

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

Temple University Wind Symphony

Old Wine in New Bottles

Patricia Cornett, conductor

Jillian Laakso, graduate student conductor

Kalia Page, graduate student conductor

Wednesday, February 4, 2026 at 7:30 PM
Temple Performing Arts Center
1837 North Broad Street
Philadelphia, PA 19122

Program

Fanfare Canzonique (2003)

Brian Balmages (b. 1975)

and the swallow (2021)

Caroline Shaw (b. 1982)

arr. Fisher

Jillian Laakso, graduate student conductor

Carnevale: Eight Miniature Classics Introduced by Stravinsky in *Pulcinella* (1998)

Thomas Stone (1743-1787)

- I. Trio Sonata No. 1, Mvt. I
- II. Aria: "Mentre l'eretta pasce l'agnella
- III. Trio Sonata No. VIII, Mvt. I
- IV. 4 Pieces Moderne pour le Clavecin: Air
- VI. Sinfonia a vioncello e basso, Mvt. IV
- VIII. Trio Sonata No. XII, Mvt. III

Kalia Page, graduate student conductor

Andante et Scherzetto (1942)

Pierre Lantier (1910-1998)

Anjelo Guiguema, soprano saxophone
Aaron Kershner, alto saxophone
Laurans Trinh, tenor saxophone
Ellis Holman, baritone saxophone

Mutations from Bach (1968)

Samuel Barber (1910-1981)

The Sword in the Stone (1939)

Benjamin Britten (1913-1976)

- I. Introduction and Boys' Tune
- II. Merlyn's Tune and Tree Music
- III. Merlyn's Spell and Witch Tune
- IV. Bird Music
- V. Lullaby
- VI. Water Theme and End Music

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

Please turn off all electronic devices.

One hundred eighty-eighth performance of the 2025-2026 season.

Temple University Wind Symphony

Patricia Cornett, conductor

FLUTE

Steven Guard
Jacob Hawkins
Samantha Humen
Anee Reiser
Sabrina Stemetzki

TRUMPET

Logan Bigelow
Ariana Diaz
Josh Bogaki
Antoine Jackson
Kokayi Jones
Andrew Smallberger

EUPHONIUM

Sophia Bonamo
Michael Fahrner

TUBA
Michael Loughran
Lorali Minde

OBOE

Simon Couchoud
Gav Durham
Shawn Garrone

HORN

William Czartoryski
Grace Doerr
Adam Dougherty
Arlet Tabares Martin
Dana Reckard
Kyle Verrone
Nick Welicky

PERCUSSION

Jacob Treat

CLARINET

Chloe Bidegary
Sara Bock
Sarah Connors
Shin Woo Kim
Tian Qin

HARP

Tina Zhang

BASSOON

Noah Hall
Rick Barrantes Agüero

STRING BASS

Leia Bruno

TROMBONE

Micah Bautista
Dalton Hooper
Javid Labenski
Sen Liang
Carynn O'Banion

GRADUATE

ASSISTANTS

Jillian Laakso
Kalia Page

SAXOPHONE

Aaron Kershner

About the Conductor

PATRICIA CORNETT is Associate Professor and Director of Bands at Temple University where she conducts the Wind Symphony, teaches undergraduate and graduate conducting, and courses in wind literature. 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 *WASBE Journal*, and *The Instrumentalist*. Her editions of *Divertimenti Nos. 2, 3, and 4* by eighteenth-century composer Vicente Martín y Soler are published by Boosey & Hawkes in the *Windependence Series*. She has presented sessions at The Midwest Clinic, national and regional CBDNA conferences, the Texas Music Educators Association Convention, WASBE, and over a dozen other state conferences. Guest conducting engagements have included “The President’s Own” United States Marine Band, the Interlochen Arts Camp, and district, region, and state-level ensembles in over 25 states. She is a member of the College Band Directors National Association, the Pennsylvania Music Educators Association, and the National Association for Music Education.

Program Notes

Fanfare Canzonique (2003)

Brian Balmages

An active performer, arranger and composer, Brian Balmages received degrees from James Madison University and the University of Miami. Commissioned by Gary Green, Director of Bands at the University of Miami, *Fanfare Canzonique* is dedicated to the memory of Gilbert Johnson (1927-2002), Balmages' former trumpet professor at that institution. Johnson was the former principal trumpet of the Philadelphia Orchestra and recorded notable performances Antonio Gabrieli's antiphonal music and of Respighi's Pines of Rome.

With regard to this work, the composer writes:

"The opening fanfare becomes the structural canvas on which Gabrieli's *Canzona per Sonare*, No. 2 is painted. This explains the beginning and ending of the work.

