

# Temple University

# Wind Symphony

Patricia Cornett, conductor

Tyler Lindsay, trumpet

Friday, April 12, 2024 • 7:30 PM  
Temple Performing Arts Center  
1837 North Broad Street  
Philadelphia, PA 19122



## Program

### “Mood Swings”

Octets (1938-1940)

Alec Wilder (1907-1980)

- I. Her Old Man Was Suspicious
- II. She'll Be Seven In May
- III. It's Silk – Feel It!

Variations on *Mein junges Leben hat ein End* (1975)

Jan Sweelinck (1562-1621)

trans. Ricker

Emily Poll, graduate student conductor

Concerto for Trumpet and Wind Symphony:

Dana Wilson (b. 1946)

Leader Lieder (2008)

- I. Lighting the Way
- II. Consoling
- III. Responding

Tyler Lindsay, BYR '19, trumpet

| Intermission |

apricity (2023)

Hilary Purrington (b. 1990)

- I. if you suddenly and unexpectedly feel joy
- II. joy is not made to be a crumb

Passacaglia in Primary Colors (2023)

Michael Daugherty (b. 1954)

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

Please turn off all electronic devices.

Three hundred eighteenth performance of the 2023-2024 season.

# Temple University Wind Symphony

Patricia Cornett, conductor

## FLUTE

Camille Bachman  
Nicole Hom  
Catherine Huhn  
Samantha Humen  
Caterina Manfrin  
Anee Reiser

## OBOE

Gav Durham  
Eleanor Rasmussen  
Amanda Reardan  
Sarah Walsh

## CLARINET

Wendy Bickford  
Sara Bock  
Sihan Chen  
Sarah Eom  
Olivia Herman  
Catie Long  
Alexander Phipps  
Sky Qin

## BASSOON

Rick Barrantes  
Agüero  
Adam Kraynak  
Joshua Schairer

## SAXOPHONE

Erin Flanagan  
Ellis Holman  
Anjelo Guiguema  
Will Mullen

## HORN

Jonathan Bywater  
William Czartoryski  
Hannah Eide  
Natalie Haynes  
Ho Hin Kwong  
Aidan Lewis  
Ethan Stanfield  
Nicolas Welicky

## TRUMPET

Jacob Flaschen  
Noah Gordon  
Antonie Jackson  
KoKayi Jones  
Trey Serrano

## TROMBONE

Joshua Green  
Catherine Holt  
Javid Labenski  
Grace Ng  
Carynn O'Banion

## BASS TROMBONE

Jason Costello

## EUPHONIUM

Michael Fahrner

## TUBA

Claire Boell  
Joseph Gould  
Andrew Malick

## PERCUSSION

Joshua Arnone  
Tristan Bouyer  
Livi Keenan  
Elijah Nice  
Adam Rudisill  
Alex Snelling  
Jose Soto  
Jacob Treat

## PIANO

Daniel Farrah

## BASS

Dan Virgen

## HARP

Medgina Maitre

## GRADUATE

## ASSISTANTS

Noah Gordon  
Emily Poll

## Program Notes

### Octets (1938-1940)

Alec Wilder

Alec Wilder was an American composer from Rochester, NY. While he was mostly a self-taught composer, he did receive some private lessons from composers Herman Inch and Edward Royce who taught at the Eastman School of Music in the 1920s. He received an honorary degree from Eastman in 1973. Wilder was good friends with musicians Frank Sinatra, Peggy Lee, and Tony Bennett. He composed pop songs such as "I'll Be Around," "While We're Young," and "Where Do You Go?". In addition to writing popular songs, Wilder composed classical pieces for a unique combination of instruments. He started the Alec Wilder Octet, which recorded his compositions known for their humorous titles and jazz influences.

Alec Wilder's Octets are a series of short-form pieces utilizing jazz rhythms and harmonies. In total, there are fourteen woodwind octets composed between 1939 and 1941. Wilder was asked by Joe Higgins, an executive with Brunswick Records, to compose for a small instrumental ensemble which started the project of the Octets. Wilder suggested that the ensemble should be made up of woodwinds with bass and drums. The addition of the harpsichord was inspired by his friend John Barrows who was composing pieces for the instrument.

