

# Temple University Wind Symphony

## *Homages*

Patricia Cornett, conductor

Joseph Thalken, piano

Emily Poll, graduate student conductor

Wednesday, April 16, 2025 • 7:30 PM

Temple Performing Arts Center

1837 N. Broad Street

Philadelphia, PA 19122

## Program

Dancing Fire (2016)

Kevin Day (b. 1996)

Emily Poll, graduate student conductor

Variations on “America” (1891)

Charles Ives (1874-1954)  
Trans. Schuman/Rhodes

Baby Face Nelson and the Femme Fatale (2007)

Joseph Thalken (b. 1962)

Joseph Thalken, piano

## INTERMISSION

Lincolnshire Posy (1937)

Percy Aldridge Grainger (1882-1961)

- I. “Lisbon” (Sailor’s Song)
- II. “Horkstow Grange” (The Miser and his Man: a local tragedy)
- III. “Rufford Park Poachers” (Poaching Song)
- IV. “The Brisk Young Sailor” (who returned to wed his True Love)
- V. “Lord Melbourne” (War Song)
- VI. “The Lost Lady Found” (Dance Song)

The Frozen Cathedral (2013)

John Mackey (b. 1973)

**Flute**

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

**Oboe**

Gav Durham  
Sarah Walsh

**Clarinet**

Chloe Bidegary  
Sara Bock  
Sarah Connors  
Sarah Eom  
Shin Woo Kim  
Joanna Moxley  
Hector Noriega  
Tian Qin

**Bassoon**

Noah Hall  
Adam Kraynak  
Gabriel Nishikawa-Madden

**Saxophone**

Erin Flanagan  
Anjelo Guiguema  
Ellis Hoffman  
Aaron Kershner  
Owen Mediate  
Zach Spondike  
Laurens Trinh

**Trumpet**

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

**Horn**

Jonathan Bywater  
Jeremy Chabarria  
Grace Doerr  
Hannah Eide  
Aidan Lewis  
Sander Maroey  
Nick Welicky

**Trombone**

Joshua Green  
Dalton Hooper  
Javid Labenski  
Isabel LaCarrubba  
Carynn O'Banion

**Euphonium**

Michael Fahrner  
Raymond Johns  
Kai Khatri

**Tuba**

Josh Berendt  
Claire Boell  
Michael Loughran

**Percussion**

Tristan Bouyer  
Griffin Harrison  
Ian Kohn  
Jaewon Lee  
Elijah Nice  
Shawn Pierce  
Jose Soto  
Jacob Treat  
Yeonju You

**Harp**

Zora Dickson  
Megdina Maitre

**Piano**

Dean Quach

**String Bass**

Dan Virgen

**Graduate Assistants**

Kalia Page  
Emily Poll

# Program Notes

Dancing Fire (2016)

Kevin Day

Kevin Day (b. 1996) is a composer, conductor, and multi-instrumentalist from Arlington, Texas. Born into a musical family, Day learned the euphonium and tuba as well as the piano. He received his bachelor's degree in euphonium/tuba performance from Texas Christian University and his master's in composition from the University of Georgia. He was the first composer at TCU to have a piece premiered in concert in his freshman year. His works have since been performed at conferences throughout the country. He has written over 150 works, which take influences between jazz, minimalism, Latin music, and fusion. His works have been programmed by the Boston Symphony, Detroit Symphony, Houston Symphony, and others. He is one of eight founding members of the Nu Black Vanguard, which is a group of composers dedicated to the promotion and advancement of Black composers. Day is currently studying for his Doctor of Musical Arts in composition at the University of Miami and works as a lecturer in theory and musicianship at the University of California San Diego.

"Dancing Fire" (2016) is a lively and energetic piece with a jazz-inspired soprano saxophone solo and dance-like grooves. The composer offers the following insight on his composition:

"When I was writing *Dancing Fire*, I wanted to write a piece for my high school band program and its directors for the great pieces we played, the fun times we had, and the excitement our bands created at our concerts. The picture I had in my head before I began writing was a group of people surrounding a large bonfire during the night. These people began dancing around the fire, having fun, singing songs, and ultimately, celebrating life.

Once I had that picture in my head, along with the constant repeating motif that eventually became the melody for the entire piece, the rest of the work fit together nicely, and in two weeks it was done. The composition brings this mental picture I had to life in a fun and energetic way with dance-like percussion and a constant groove, as well as its contagious melody, a mysterious soprano sax solo, and a climactic ending.

