

# Temple University

# Wind Symphony

Patricia Cornett, conductor

Alicia Neal, guest conductor

Kalia Page, graduate student conductor

Friday, October 4, 2024 • 7:30 PM

Temple Performing Arts Center

1837 North Broad Street

Philadelphia, PA 19122

## A Note from the Conductor

Welcome to the Temple University Wind Symphony's first performance of the 2024-2025 season! We are delighted to have you join us for this program entitled, "American Prisms." Much of the music on this program has roots outside the wind band realm but will be experienced through the lens of an American composer in the repertoire performed tonight. We will begin with a transcription of Leonard Bernstein's "Profanation," which is the scherzo second movement to his First Symphony, "Jeremiah." As the title suggests, Dwayne Milburn's *American Hymnsong Suite* is an imaginative setting of four American hymns. Jennifer Jolley's intense and prescient *MARCH!* utilizes patriotic songs of North Korea juxtaposed with the national anthem of South Korea as a commentary on the patriotism-as-propaganda use of marches throughout history. Vincent Persichetti's *Pageant* is a quintessential band work of the 1950s, wherein the composer's mastery of motivic, timbral, and textural development are on full display. Finally, we will conclude with Donald Grantham's *Phantastische Spirites*, a joyful setting of English madrigals for the modern wind band.

We hope you enjoy our performance!

Sincerely,

Trish Cornett

## Program

### “American Prisms”

“Profanation”  
from Symphony No. 1 “Jeremiah” (1942/1995) Leonard Bernstein (1918-1990)  
trans. Bencriscutto

American Hymnsong Suite (2007) Dwayne S. Milburn (b. 1963)  
I. Prelude on Wondrous Love  
II. Ballad on Balm in Gilead  
III. Nettleton (“Come Thou Fount of Every Blessing”)  
IV. March on Wilson (“When We All Get to Heaven”)

Dr. Alicia Neal, guest conductor

MARCH! (2020) Jennifer Jolley (b. 1981)

| Intermission |

Pageant, Op. 59 (1953) Vincent Persichetti (1915-1987)

Kalia Page, graduate student conductor

Phantasticke Spirites (2002) Donald Grantham (b. 1947)

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

Please turn off all electronic devices.

Twenty-third performance of the 2024-2025 season.

# Temple University Wind Symphony

Patricia Cornett, conductor

## FLUTE

Camille Bachman  
Jacob Hawkins  
Nicole Hom  
Samantha Humen  
Caterina Manfrin  
Anee Reiser  
Sabrina Stemetzki

## OBOE

Gav Durham  
Oliver Talukder  
Sarah Walsh

## CLARINET

Chloe Bidegary  
Sara Bock  
Sarah Connors  
Sarah Eom  
Olivia Herman  
Shin Woo Kim  
Jonathan Leeds  
Catie Long  
Doreen McNeill  
Joanna Moxley  
Hector Noriega  
Tian Qin

## BASSOON

Maria Buonviri  
Adam Kraynak  
Gabriel Nishikawa

## SAXOPHONE

Luca Anttell  
Erin Flanagan  
Anjelo Guiguema  
Aaron Kershner  
Laurens Trinh

## HORN

Jonathan Bywater  
Jeremy Chabarria  
William Czartoryski  
Grace Doerr  
Hannah Eide  
Aidan Lewis  
Arlet Tabares Martin  
Nick Welicky

## TRUMPET

Logan Bigelow  
Jacob Flaschen  
Kokayi Jones  
Jackson Kollasch  
Trey Serrano

## TROMBONE

Joshua Green  
Dalton Hooper  
Javid Labenski  
Carynn O'Banion

## EUPHONIUM

Michael Fahrner  
Nathan Graff  
Kai Khatri

## TUBA

Josh Berendt  
Claire Boell  
Joseph Gould  
Michael Loughran

## PERCUSSION

Tristan Bouyer  
Livi Keenan  
Ian Kohn  
Elijah Nice  
Jose Soto  
Jacob Treat

## PIANO

Dean Quach

## BASS

Dan Virgen

## GRADUATE

## ASSISTANTS

Kalia Page  
Emily Poll

## Program Notes

### **“Profanation” from Symphony No. 1 “Jeremiah” (1942) Leonard Bernstein**

Leonard Bernstein (1918-1990) was an American composer, pianist, and conductor. He was the first American-born conductor to lead a major American symphony orchestra. He received his Bachelor of Arts at Harvard University and a diploma in conducting at the Curtis Institute of Music. His conducting professors include Fritz Reiner, music director of the Chicago Symphony Orchestra, as well as Serge Koussevitzky, music director of the Boston Symphony Orchestra. He became assistant conductor of the New York Philharmonic at the age of 24 and eventually went on to lead the organization for many years. He was the recipient of seven Emmy Awards, two Tony Awards, sixteen Grammy Awards, and the Kennedy Center Honor for Lifetime of Contributions to American Culture Through the Performing Arts.

