

Temple University

Wind Symphony

Patricia Cornett, conductor

Emily Poll, graduate student conductor

Hub New Music, guest soloists

Friday, November 22, 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 final performance of the fall semester. We are delighted to have you join us for this program entitled, "Natural Beauty." We are honored to be sharing the stage this evening with Hub New Music, a virtuosic quartet of flute, clarinet, violin, and cello. They'll be joining the Wind Symphony to perform Gala Flagello's, *The Bird-While*. Based on the poetry of Keith Taylor, the composer describes this as an environmental advocacy piece. *The Bird-While*, in many ways the centerpiece of our program, led me to think of other music that finds its basis in nature. Two pieces immediately came to mind: Aaron Copland's brilliant *An Outdoor Overture*, transcribed for band by the composer himself, and Eric Whitacre's haunting *Lux Aurumque*, which translates to "light and gold." We will open our second half with a new transcription of Lili Boulanger's *D'un matin de printemps* ("Of a spring morning"), and we will end tonight's concert with Steven Bryant's 2009 masterwork, *Ecstatic Waters*. Utilizing extended percussion instruments such as pitched crystal glasses and a Mahler hammer(!), as well as electronic sounds throughout the work, Bryant describes this 20-minute piece—five movements performed without pause—as "music of dialectical tension." We think you'll agree!

We will be back in the spring semester with concerts on February 12, March 14, and April 16, 2025, and we have lots of exciting repertoire and guest soloists on the docket. In the meantime, we hope you enjoy tonight's performance!

Sincerely,

Trish Cornett

Program

“Natural Beauty”

An Outdoor Overture (1938)

Aaron Copland (1900-1990)

Lux Aurumque (2005)

Eric Whitacre (b. 1970)

The Bird-While (2022)

Gala Flagello (b. 1994)

- I. Avian Gods
- II. Fragile, Vanishing Gifts
- III. Survive

Hub New Music

Michael Avitabile, flute
Gleb Kanasevich, clarinet
Magnolia Rohrer, violin
Matthew Armbruster, cello

| Intermission |

D'un matin de printemps (2021)

Lili Boulanger (1893-1913)

trans. Hontz

Emily Poll, graduate student conductor

Ecstatic Waters (2009)

Steven Bryant (b. 1972)

- I. Ceremony of Innocence
- II. Augurs
- III. The Generous Wrath of Simple Men
- IV. The Loving Machinery of Justice
- V. Spiritus Mundi (epilogue)

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

Please turn off all electronic devices.

One hundred thirty-first 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

Noah Hall
Adam Kraynak

SAXOPHONE

Luca Anttell
Erin Flanagan
Anjelo Guiguema
Aaron Kershner
Owen Mediate
Laurans Trinh

HORN

Jonathan Bywater
Jeremy Chabarría
Grace Doerr
Hannah Eide
Aidan Lewis
Arlet Tabares Martin
Nick Welicky

TRUMPET

Logan Bigelow
Jacob Flaschen
Antoine Jackson
Kokayi Jones
Jackson Kollasch
Trey Serrano

TROMBONE

Joshua Green
Dalton Hooper
Javid Labenski
Carynn O'Banion

EUPHONIUM

Michael Fahrner
Nathan Graff
Raymond Johns
Kai Khatri

TUBA

Josh Berendt
Claire Boell
Joseph Gould
Michael Loughran

PERCUSSION

Tristan Bouyer
Ian Kohn
Elijah Nice
Shawn Pierce
Jose Soto
Jacob Treat

HARP

Medgina Maitre

PIANO/CELESTE

Dean Quach

BASS

Dan Virgen

GRADUATE ASSISTANTS

Kalia Page
Emily Poll

Program Notes

An Outdoor Overture (1938)

Aaron Copland

Aaron Copland (1900-1990) was an American composer whose work spans a wide range of styles and genres, including orchestral, chamber, choral, and film music. His early compositions were influenced by European classical traditions, but in the 1930s, his music began to reflect a distinctively American character, incorporating elements such as folk melodies, open harmonic structures, and rhythmic drive.

An Outdoor Overture was composed in 1938 for the orchestra of the High School of Music and Art in New York City, at the request of the school's conductor, Alexander Richter. Richter's initiative was part of a larger effort to promote the development of music for young American musicians. The piece was designed to be accessible for student performers while providing them a broad range of musical challenges. While its title evokes an outdoor setting, the music is not limited to light or pastoral themes; instead, it blends energetic, march-like sections with lyrical, reflective moments.