This was written in dedication to the Arlington High School Band Program in Arlington, TX and to my former band directors, Michael Hejny, Nathan Burum, and Nathan Hervey."

Charles Ives was born into a tradition of patriotic music. His father, George, was a highly respected leader of a Union Army band during the Civil War and led many amateur groups in Danbury, Connecticut following the war. Charles was taught the drums, violin, cornet, and piano by his father, and he began to play in his father’s band by the age of twelve. By age thirteen, Charles was composing simple marches and fiddle tunes and became the youngest salaried organist in Connecticut at the age of fourteen.

Ives was only seventeen when he composed his *Variations on “America”*. The work was premiered at a recital celebrating the Fourth of July, and it clearly demonstrates the composer’s understanding of American popular dance forms. Also found is Ives’s trademark harmonic inventiveness including the first extant example of polytonal chordal structures. Ives later records that his father discouraged him from playing the piece in public as the audacity of the variations “angered the ladies and caused the boys to laugh and get noisy.” Despite George’s protest, *Variations on “America”* has become a true classic. William Schuman transcribed it for orchestra, and this band transcription of Schuman’s orchestral version was prepared by William E. Rhoads.

Baby Face Nelson and the Femme Fatale (2007)

Joseph Thalken

Composer and soloist Joseph Thalken offers the following insights on the piece:

*Baby Face Nelson and the Femme Fatale* began life in the late 1980s as an idea for a slightly tongue-in-cheek ballet which would pay homage to the classic film noir movies of the 1940s and 50s, with their gangsters, private detectives in trench coats, hard-boiled newspaper reporters, and beautiful women on the wrong side of the law. I was living in Germany at the time and made a demo recording (with a mix of real and synthesized instruments) in the hopes of finding a choreographer who would be interested in working on it. After several unsuccessful tries, I put it in a drawer and nearly forgot about it until years later, when I mentioned it to the conductor Ryan T. Nelson when we were working on the musical *Was* at Northwestern University’s American Musical Theatre Project. He suggested that I score it for symphonic band and promised to try to get it performed. As I began to work on it again, I became very excited about writing for so many players and found myself revising a lot of the music in the process.

Structurally, the piece is built upon a five-note motive, B-A-B-C-G#, which permeates nearly every measure in one guise or another (transposed, inverted, retrograde, etc.) and an ascending secondary motive (A-C-D#-E) also plays an important part. Incidentally, it is not a literal portrait of the real Baby Face Nelson (1908-1934), who was a notorious Chicago gangster and the subject in multiple films, but rather an affectionate tribute to the film genre that such bigger-than-life characters like Baby Face Nelson inspired.”

Lincolnshire Posy (1917)

Percy Aldridge Grainger

Percy Grainger was a native of Brighton, Australia, and first studied piano with his mother and later with Luis Pabst in Melbourne. At age ten, he gave a series of recitals that financed his later studies in Germany. In 1900, he began a career as a concert pianist with sensational success in England, South Africa, and Australia. He came to America in 1915 and, at the outbreak of World War I, enlisted as a U.S. Army bandsman. He was soon promoted to the Army School of Music. In 1919, following the war, he became a United States citizen and resumed his career as a concert pianist. Grainger’s technical facility and rugged individualism, heard regularly in his piano performances, became an integral part of his compositions, including *Lincolnshire Posy*.

Grainger requested that the following introduction be distributed at all performances of this work.

*Lincolnshire Posy*, as a whole work, was conceived and scored by me direct for band early in 1937. This bunch of “musical wildflowers” is based on folksongs collected in Lincolnshire, England in the years 1905–1906 with the help of a wire cylinder recorder. The work is dedicated to the old folksingers who sang sweetly to me and each movement is intended to be a kind of musical portrait of these singers. These folksingers were the kings and queens of song! No concert singer I have ever heard approached these rural warblers in a variety of tone-quality, range of dynamics, rhythmic resourcefulness, and individuality of style. These musical portraits of my folksingers were tone-painted in a mood of considerable bitterness of the cruel treatment meted out to folksingers as human beings and at the thought of how their gifts often were allowed to perish unheard, unrecorded, and unhonoured.