“Profanation” comes from the second movement of Leonard Bernstein’s Symphony No. 1 entitled “Jeremiah,” originally composed in 1942. It was initially composed for a competition sponsored by the New England Conservatory. While he did not win the award, his symphony was premiered by the Pittsburgh Symphony Orchestra in 1944. Bernstein said he wanted to “reflect the emotional quality of Jeremiah’s dire prophecies of impending doom for the people of Judah and Jerusalem, in which he foresaw and foretold their destruction and captivity by the Babylonian Empire in 586 BCE under the rule of Nebuchadnezzar.” “Profanation” is meant to “portray a general sense of the destruction and chaos brought on by the pagan corruption within the priesthood and the people” which is orchestrated through the driving rhythms, haunting woodwind melodies, and insistent fanfares throughout the movement.

Dwayne S. Milburn (b. 1963) is an American composer, conductor, and military officer. He received his BFA in music at UCLA, a Master of Music in orchestral conducting from the Cleveland Institute of Music, and a Ph.D. in music from UCLA. Upon graduation from UCLA as an undergraduate, he became the director of cadet music for the United States Military Academy in West Point, New York as well as the conductor for the internationally renowned West Point Glee Club. Before his Ph.D. studies, Maj. Milburn served as one of 24 commissioned officer conductors in the United States Army Band Program. His military honors include the President Benjamin Harrison Award, the meritorious Service Medal, Army Commendation Medal, and the NATO Medal. Currently, he serves as the commander and conductor of the U.S. Army Europe Band and Chorus in Heidelberg as well as a composition and conducting professor at UCLA.

*American Hymnsong Suite* is a four-movement work for wind ensemble. The composer offers the following insights about this piece:

*American Hymnsong Suite* is firmly rooted in my family history as church musicians. I grew up singing and playing many different hymns, including the four tunes featured in this work. The final impetus to compose this particular treatment came during the course of an organ concert in Atlanta, Georgia. One section of the program featured innovative settings of three hymns. With the gracious consent of composers Joe Utterback and Brooks Kukendall, I adapted their settings to act as the inner movements of the suite, bracketed with my own original treatments of favorite hymns. The Prelude on *Wondrous Love* (“What Wondrous Love is This”) opens with a chant-like statement of this Southern tune before proceeding to a more kinetic retelling. *Ballad on “Balm in Gilead”* features a rich jazz harmonization of this familiar spiritual. The *Scherzo on “Nettleton”* (“Come Thou Fount of Every Blessing”) contains all the rhythmic playfulness inherent in the best orchestral third movements, and the *March on “Wilson”* (“When We All Get to Heaven”) calls to mind the wildest marching band ever heard.

While audience members will certainly make various connections to this piece, the ongoing goal is to introduce all listeners to the richness of our American musical heritage.

Jennifer Jolley (b. 1981) is a composer, conductor, and music educator. She received degrees from the University of Cincinnati College-Conservatory of Music and the University of Southern California's Thornton School of Music. Her works have been performed by ensembles worldwide and she has received commissions from the National Endowment for the Arts, the MidAmerican Center for Contemporary Music, the Left Coast Chamber Ensemble, and many others. She bases her works on the belief that the "pleasures and excesses of music have the unique potential to engage political and provocative subjects." Her music addresses a wide range of topics from climate change to feminist history to politics. She has been a composition faculty member at the Interlochen Arts Camp since 2015, and is currently an assistant professor of music theory and composition in the Department of Music at Lehman College in the Bronx.

*MARCH!* was premiered in August of 2021 by the World Youth Wind Symphony at Interlochen. The work was commissioned by and dedicated to the American Bandmasters Association and the University of Florida Bands. The composer offers the following insights about her piece:

The work is a combination of my devotion to a type of musical composition and my uncertain feelings towards its [the march's] historical past and present. Fortunately, I had a precedent in the form of Dmitri Shostakovich's *March of the Soviet Militia* (1970) to offer assistance in my efforts (listeners may detect a loose homage to his work in my opening). Like Shostakovich's late work, my march is a dark parody. But where Shostakovich used the march form in excess to turn pomp into pomposity in "honor" of a brutal armed force, I sought to deconstruct my march. I wanted my crisp, uncomplicated anthems and quotations of unsettling North Korean patriotic melodies to be interrupted and broken apart by irreverent percussion, sputtering tempos and audio taken from the Korean demilitarized zone. My intention was to blunt the march's aural seductions. I still wanted the bravado, but I wanted to make it insubstantial and alienating.