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 heard the eulogy at Mr. Johnson's funeral (which made 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 came up with the idea for this work, and he was to be the conductor of the 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"

and the swallow (2017/2021)

Caroline Shaw

arr. Fisher

Originally composed by Caroline Shaw in 2017, *and the swallow* sets the text from psalm 84 in reflection to the Syrian refugee crisis. The text mediates on fragility, transience, and renewal, using the image of a swallow in flight as a symbol of life's impermanence and quiet resilience.

In this chamber wind arrangement, Fisher thoughtfully preserves the intimacy of Shaw's original choral writing while expanding its expressive palette through color and texture. The ensemble frequently breathes together, mirroring the natural rise and fall of the text and reinforcing the work's contemplative character.

The original text is as follows:

How beloved is your dwelling place,
o lord of hosts,
my soul yearns, faints,
my heart and my flesh cry out.

The sparrow found a house,
and the swallow her nest,
where she may raise her young.

They pass through the Valley of Bakka,
they make it a place of springs;
the autumn also covers it with pools.

Carnevale: Eight Miniature Classics Introduced by Stravinsky in *Pulcinella* (1998)
Thomas Stone

Igor Stravinsky (1882–1971) completed *Pulcinella* in 1920 during a transitional period between his Russian years and his later life in France. The ballet drew upon music then believed to be by the eighteenth-century composer Giovanni Battista Pergolesi. The premiere at the Paris Opéra marked a turning point often associated with the beginning of Stravinsky's neoclassical style.

Stravinsky was asked to piece together a collection of newly discovered manuscripts but rather than keeping the original manuscripts as they were, he reshaped the music, adjusting phrase lengths, introducing slightly different material, and rewriting harmonies while retaining many of the original melodies and bass lines.

Later research revealed that several sources were not by Pergolesi but by other lesser-known composers such as Domenico Gallo and Carlo Monza. Thomas Stone's 1998 suite *Carnevale* presents eight movements derived from the same eighteenth-century works that inspired Stravinsky. Scored for wind decet and string bass, Stone returns to the earlier versions, preserving their clear phrasing and dance character while distributing the melodies among varied instrumental colors. The movements include processional, aria, gavotte, and gigue forms, reflecting the theatrical and social styles that shaped the original music.

The composer writes:

“*Carnevale* was completed in May of 1998. The work is comprised of eight miniature masterpieces from among those selected for and introduced by Stravinsky in *Pulcinella*. Arranged as a suite for chamber winds, the music is presented in its original form, without Stravinsky's embellishments.

The current edition does, however, include added harmony parts in several of the movements, most extensively in those attributed to Carlo Monza, whose keyboard works were conceived in two parts only. The title is taken from the Carnevale, a masquerade extravaganza held annually throughout Italy. The concept of disguised identity operates on several levels in the work. Pulcinella is a character taken from a manuscript from Naples (Pergolesi's home), dating from about 1700. The story revolves around Pulcinella, a whimsical character who is adored by the young girls of the village. Many young boys masquerade as Pulcinella to win the affection of the girls. The charades become more complicated as the story progresses. Moreover, the works misattributed to Pergolesi are legion, and the works of Pergolesi, Gallo, and Monza "masquerade" in Stravinsky's ballet."

Mutations from Bach (1968)

Samuel Barber

Samuel Barber was recognized at an early age as a very gifted musician. Born and raised in Westchester, New York, he composed his first work at the age of seven and attempted his first opera at the age of ten. When he was fourteen, he entered the Curtis Institute, where he studied voice, piano and composition. Barber's musical talent did not go unnoticed. During his service in the military during World War II, he was called by *Newsweek*, "...the most outstanding American serious composer in uniform." It was during this time that he wrote his only composition for full band, *Commando March* (1943). Barber was the recipient of many prestigious awards including the American Prix de Rome, two Pulitzer Prizes, and election to the American Academy of Arts and Letters. Barber's *Adagio for Strings* has become one of his most famous works, used in both concerts and films.

In 1966, Barber was commissioned to write the opera *Anthony and Cleopatra*, which opened at the Metropolitan Opera House at Lincoln Center. Unfortunately, this was not a well-received work and his compositional output significantly declined. Rather than accepting commissions, he began to write for the sheer joy of composing. One of the pieces that emerged was *Mutations from Bach*. It was not composed for any group, occasion, or specific performance; instead, it was a tribute to his favorite composer.

Mutations from Bach is a short sequence of transformations of the plain-song, *Christe, du Lamm Gottes* (Christ, Thou Lamb of God). It is first heard as harmonized by Joachim Decker (1604).

At the first key and meter change, it is then heard in the harmonization of J.S. Bach from *Cantata*, No. 23. At the next meter change, the plain-song is heard in canon, as in the *Choral Prelude* No. 21 from Bach's *Orgelbuchlein*. The final section sets the plain-song of the recitative section in "Ach, gehe nicht voruber," from Bach's *Cantata*, No. 23. This is followed by a restatement of the old version of the chorale in the final five measures.