The stories contained within the text for each folk song weave a powerful portrait of the human condition, a factor that surely led Grainger to distinguish these six folk songs from the many he collected thirty years before writing this exquisite work. The text of the first three songs illustrates poignant examples of common people in conflict with government and social authorities: a man choosing between his oath to the queen and his pregnant lady, a man confronting his master and losing his life, and men struggling to feed their families at the risk of death. All three are tales of oppression and moral dilemma that remain true today. The second set of songs, movements four through six, depict one-on-one conflicts: a man tricking a woman, a dying man's fleeting remembrance of his youth, and a kidnapped niece who is "found" in order to save her uncle from the gallows. Of the six movements, the sixth and final setting is the only one with a happy ending. While there is richness in Grainger's harmonic language and orchestration, this should not be confused with love or beauty, but instead understood as representing the bitterness and pain of both his folk singers and the stories they so lovingly retold.

Frederick Fennell, founder of the Eastman Wind Ensemble and a frequent collaborator with Grainger, prepared the performance materials utilized tonight from Grainger's original manuscripts.

The Frozen Cathedral (2013)

John Mackey

John Mackey received his Bachelor of Fine Arts degree from the Cleveland Institute of Music in Ohio, where he studied with Donald Erb, and his Master of Music degree from The Juilliard School in New York City where he was a student of John Corigliano. Mackey has received substantial commissions from major wind ensembles, orchestras, and dance companies as well as from prominent soloists including New York Philharmonic principal trombone Joseph Alessi.

His works have been performed at significant festivals and venues throughout the world, including the Sydney Opera House; the Brooklyn Academy of Music; Carnegie Hall; the Kennedy Center; Weill Recital Hall; Jacob's Pillow Dance Festival; Italy's Spoleto Festival; and Alice Tully Hall. He is the recipient of numerous awards and grants and has served as Composer-in-Residence with the Greater Twin Cities Youth Symphony from 2002 to 2003, and with the Seattle Youth Symphony Orchestra from 2004 to 2005, at the Vail Valley Music Festival in Vail, Colorado in the summer of 2004, and at the Cabrillo Festival of Contemporary Music in August 2005. He has also held college residencies at many of the major institutions across the country.

Composing often for symphonic winds, Mackey is the youngest composer to have won the American Bandmasters Association's Sousa/Ostwald Award, which was for his first wind band work, *Redline Tango* in 2005, and was chosen for this award once again in 2009—as well as the National Band Association's William D. Revelli Award—for *Aurora Awakes*. The *Frozen Cathedral* was premiered on March 22, 2013, with the University of North Carolina, Greensboro Wind Ensemble, led by John Locke and was inspired by a particular passion of Locke's late son. Program Note annotator Jake Wallace writes about this substantial addition to the band repertoire:

The Koyukon call it “Denali,” meaning “the great one,” and it is great. It stands at more than twenty thousand feet above sea level, a towering mass over the Alaskan wilderness. Measured from its base to its peak, it is the tallest mountain on and in the world – a full two thousand feet taller than Mount Everest. It is Mount McKinley, and it is an awesome spectacle. And it is the inspiration behind John Mackey's *The Frozen Cathedral*.

The piece was born of the collaboration between Mackey and John Locke, Director of Bands at the University of North Carolina at Greensboro. Locke asked Mackey if he would dedicate the piece to the memory of his late son, J.P., who had a particular fascination with Alaska and the scenery of Denali National Park. Mackey agreed – and immediately found himself grappling with two problems:

How does one write a concert closer, making it joyous and exciting and celebratory, while also acknowledging, at least to myself, that this piece is rooted in unimaginable loss: the death of a child?

The other challenge was connecting the piece to Alaska – a place I'd never seen in person. I kept thinking about all of this in literal terms, and I just wasn't getting anywhere. My wife, who titles all of my pieces, said I should focus on what it is that draws people to these places. People go to the mountains – these monumental, remote, ethereal, and awesome parts of the world – as a kind of pilgrimage. It's a search for the sublime, for transcendence. A great mountain is like a church. “Call it *The Frozen Cathedral*,” she said.

I clearly married up.