### Variations of *Mein junges leben hat ein End* (1975)

Jan Sweelinck

Jan Sweelinck (1562-1621) was a Dutch composer, organist, and pedagogue whose work began at the end of the Renaissance era and during the beginning of the Baroque era. He was among the first major keyboard composers of Europe, and his work as a teacher helped establish the north German organ tradition.

*Mein junges leben hat ein End* (translated as "My young life has ended") was originally composed for organ in 1693. Ricker transcribed the pieces for modern wind ensemble in 1975. The piece presents a main theme followed by a series of six variations. The origin of the melody is unknown, but it first appears in several printed collections by German composers in the early 1600s, likely coming to Sweelinck through a student from that country.

**Concerto for Trumpet and Wind Symphony:  
Leader Lieder (2008)**

**Dana Wilson**

Dana Wilson (b. 1946) is an American composer and educator. He holds a doctorate from the Eastman School of Music and is currently associate professor of composition at the Ithaca College School of Music. He was a Society for the Humanities Fellow at Cornell University, a Yaddo Fellow, and currently is the Charles A. Dana Professor Emeritus at the Ithaca College School of Music. He has many commissions, grants, and prizes such as the Sousa Foundation's 1988 Sudler International Wind Band Composition Competition and the 1988 American Bandmasters Association/Ostwald Prize.

This three-movement trumpet concerto was commissioned by the International Trumpet Guild in 2008. The wind ensemble version was premiered in England and recorded by the Eastman Wind Ensemble.

The composer offers the following insights on his composition:

Good leadership is in large part of leading us in a better direction while we have a sense that our own wishes are being fulfilled and our needs met. Particularly in times of crisis, we turn to our leaders to inspire us to act nobly and firmly, to direct our grieving, and to respond to our needs. This concerto is an exploration of those relationships, with the trumpet soloist in the role of leader. In the first movement, the trumpet takes charge of the ensemble "masses" and ends up-via call and response-directing them to action. The second movement reveals a leader amidst tragedy and is a meditation on the grief and compassion that a leader must express for the group. The third movement begins with the trumpet's response to community fears and concerns and works very gradually and arduously toward the leader's confluence with the body politic-perhaps (since in reality this is rarely the case) revealing the concerto's unerring hope for better leaders and, in turn, a better world.

Hilary Purrington (b. 1990) is a New England-based composer of contemporary classical music. She holds degrees from the Juilliard School, the Shepherd School of Music at Rice University, and the Yale School of Music. She was a Fellow at the Norfolk Chamber Music Festival's New Music Workshop in 2013. Her music has been commissioned and performed by many distinguished ensembles, including the American Modern Ensemble, Voices of Change, and many others. Recent projects include commissions from the Chicago Harp Quartet and the Melodia Women's Choir of NYC. Her work has received recognition from the American Society of Composers, ASCAP, as well as others.

The composer offers the following insights on her composition:

*apricity* is a jubilant and vivid two-movement work for wind ensemble. The title is a now-archaic word that describes the warmth of sunshine during winter. This sensation, which looks ahead to springtime renewal and fairer weather, struck me as a poignant moment of joy and optimism, taking inspiration from the poem, *Don't Hesitate* by Mary Oliver, the movements' titles - *if you suddenly and unexpectedly feel joy* and *joy is not made to be a crumb* - expand on this idea of seizing and savoring joys, especially the small and unexpected.

The first movement, *if you suddenly and unexpectedly feel joy*, opens with a clamorous motive that alternates with moments of resonance. A meandering melody, played by the piccolo, emerges during these resonant pauses. While the piccolo's winding tune develops and reappears throughout the movement, the opening clamorous motive stretches into a defined melody that first appears in a soulful oboe solo. These two melodies - one quick-moving and meandering, and the other lyrical and expressive - alternate and return. At the first movement's high point, the two melodies coincide: the high woodwinds sing out a lyrical melody in the foreground while the B-flat clarinets play the meandering melody in the background. The movement ends with a reference to the work's fragmented opening music and a final solo exploration of the lyrical melodic material.

