bought a home. But their central focus was always making sure that their children would succeed. They fought to give them opportunities that would not have been possible elsewhere. They are the sacrificial generation. Their children are the embodiment of the American Dream.

Each year individuals from all over the world come to the United States seeking more opportunities. Whether they are escaping religious persecution, government instability, or social and political inequality, they are all searching for something better. This is, after all, the land where anything is possible. A place where all of your dreams can come true, no matter where you come from.

Migration is in five movements:

I. March is the catalyst for change. Whether personal or political, it represents the conflict that is taking place within the country of origin.

II. Dreaming is the vision of what awaits. It is the inspiration that allows one to take the leap and begin the journey.

III. Escape represents the uprooting. Whether crossing illegally, going through Ellis Island, etc. It embodies the anxiety, hope, and fear of leaving everything behind.

IV. Crossing captures the feelings associated with leaving your homeland and entering a completely unfamiliar place.

V. Beginning represents the culmination of the journey. It is the start of a new life where anything is possible.

Movements I-II, and IV-V are played without pause.

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

Saturday, November 20 at 2:30pm

Music Prep: Student Recital Hour

Featuring individual lesson students and chamber ensembles.

Temple University Center City, Room 222

Monday, November 29 at 1:30pm

Chamber Music Recital

Kendra Bigley, piano; Michael Scarcelle, voice; Harris Banks, cello

Devyn Boyle, flute; Brittany King, flute

Clarinet Quintet: Sarah Eom, clarinet; Jane Pelton, violin;

Ying-shiuan Chen, violin; Arik Anderson, viola; Max Culp, cello

Rock Hall Auditorium

Monday, November 29 at 2:45pm

Chamber Music Recital

Lorenzo Miceli, soprano; Steven Grace, alto; Roger Hummel, tenor;

Zach Spondike, baritone

Trombone Choir

Abby Smith-McCarty, flute; Carly Sienko, violin

Rock Hall Auditorium

Monday, November 29 at 4:00pm

Chamber Music Recital

Sarah Lee, piano; Kyungmin Kim, violin

Mădălina-Claudia Dănila, piano; Zhanara Makhmutova, violin

Bianca Morris, flute; Kenton Venskus, clarinet; Kenneth Bader, oboe;

Collin Odom, bassoon; Erika Hollister, horn

Rock Hall Auditorium

Monday, November 29 at 5:30pm

Tuba/Euphonium Studio Recital

Students of Jay Krush

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 215.204.7609

or visit www.boyer.temple.edu.