

# Temple University Wind Symphony

Patricia Cornett, conductor

Elizabeth Starr Masoudnia, English horn

Schyler Adkins, graduate student

conductor

Friday, March 25, 2022 • 7:30 PM  
Temple Performing Arts Center  
1837 North Broad Street  
Philadelphia, PA 19122



# *Songs and Dances*

## Program

“Dance No. 1” from *Suite for Jazz Ensemble No. 2*

Dmitri Shostakovich (1906-1975)  
trans. Johann DeMeij

Song

William Bolcom (b. 1938)

Schyler Adkins, graduate student conductor

Concertino for English Horn

Gaetano Donizetti (1797-1948)

*based on the performing edition by Cary Elbi*

arr. Nico Boom

Elizabeth Masoudnia, English horn

| Intermission |

Lincolnshire Posy

Percy Aldridge Grainger (1882-1961)

- I. Lisbon
- II. Horkstow Grange
- III. Rufford Park Poachers
- IV. The Brisk Young Sailor
- V. Lord Melbourne
- VI. The Lost Lady Found

Three Dance Episodes from *On the Town*

Leonard Bernstein (1948-1990)  
trans. Paul Lavender

- I. The Great Lover
- II. Lonely Town: Pas de deux
- III. Times Square: 1944

---

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

Anthony Bithell  
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

Anthony Casella  
Daniel Hein  
Noah Gordon  
Maximos Mossaidis  
Trey Serrano  
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  
Elijah Nice  
John Panza  
Milo Papermen  
Adam Rudisill  
Alex Snelling

## STRING BASS

Jonathan Haikes

## PIANO

Sarah Lee

## HARP

Tina Zhang

## GRADUATE

### ASSISTANTS:

Schyler Adkins  
Chris Hettenbach

## Program Notes

### “Dance No. 1” from *Jazz Suite No. 2* (1938) Dmitri Shostakovich

Dmitri Shostakovich was a Soviet-era Russian composer and pianist. He is regarded as one of the major composers of the 20th century and one of its most popular composers. Shostakovich achieved fame in the Soviet Union under the patronage of the Soviet Chief of Staff Mikhail Tukhachevsky, but later had a complex relationship with the government, from which he earned state awards and privileges.

In 1938, Shostakovich composed his Second Jazz Suite originally for a complete symphony orchestra with the addition of four saxophones, an accordion and a guitar. This piece, adapted for band by Johan DeMeij, captivates the exciting and dramatic force originally composed by Shostakovich. From the outset there is little room to breathe, as the racing pace of the woodwinds is powerfully punctuated by brass and percussion. For all the push and rhythmic drive in this work, it is not a wall of sound pressing forward without permeability. Instead, this racing pace is accompanied by writing that never neglects melody and continues to surprise and captivate throughout the piece.

### *Song* (2001)

### William Bolcom

William Bolcom is an American National Medal of Arts, Pulitzer Prize and Grammy Award-winning composer of chamber, operatic, vocal, choral, cabaret, ragtime and symphonic music. He studied composition with Darius Milhaud, Leland Smith, and Olivier Messiaen. Bolcom joined the composition faculty at the University of Michigan in 1973 and was Chair of the Composition Department from 1998 to 2003. In the fall of 1994 the University of Michigan named him the Ross Lee Finney Distinguished University Professor of Composition. He retired in 2008.

Bolcom notes the following about the piece: “Song was written in honor of the retirement of H. Robert Reynolds from the directorship of the University of Michigan Bands; this song is a present for Bob.” *Song* is in a rough strophic form, repeating the same lyrical melody several times throughout the piece. A sentimental tribute to the career of a master educator and conductor, this piece ends with one final declamatory flourish before fading into silence.

## ***Concertino for English Horn* (1816)**

**Gaetano Donizetti**

Gaetano Donizetti, while generally known only as a composer of operas, was in fact responsible for the composition of a great many other works, over 600 in total, with instrumental works making up a relatively small proportion of these. Nevertheless they are evidence of the skill of the composer and make interesting additions to the solo repertoire of the instruments employed. At age 20, Donizetti composed this work for his fellow student, Giovanni Catolfi who attended the *Liceo Filarmonico* in Bologna, a well-known opera house in the area. The form of the work is a theme and variations, which allows the soloist to demonstrate technical skill and brilliant ornamentations.

## ***Lincolnshire Posy* (1937)**

**Percy Grainger**

Percy Aldridge Grainger was an Australian-born composer, arranger and pianist who lived in the United States from 1914 and became an American citizen in 1918. In the course of a long and innovative career he played a prominent role in the revival of interest in British folk music in the early years of the 20th century. Grainger left Australia at the age of 13 to attend the Hoch Conservatory in Frankfurt. Between 1901 and 1914 he was based in London, where he established himself first as a society pianist and later as a concert performer, composer and collector of original folk melodies. As his reputation grew he met many of the significant figures in European music, forming important friendships with Frederick Delius and Edvard Grieg. In 1914, Grainger moved to the United States, where he lived for the rest of his life. He served briefly as a bandsman in the United States Army during the First World War through 1917–18. As he grew older, he continued to give concerts and to revise and rearrange his own compositions, while writing little new music. After the Second World War, ill health reduced his levels of activity. He considered his career a failure. He gave his last concert in 1960, less than a year before his death.