Importantly, I depart from Shostakovich in my proximity to the brutal regime referenced. He lived in the midst of the Stalinist nightmare. I exist in a wounded, but still functioning liberal democracy far from the nightmare of the Kim dynasty. And while there is personal connection—my mother was orphaned during the Korean War—the selection of North Korean marches should ultimately be understood as representative of our contemporary moment. One where dictatorships and backsliding democracies embrace repression, ethno-nationalism, and brutality to thunderous cheers and fanfare.

**Pageant, Op. 59 (1953)**

**Vincent Persichetti**

Vincent Persichetti (1915-1987), originally from Philadelphia, graduated from the Curtis Institute of Music and pursued advanced studies at the Philadelphia Conservatory of Music, where he obtained both his Master's and Doctorate in Music. His extensive body of work includes a diverse array of pieces including choral works, piano sonatas, and symphonies for band.

*Pageant*, commissioned by the American Bandmasters Association, was completed in January 1953 and is Persichetti's third work for band. The piece opens with a slow tempo, featuring a motive in the horn that recurs throughout both sections of the piece. This opening chordal section transitions into a lively "parade" segment, building to an exhilarating climax.

**Phantasticke Spirites (2002)**

**Donald Grantham**

Donald Grantham (b. 1947) is an American composer and educator. He received his bachelor's degree in music from the University of Oklahoma and his Masters and Doctorate in music from the University of Southern California. He studied composition at the American Conservatory in France with composer Nadia Boulanger. He is the recipient of the Prix Lili Boulanger, the Nissim/ASCAP Orchestral Composition Prize, among other awards. His works have been performed by the Cleveland Orchestra, Dallas Symphony Orchestra, and the Atlanta Symphony Orchestra. He is currently the Frank C. Erwin Centennial Professor in Music at the University of Texas at Austin Butler School of Music, where he teaches composition.



*Phantasticke Spirites* is based on six Elizabethan madrigals and was commissioned by a consortium of university and high school ensembles. The composer offers the following about his composition:

The late sixteenth and early seventeenth centuries in England, the Elizabethan period, were times of immense musical productivity and invention. Two of the most charming and entertaining genres to appear were the madrigal, or 'Fa La' as they were sometimes called due to the use of these or other nonsense syllables in their refrains; and the ayre -- usually a love song and often accompanied by the lyre. The emotional range of these short pieces is striking, with texts dealing with everything from the bawdy, to the absurd, to the tender and melancholy.

In *Phantasticke Spirites* (the title is borrowed from Thomas Weelkes), Grantham has assembled six of his favorite madrigals and ayres that represent this diversity, and that also fit together in a satisfying and balanced way to form a longer composition. The six works are: *Strike It Up Tabor* by Thomas Weelkes, *Turn Back, You Wanton Flyer* by Thomas Campian, *Nightingale, Lark, Thrush, Blackbird and Cuckoo* by Weelkes, *Away Delight* by Robert Johnson, *Come Again* by John Dowland, and *Ha, Ha. This World Doth Pass* by Weelkes. The three pieces by Weelkes are from his *Ayres or Phantasticke Spirites for three voices* (1601). *Turn Back, Delight*, is best known for the songs he composed for Shakespeare's *The Tempest*, and Dowland's *Come Again* is from his first book of *Songs of Ayres* (1597).

## About the Guest Conductor

**ALICIA NEAL** has served as the Director of Bands at Eastern Illinois University since the fall of 2012. As a Professor of Music, her teaching responsibilities include Wind Symphony, Concert Band, conducting courses, Navigating the Music Major, and graduate wind conducting. Originally from Kingwood, Texas in the North-suburban Houston area, Neal holds undergraduate and master of music degrees from the University of Colorado-Boulder and a doctoral degree from Northwestern University. Her principal conducting teachers include Allan McMurray and Mallory Thompson.

Prior to her appointment at Eastern Illinois University, Neal served as the Assistant Director of Bands and Associate Director of Athletic Bands at the University of Minnesota for four years where she taught marching band, pep band, concert bands, and conducting classes. She also taught for one year at St. Xavier University in Chicago as the Interim Director of Instrumental Ensembles. She began her teaching career as a high school and middle school band director for three years in the Humble Independent School District in suburban Houston, Texas.

## 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)