The sprightly second movement, *joy is not made to be a crumb*, opens similarly to the first: a gestural motive alternates with moments of rest and resonance, but the music's lighthearted character is markedly different from the first movement. The lively motive expands in range and gathers force, eventually tumbling into a peaceful, contemplative passage featuring an emotive trombone solo. An emerging brass chorale swells and develops, eventually bringing the work to a joyful and resolute climax. The final measures recall the movement's opening material, now sounding against a stammering veil of sound.

*apricity* was commissioned by a consortium led by the University of Illinois Bands.

### **Passacaglia in Primary Colors (2023)**

**Michael Daugherty**

Michael Daugherty (b. 1954) is a GRAMMY Award-winning American composer. He has achieved international recognition as one of the ten most performed American composers of concert music, according to the League of American Orchestras. His orchestral music, recorded by Naxos over the last two decades, has received six GRAMMY awards, including Best Contemporary Classical Composition in 2011 for *Deus ex Machina* for piano and orchestra and in 2017 for *Tales of Hemingway* for cello and orchestra. Daugherty studied composition with Pierre Boulez at IRCAM in Paris and Betsy Jolas at the Paris Conservatory of Music. He also studied with Jacob Druckman, Earle Brown, Bernard Rands, and Roger Reynolds at Yale as well as György Ligeti in Hamburg. Daugherty taught at the Oberlin Conservatory of music as well as the University of Michigan School of Music. He has been composer-in-residence at Louisville Symphony Orchestra, Detroit Symphony Orchestra, and many others. He has received numerous awards, distinctions, and fellowships during his career as a composer and teacher.

*Passacaglia in Primary Colors* for Symphonic Band was commissioned by the University of Michigan in celebration of Michael Haithcock's twenty-two years as director of bands at the University of Michigan School of Music.



The composer offers the following insights on his composition:

The American artist Andy Warhol (1928-1987) often employed repetition and vibrant primary colors in his art works. *Passacaglia in Primary Colors* is structured as a passacaglia, one of the most recognizable structures for musical repetition. The main musical motive consists of 15 pulses or beats, repeated and transformed into unpredictable tonalities and blocks of instrumental color.

## About the Guest Soloist

**TYLER LINDSAY** is a nationally recognized trumpet player and member of the prestigious “President’s Own” United States Marine Band. Some of Lindsay’s performance highlights include performing Steve Bulla’s “Louis Armstrong Tribute” as a featured soloist with the Marine Band in 2023, and extensive soloing with the band’s wide array of jazz ensembles.

Lindsay holds degrees in both composition and trumpet performance from Loyola University of New Orleans, and a masters in trumpet performance from Temple University. While studying at Loyola, Lindsay tied for 2nd place in the ITG Jazz Trumpet Division in 2014, and won the NTC Jazz Division in 2016, performing a mixture of his own arrangements and compositions. Following this, Lindsay was invited to be a fellow of the Ravinia Jazz Program, where he premiered one of his works, “Journeys”.

Lindsay began studying trumpet at the age of 3, and by the time he was 11 had been featured in the Peabody Award-winning HBO documentary, “The Music In Me,” made his Carnegie Hall Solo debut, and appeared in performance with jazz legends Percy Heath, Chick Corea, Slide Hampton, James Moody, Paquito D’Rivera and Richie Cole. The following year he was a featured soloist with the Virginia Symphony and performed side-by-side with jazz legend Arturo Sandoval.

## About the Conductor

**PATRICIA CORNETT** is Director of Bands at the Boyer College of Music and Dance where she conducts the Wind Symphony and teaches advanced conducting. Prior to joining the faculty at Temple, she was 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 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.

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 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](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**

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](http://temple.edu)