Since its composition in 1937, *Lincolnshire Posy* has become an indispensable staple in the wind band repertoire. Commissioned by the American Bandmasters Association, Grainger led the premiere of

his work at their conference in the year of its composition. The composer wrote the following note about his work:

*Lincolnshire Posy, as a whole work, was conceived and scored by me direct for wind band early in 1937. Five, out of the six, movements of which it is made up existed in no other finished form, though most of these movements (as is the case with almost all my compositions and settings, for whatever medium) were indebted, more or less, to unfinished sketches for a variety of mediums covering many years (in this case, the sketches date from 1905 to 1937). These indebtednesses are stated in the score.*

*This bunch of “musical wildflowers” (hence the title) is based on folksongs collected in Lincolnshire, England (one notated by Miss Lucy E. Broadwood; the other five noted by me, mainly in the years 1905-1906, and with the help of the phonograph), and the work is dedicated to the old folksingers who sang so sweetly to me. Indeed, each number is intended to be a kind of musical portrait of the singer who sang its underlying melody -- a musical portrait of the singer’s personality no less than of his habits of song -- his regular or irregular wonts of rhythm, his preference for gaunt or ornately arabesqued delivery, his contrasts of legato and staccato, his tendency towards breadth or delicacy of tone.”*

—Percy Grainger

### **Three Dance Episodes from *On the Town* (1944) Leonard Bernstein**

Leonard Bernstein was born to Russian immigrants and attended Boston Latin School, Harvard University, and the Curtis Institute of Music. He studied composition with Edward Burlingame Hill and Walter Piston and conducting with Fritz Reiner. In the summers of 1940 and 1941 he studied conducting at Tanglewood with Serge Koussevitzky along with Frederick Fennell, Lukas Foss, and Walter Hendl. He became assistant conductor of the New York Philharmonic in 1943 and it was in this role he became famous by filling in last minute for Bruno Walter for a national broadcast on 14 November 1943.

Three Dance Episodes from *On the Town* is music from *Fancy Free*, which was the proving ground for a revolutionary type of musical theater in which dance took its place as an integral part of the narrative. The composer teamed up with his friends Betty Comden and Adolph Green, who supplied the book and lyrics based on Robbins's straightforward plot of three sailors during wartime. The sailors are spending their 24-hour shore leave searching for love and adventure in the Big Apple.

While they fleshed out the story, Bernstein composed an entirely new score. His enthralling *mélange* of jazz-fueled dance, boogie-woogie, tender ballads, and energetic ensembles -- all of course a valentine to New York -- hit just the right note and launched his brilliant career as a composer of Broadway shows. Bernstein distilled the essence of *On the Town*, which was centered around dance, into a compact concert suite. The first episode (The Great Lover Displays Himself) occurs as part of a dream sequence in which the sailor Gabey indulges in a fantasy about his ideal woman inspired by a subway poster (Miss Turnstiles). This brief, snappy number, with its prominent trombone part, gives a flavor of Bernstein's idiosyncratic approach to jazz idioms, spiced with a touch or two of Stravinsky.

Gabey's romantic side comes to the fore in the bluesy shades of *Lonely Town*; as he despairs of finding his true love in the anonymous, cold-hearted city. It's a great example of a basic dualism found in much of Bernstein's music: complex passages of nervous energy are typically set against disarmingly spellbinding melodies that evoke a lost American innocence. In the final episode (Times Square: 1944) -- from the finale to the musical's first act -- Bernstein spells out the infectious tune subliminally heard in the first episode: *New York, New York*, the signature hit of *On the Town*. A brilliant series of variations on the tune's up-and-down shape sound out a metaphor for the untiring, sexy energy of the American city.



## About the Artists

**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.

**ELIZABETH STARR MASOUDNIA**, solo English horn of the Philadelphia Orchestra since 1995, has toured the globe with the Philadelphia Orchestra to wide critical acclaim with many of the world's finest conductors. She has premiered several solo English horn pieces written expressly for her, including concertos by Behzad Ranjbaran and Nicholas Maw, and David Ludwig's Piccola Notturna for English horn, harp, and string quintet.

A native of Philadelphia, Ms. Masoudnia graduated from the Curtis Institute of Music, where she studied oboe with John de Lancie, former principal oboe of the Philadelphia Orchestra, and former president of the Curtis Institute of Music. Prior to that time, she studied oboe for 6 years with the acclaimed oboist and English

hornist, Louis Rosenblatt, her predecessor in the Philadelphia Orchestra.

Ms. Masoudnia was a participant in the Marlboro Music Festival and played oboe concertos with the Concerto Soloists of Philadelphia (now the Chamber Orchestra of Philadelphia) and the New York Symphonic Ensemble. In addition, she was the solo English hornist of the Minnesota Orchestra for seven years and a featured artist on a CD of Beethoven and Triebensee oboe trios, released on the ASV Quicksilver Label.

Ms. Masoudnia is on the faculty of Temple University and the Philadelphia International Music Festival where she teaches oboe and English horn lessons and coaches chamber music.

## **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](http://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](http://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, March 26 at 2:30pm**

Master's Recital: John Meko, jazz trumpet  
Klein Recital Hall

## **Saturday, March 26 at 2:30pm**

Master's Recital: Harris Banks, cello  
Rock Hall Auditorium

## **Saturday, March 26 at 2:30pm**

CGYM Master Class Series: Marvin Moon, violist, The Philadelphia Orchestra  
Music Prep YouTube channel

## **Saturday, March 26 at 3:00pm**

Invitational Choral Festival  
Temple University Concert Choir, Cheltenham High School Select Choir and North Penn High School Chamber Singers  
Temple Performing Arts Center

## **Monday, March 28 at 4:00pm**

Student Recital: Medgina Maitre, harp  
Rock Hall Auditorium

## **Monday, March 28 at 5:30pm**

Master's Recital: Caleb Breidenbaugh, percussion  
Klein Recital Hall

## **Monday, March 28 at 7:30pm**

Master's Recital: Emilyrose Ristine, percussion  
Klein Recital Hall

## **Monday, March 28 at 7:30pm**

Faculty Recital: John Koen, cello  
Rock Hall Auditorium