The most immediately distinct aural feature of the work is the quality (and geographic location) of intriguing instrumental colors. The stark, glacial opening is colored almost exclusively by a crystalline twinkling of metallic percussion that surrounds the audience. Although the percussion orchestration carries a number of traditional sounds, there are a host of unconventional timbres as well, such as crystal glasses, crotales on timpani, tam-tam resonated with superball mallets, and the waterphone, an instrument used by Mackey to great effect on his earlier work *Turning*. The initial sonic environment is an icy and alien one, a cold and distant landscape whose mystery is only heightened by a longing, modal solo for bass flute – made dissonant by a contrasting key, and more insistent by the eventual addition of alto flute, English horn, and bassoon. This collection expands to encompass more of the winds, slowly and surely, with their chorale building in intensity and rage. Just as it seems their wailing despair can drive no further, however, it shatters like glass, dissipating once again into the timbres of the introductory percussion.

The second half of the piece begins in a manner that sounds remarkably similar to the first. In reality, it has been transposed into a new key and this time, when the bass flute takes up the long solo again, it resonates with far more compatible consonance. The only momentary clash is a Lydian influence in the melody, which brings a brightness to the tune that will remain until the end. Now, instead of anger and bitter conflict, the melody projects an aura of warmth, nostalgia, and even joy. This bright spirit pervades the ensemble, and the twinkling colors of the metallic percussion inspire a similar percolation through the upper woodwinds as the remaining winds and brass present various fragmented motives based on the bass flute's melody. This new chorale, led in particular by the trombones, is a statement of catharsis, at once banishing the earlier darkness in a moment of spiritual transcendence and celebrating the grandeur of the surroundings. A triumphant conclusion in E-flat major is made all the more jubilant by the ecstatic clattering of the antiphonal percussion, which ring into the silence like voices across the ice.

*Program note courtesy of the United States Marine Band*

## About the Soloist

**JOSEPH THALKEN** is an award-winning composer, conductor and pianist whose theater and concert works have been performed internationally. His music has received support from the National Endowment for the Arts, the Somerled Charitable Foundation and the Shen Family Foundation.

Thalken is the composer of the musicals *Harold and Maude*, *Was, Borrowed Dust*, *Fall of '94*, and *Inventions for Piano*. His concert works encompass chamber, choral, orchestral, wind ensemble and vocal music. His chamber orchestra ballet, *Chasing Home*, commissioned by Bruce Wood Dance, was recorded by the Dallas Chamber Symphony, conducted by Richard McKay, produced by Adam Abeshouse and released on Albany Records.

He has served as music director and/or arranger for luminaries of Broadway and classical music, including Julie Andrews, Patti LuPone, Bernadette Peters, Renée Fleming, Rebecca Luker, Marin Mazzie, Kristin Chenoweth, Liza Minnelli, Polly Bergen, Faith Prince, Elizabeth Futral, Catherine Malfitano, Denyce Graves, B. J. Ward, Joshua Bell, Michael Crawford, Howard McGillin, Michael Winther, Jason Daniele, Nathan Gunn, Rodney Gilfry and Brian Stokes Mitchell, among many others.

Starting in elementary school, he studied piano with Margaret Kohn and music theory with Karl Kohn, and then attended Northwestern University, studying with Robert Weirich. He worked at the Zurich Opera Studio and spent several years at the Stadttheater Aachen (Germany) as a conductor, pianist and composer. A long-time New York City resident, he has taught music theater composition at Yale University, and is a proud member of the Dramatists Guild.

## **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)

# Temple University 2024-2025 Season

## Upcoming Events

---

### **Chamber Music Recital**

Thursday, April 17 at 11:30 AM  
Rock Hall Auditorium

### **Small Jazz Ensemble: Matt Davis**

Thursday, April 17 at 1:15 PM  
The Art of Bread Café

### **Small Jazz Ensemble: Mike Boone**

Thursday, April 17 at 2:00 PM  
The Art of Bread Café

### **Rite of Swing Jazz Café: Tedd Baker Quintet**

Thursday, April 17 at 4:30 PM  
Temple Performing Arts Center Lobby

### **Master's Recital: Mima Majstorovic, cello**

Thursday, April 17 at 5:30 PM  
Rock Hall Auditorium

### **First Doctoral Recital: Tian Qin, clarinet**

Thursday, April 17 at 7:30 PM  
Rock Hall Auditorium

### **Jazz: Swinging Owls Tuesday and Thursday**

Thursday, April 17 at 7:30 PM  
Temple Performing Arts Center

### **Chamber Music Recital**

Friday, April 18 at 11:30 AM  
Rock Hall Auditorium

### **Small Jazz Ensemble: Tony Kadleck**

Friday, April 18 at 12:30 PM  
The Art of Bread Café