Benjamin Britten was an English composer, conductor and pianist who lived from 1913 to 1976. His works included opera, orchestral works and chamber pieces with some of his best known works including the opera *Peter Grimes* (1945), the *War Requiem* (1962), and *The Young Person's Guide to the Orchestra* (1945).

The Sword in the Stone, written about the childhood of King Arthur, is filled with musical symbolism and direct nods to Wagner such as his “sword” motif which can be heard in the trumpet. The fourth movement, *Bird Music*, contains bird calls from various sources including Beethoven, Strauss, and Delius.

The publisher writes the following:

“In the spring of 1939 Benjamin Britten composed the incidental music for a BBC radio Children’s Hour six-part dramatization of T. H. White’s Arthurian story, *The Sword in the Stone*. He provided fifteen numbers: *Introduction*, *Boys’ Tunes*, *Merlyn’s Tune*, *Merlyn’s Spell*, *Lullaby*, *Water Theme*, *Jousting Music*, *Jousting Song*, *Bird Music*, *Bird’s Song I*, *Bird’s Song II*, *Witch Tune*, *Witch’s Song*, *Tree Music*, and *End Music*. Oliver Knussen compiled this suite for a performance at the 1983 Aldeburgh Festival, using ten of the numbers with a minimum of editorial change, but linking them to form separate movements.”

Boyer College of Music and Dance

The Boyer College of Music and Dance offers over 500 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, five 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

Temple University's history begins in 1884, when a young working man asked Russell Conwell if he could tutor him at night. It wasn't long before he was teaching several dozen students—working people who could only attend class at night but had a strong desire to make something of themselves. Conwell recruited volunteer faculty to participate in the burgeoning night school, and in 1888 he received a charter of incorporation for "The Temple College." His founding vision for the school was to provide superior educational opportunities for academically talented and highly motivated students, regardless of their backgrounds or means. The fledgling college continued to grow, adding programs and students throughout the following decades. Today, Temple's more than 35,000 students continue to follow the university's official motto—Perseverantia Vincit, or "Perseverance Conquers"—with their supreme dedication to excellence in academics, research, athletics, the arts and more.

temple.edu

Boyer College of Music and Dance

Upcoming Events

Rite of Swing Jazz Café: Anthony Aldissi Quintet

Anthony Aldissi, piano

John Swana, EVI and trombone

Evan Kappelman, saxophone

Graham Kozak, bass

Mekhi Boone, drums

Thursday, February 5 at 4:30 PM

Temple Performing Arts Center Lobby

Solo Doctoral Recital: Michael Fahrner, euphonium

Friday, February 6 at 7:30 PM

Rock Hall Auditorium

Student Recital: Nam Hoang Nguyen, piano

Monday, February 9 at 5:30 PM

Rock Hall Auditorium

Master's Recital: Dalton Hooper, trombone

Monday, February 9 at 7:30 PM

Rock Hall Auditorium

Dance Studies Colloquium: Juliet Bellow (American University)

“Obscene Gestures: Vaslav Nijinsky, Auguste Rodin and *L'Apres-midi d'un faune*”

Tuesday, February 10 at 5:00 PM

Temple Performing Arts Center Chapel

Jazz on Broad: Willie Jones III, drums

Wednesday, February 11

4:30 PM Master Class

7:30 PM Performance

Temple Performing Arts Center Lobby

Guest Artist Recital: Bente Illevold, euphonium

Wednesday, February 11 at 7:30 PM

Rock Hall Auditorium

Master Class: Bente Illevold, euphonium

Thursday, February 12 at 10:00 AM

Rock Hall Auditorium

Rite of Swing Jazz Café: The Compass Quintet

Andrew Gioannetti, soprano saxophone and flute

Matt Miller, alto saxophone, flute and clarinet

Noah Barr, tenor saxophone, flute and clarinet

Anthony Singer, tenor saxophone, flute and clarinet

Zach Spondike, baritone saxophone, flute and bass clarinet

Thursday, February 12 at 4:30 PM

Temple Performing Arts Center Lobby

Temple University Symphony Orchestra

José Luis Domínguez, conductor

Hannah Han, piano

BERNSTEIN Symphonic Dances from *West Side Story*

RACHMANINOV Piano Concerto No. 3

DVOŘÁK Symphony No. 9 “From the New World”

Thursday, February 12 at 7:30 PM

Temple Performing Arts Center

Arts and Quality of Life Conference

Friday, February 13

Temple Performing Arts Center

Studio Recital: Viola Students of Kerri Ryan

Friday, February 13 at 7:30 PM

Rock Hall Auditorium

CPCA AIR: Chris Cagle

Digital Sound Design and Aestheticized Documentary Cinema

Tuesday, February 17 at 5:00 PM

Temple Performing Arts Center Chapel

Senior Recital: Jiaye Xu, mezzo-soprano

Tuesday, February 17 at 7:30 PM

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.