Although originally written for orchestra, *An Outdoor Overture* was later transcribed for wind band by Copland himself, a process that took place in the mid-1940s. The wind band arrangement remains widely performed and showcases the distinctive sonorities of brass and woodwind instruments, with the brass often playing fanfare-like passages and the woodwinds handling lyrical, flowing lines.

Lux Aurumque (2005)

Eric Whitacre

Eric Whitacre is an American composer known for his lush choral and wind ensemble music, as well as for his innovative virtual choir projects. A former singer with limited formal training, Whitacre's early musical experiences led him to study composition at the University of Nevada, Las Vegas, and later at the Juilliard School. He has since become one of the most well-known composers of his generation, with works like *Sleep*, *Cloudburst*, and *Godzilla Eats Las Vegas* gaining widespread popularity.

Lux Aurumque began as a choral composition in 2000, inspired by a simple, yet deeply evocative poem by Edward Esch. The piece was originally commissioned by the Master Chorale of Tampa Bay and later adapted for wind ensemble in 2005 by a consortium led by the Texas Music Educators Association. In the wind ensemble version, Whitacre reworked the climactic section and incorporated the "Bliss" theme from his opera *Paradise Lost*, resulting in a rich, cinematic interpretation of the original work. *Lux Aurumque* received its premiere at the 2005 Texas Music Educators Association conference and is dedicated to Whitacre's friend and colleague, Dr. Gary Green.

The title *Lux Aurumque* translates to "Light and Gold," reflecting the central imagery of Esch's poem, which describes light that is "warm and heavy as pure gold." The music is characterized by gentle harmonic progressions that evolve slowly and seamlessly, creating a sense of glowing warmth. The work is meditative, with sustained chords and shimmering textures that evoke the serene imagery of angels softly singing to a newborn child.

The Bird-While (2022)

Gala Flagello

Gala Flagello is an American composer and educator known for her lyricism, rhythmic vitality, and emotionally expressive music. Her works have been performed by prominent ensembles such as the BBC Symphony Orchestra, the Detroit Symphony Orchestra, and United States military bands. Flagello's compositions often explore themes of environmental advocacy, gender equity, and mental health. She earned degrees in composition from The Hartt School and the University of Michigan.

The composer offers the following insights about this piece:

"The Bird-While (2022) is a concerto for flute, clarinet, violin, cello, and symphonic winds commissioned by Hub New Music. The piece is titled after and based on Keith Taylor's poem "Acolytes in the Bird-While," which explores the flora and fauna of Michigan and the struggle to persist in the face of climate change. I aimed to write a concerto for an unconventional group of instruments that demonstrates their virtuosity while providing a platform for awareness of and education around environmental and climate justice. Each movement derives its title from Taylor's poem, drawing attention to pivotal lines in the poem's narrative.

The first movement, "Avian Gods," is inspired by the calls of the pileated woodpecker and the redstart warbler, two Michigan bird species central to Taylor's poem. This movement's $\frac{5}{8}$ time signature follows the woodpecker's five-note call, often separated into three- and two-note groupings that can be heard in both the soloists' and ensemble's parts. Snap pizzicati in the solo violin and cello evoke the woodpecker's pecking, and the ensembles driving $\frac{5}{8}$ obstinate conjures the warbler's high, repetitive five-note shriek.

The second movement, "Fragile, Vanishing Gifts," highlights the individual natural elements that surround us every day. The flute, clarinet, violin, and cello articulate the future loss of these elements due to climate change as they introduce the movement's theme separately, then come together in canon; our environment is a delicate balance between the individual and the collective. This theme originates from my Moon Dream (2020) for solo soprano saxophone, an early pandemic-era lullaby commissioned by Latitude 49 for their Bagatelles Project in support of the Coalition for African Americans in the Performing Arts.

The third movement, "Survive," is both a question and a call to action: can the performers—and our environment— withstand disruption and damage? As I was writing this movement, my best friend and horn player, Marina Krol Hodge, suddenly passed, leaving me pondering my own ability to weather life's storms. Dedicated to Marina, "Survive" features horn solos and a brass chorale throughout to commemorate her bright, resilient spirit and her support of new music. The movement's title also references the way in which music itself might survive through history, which I illustrate by quoting the prelude of J.S. Bach's Violin Partita No. 3. Two more nods to Bach appear later in this movement in the solo violin and cello. Piping plover calls are referenced in the fleeting, staccato woodwind parts, and the movement's focus on quintal harmony and recurring fifths harken to the woodpecker's opening five-note call."

Acolytes in the Bird-while

Keith Taylor

*We have lingered in that space
granted by a woodpecker
before it disappears on the far side
of a dying elm. We have held
our collective breath as a warbler—
redstart, prothonotary, or golden-winged-
brushes across our shoulders. We have prayed
to avian gods we don't believe in
that piping plovers may avoid
windows, cats, and windmills,
will survive habitat loss,
climate change, and oil spills,
to allow us that one
immeasurable moment at sunset
when we count their glowing bills
among our fragile, vanishing gifts.*

Lili Boulanger (1893-1918) was a French composer and musician. She is the sister of renowned composer Nadia Boulanger. Born into a musical family, she started her musical studies with the help of her sister, attending classes at the Paris Conservatory when she was just five years old. She went on to become a student herself at the Paris Conservatory, studying under Paul Vidal. In 1913, she won the Prix de Rome at the age of 19 with her composition *Faust et Helene*, becoming the first woman to win the prize. Boulanger was close friends with Gabriel Faure who helped inspire her compositional style.

D'un matin de printemps (Of a Spring Morning) was one of Boulanger's last pieces she wrote before her death at the age of 24 years old. The piece encompasses the feeling of the joy of springtime through a sprightly melody first introduced in the alto saxophone and repeated throughout the composition.

The transcriber offers the following insights on this version of the piece:

First set for violin and piano and then re-scored for full orchestra, *D'un matin de printemps* evokes a wealth of different characters. The music alternates between feelings of liveliness, joy, mystery, curiosity, contemplativeness, pain, and nuances in between. Above all, the work exudes a vibrant energy that hides the fact that its composer was mere months away from her death.

D'un matin de printemps also clearly showcases Lili Boulanger's immense talent. The impact of the French symbolists is palpable, particularly given the usage of parallel harmonies and colorful orchestration one might expect from Debussy or Ravel. Also present are biting dissonances and bitonality that hint towards the coming shift away from tonal harmony. Boulanger's ability to combine these traditional and progressive techniques, mingled with her talent to convey vivid colors, leave us all wanting more and pondering that fateful question, "what if...".

Indeed, Boulanger was aware of her terminal illness while composing the piece; it is perhaps a documentation of her struggle to accept her own mortality. With the help of her sister Nadia, Boulanger orchestrated an earlier chamber version for symphony orchestra. Given her declining health, the autograph score is littered with errors and revisions, many of which are made in a different hand and scribbled over the existing music. This transcription is not only an effort to bring Boulanger's version for symphony to life in a new context, but an attempt to clarify some of these discrepancies. The edition was created using both the autograph score and chamber version, with guidance in specific areas from the Fleisher Music Collection, whose team assisted Clint Nieweg in producing a critical orchestral edition.

Steven Bryant (b. 1972) is an American composer known for his integration of lyricism, dissonance, and technology. His works often blend acoustic and electronic elements, exploring complex structures and dramatic contrasts. Bryant's compositions are performed widely, with *Ecstatic Waters* becoming one of his most performed works since its debut. The piece was commissioned by the University of Texas at Austin Wind Ensemble and has been lauded for its innovative use of electronics alongside traditional wind ensemble instrumentation. His output spans a variety of genres, including orchestral, chamber, and wind ensemble music, and his works have been featured by major ensembles such as the Minnesota Orchestra and the Chicago Symphony Orchestra.

The composer offers the following insights on this piece:

Ecstatic Waters is a five-movement work for wind ensemble and electronics that explores a wide range of contrasting musical ideas and thematic elements. The piece is built around the concept of dialectical tension—juxtaposing opposing forces and seeking to resolve them. Drawing on W.B. Yeats' poetry, particularly from *The Second Coming* and *News for the Delphic Oracle*, as well as the futuristic ideas of technologist Ray Kurzweil, the work delves into themes of innocence, chaos, fanaticism, post-human possibilities, and the relationship between humanity and technology.

The title "Ecstatic Waters," as well as movement titles such as "Ceremony of Innocence" and "Spiritus Mundi," refer directly to Yeats' symbolism of spiraling chaos and impending apocalypse, while also reflecting the confrontation between humanity and the machine. The piece explores the tension between these two realms—organic and technological—suggesting the potential for a post-human synthesis.

The work opens with "Ceremony of Innocence," in which exuberant joy is expressed through a bright and unassuming Bb Major, initially heard in the celeste and vibraphone. As the movement progresses, the initial simplicity grows into a forceful, almost arrogant energy, before retreating back to the opening innocence.

In "Augurs," the second movement, the music shifts as the earlier naïveté becomes unsustainable. The constant tonic of Bb in crystal water glasses dissolves into microtonal clusters, and chorale fragments emerge, foreshadowing the anger and self-righteousness of the next movement. The movement spirals outward building to an eruption in the third movement: *The Generous Wrath of Simple Men*.

“The Generous Wrath of Simple Men” opens with intense force but soon collapses into a relentless rhythm with lyrical lines and harmonies unfolding around the angry pulse. A brief moment of clarity emerges amidst the chaos, but the chorale theme ultimately dominates, spiraling out of control and ending in an explosive climax.

The fourth movement, “The Loving Machinery of Justice,” brings a contrast to the previous intensity with machine-like precision. A dialogue between a lyrical melody and mechanical accompaniment explores the shifting balance between tonality and atonality. The movement flows seamlessly into the final movement, “Spiritus Mundi.” This movement revisits material from the first, offering a meditative conclusion that resolves the tension and excesses of the earlier movements.

Ecstatic Waters is a dynamic and multifaceted piece, with each movement presenting its own unique sound world. The contrast between acoustic instruments and the electronic elements create a dialogue between the organic and the mechanical. The opening movement’s light, sparkling textures give way to more aggressive and intense passages, especially in “The Generous Wrath of Simple Men.” The evolving harmonic language and rhythmic patterns shift from lush lyricism to harsh, driving forces. In “The Loving Machinery of Justice,” the delicate interplay between the solo wind instruments and the electronic backdrop leads into the tranquil final movement, which offers a sense of resolution and release.”

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.

About the Guest Soloists

Called “contemporary chamber trailblazers” by *the Boston Globe*, **HUB NEW MUSIC** is a “prime mover of piping hot 21st century repertoire” (*the Washington Post*). Founded in 2013, the “nimble quartet of winds and strings” (*NPR*) has commissioned dozens of new works for its distinctive ensemble of flute, clarinet, violin, and cello. Hub actively collaborates with today’s most celebrated composers on projects that traverse today’s rich musical landscape.

Recent and upcoming performances include concerts presented by the Kennedy Center, Seattle Symphony, Kaufman Music Center, Suntory Hall (Tokyo), the Williams Center for the Arts, Yale Schwarzman Center, Cynthia Woods Mitchell Center, King’s Place (London), Soka Performing Arts Center, Arizona Friends of Chamber Music, and the Celebrity Series of Boston.

To celebrate its recent 10th anniversary, Hub co-commissioned and premiered new works by Angélica Negrón, Nico Muhly, Tyshawn Sorey, Andrew Norman, Jessica Meyer, and Donnacha Dennehy. Upcoming commissioning projects include substantial electroacoustic works by Christopher Cerrone and Daniel Wohl (2025); a work by Yaz Lancaster co-created with Black Mountain College Museum & Art Center (2025); and a collaborative project with composer, vocalist, and multi-instrumentalist Bora Yoon (2026).

Hub New Music’s recordings have garnered consistent acclaim. The group’s most recent record with Silkroad’s Kojiro Umezaki, *a distance, intertwined*, features five works for Hub and shakuhachi which *I Care if You Listen* called “beautiful, haunting music that presents a clear and authentic dialog between varied cultural paradigms and traditions.” Hub’s debut album, *Soul House*, released on New Amsterdam Records, was called “ingenious and unequivocally gorgeous” (*Boston Globe*) and “intensely poignant.” (*Textura*) In 2022, Hub’s album with Carlos Simon, *Requiem for the Enslaved*, was nominated for a Grammy Award for Best Classical Composition.

Hub is also dedicated to educating, inspiring and guiding future generations of artists. The ensemble has been a guest at leading institutions including Princeton University, University of Michigan, University of Southern California, Indiana University. In 2021, Hub was a resident ensemble for the Los Angeles Philharmonic’s Nancy and Barry Sanders Composer Fellowship program for high school aged composers. As part of its 10th anniversary celebration, Hub designed a fellowship program with the Luna Lab in NYC that was awarded to Luna Lab alumna Sage Shurman.