

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

Temple University Wind Symphony  
Patricia Cornett, conductor

April 16, 2021  
Presented Virtually

Friday  
7:30 pm

**Program**

Overture for Winds, Op. 24 (1824) Felix Mendelssohn (1809–1847)  
ed. John Boyd

The Last Hive Mind (2018) Shuying Li (b. 1989)

Masks and Machines (2015, arr. 2020) Paul Dooley (b. 1983)  
I.  
II.  
III.

Fanfare After Seventeenth Century Dances (1973) Donal Michalsky (1928–1975)  
I. Paul Peurl: “Newe Padouan, Intrada, Däntz und Galliarda”  
III. Isaak Posch: “Musicalische Ehrnfreudt”

Schyler Adkins, graduate student conductor

The Good Soldier Schweik Suite, Op. 22 (1956) Robert Kurka (1921–1957)  
I. Overture  
II. Lament  
III. March  
IV. War Dance  
V. Pastoral  
VI. Finale

# Temple University Wind Symphony

Patricia Cornett, conductor

## FLUTE

Jill Krikorian  
Bianca Morris  
Allyson Starr  
Trish Stull  
Malinda Voell

## OBOE

Geoffrey Deemer  
Lexi Kroll  
Marissa Harley  
Amanda Rearden

## CLARINET

Abbegail Atwater  
Wendy Bickford  
Samuel Brooks  
Sarah Eom  
Cameron Harper  
Alyssa Kenney  
Alexander Phipps

## BASSOON

Rick Barrantes  
Noah Hall  
Tracy Nguyen  
Collin Odom

## SAXOPHONE

Jocelyn Abrahamzon  
Adam Abrams  
Sam Scarlett  
Kevin Vu

## HORN

Isaac Duquette  
Kasey MacAdams  
Danielle O'Hare  
Jordan Spivack  
Lucy Smith

## TRUMPET

Anthony Casella  
Noah Gordon  
Daniel Hein  
Jacob Springer  
Justin Vargas

## TROMBONE

Jeffrey Dever  
Samuel Johnson  
Laura Orzechoski  
Andrew Sedlacsick

## EUPHONIUM

Jason Costello

## TUBA

Chris Liounis

## DOUBLE BASS

Zacherie Small

## PIANO/CELESTE/ORGAN

Madalina-Claudia Danila

## PERCUSSION

Alonzo Davis  
John Panza  
Milo Paperman  
Adam Rudisill  
Jake Strovel

## GRADUATE ASSISTANTS

Schyler Adkins  
Amanda Dumm

## Program Notes

### Overture for Winds, Op. 24

Felix Mendelssohn

This overture, originally titled *Nocturno*, was first composed in 1824 for the resident wind ensemble at Bad Doberan, a fashionable seaside resort near Rostock in northern Germany. Mendelssohn, age 15, was vacationing there with his father when he heard the group perform. In a letter home to his sister Fanny, young Felix listed the instrumentation as 1 flute, 2 oboes, 2 C clarinets, 2 bassoons, 2 C horns, 1 C trumpet, and English bass horn, which he described as a large brass instrument with a beautiful deep tone that looked like a big jug or syringe. He even included a drawing of the instrument.

The original 1824 score to *Nocturno* was lost but recopied (apparently from memory) by the composer in 1826. The recopied score was also lost until the early 1980's when it was discovered, after more than 150 years, in a West Berlin library.

In 1838 Mendelssohn completed a new version of the work for 23 winds plus percussion and retitled it *Ouverture fure Harmoniemusik* (Overture for Band). This version, which was published posthumously by Simrock in 1852, calls for piccolo, flute, 2 oboes, 2 F clarinets, 2 C clarinets, 2 basset horns (tenor clarinets pitched in F), 2 bassoons, contrabassoon, English bass horn, 4 horns (2 in C and 2 in F), 2 C trumpets, 3 trombones, and percussion (snare drum, triangle, crash cymbals, and bass drum). Mendelssohn's re-orchestration of the work in 1838 reflects the rapid changes occurring in the instrumentation and size of wind bands in Germany during the second quarter of the nineteenth century.

*Program notes by Robert J. Garofalo.*

### The Last Hive Mind

Shuying Li

Shuying Li is an award-winning composer who began her musical education in her native China. In her sophomore year at the Shanghai Conservatory of Music, she won a scholarship to continue undergraduate study at the Hartt School in Connecticut. She holds doctoral and master's degrees from the University of Michigan.

A believer that music has the inborn power to promote cultural diversity, Shuying founded the Four Corners Ensemble in 2017, which consists of seven top-level emerging performers from six different countries. The ensemble aims to promote and celebrate diversity. As the artistic director and conductor of the group, her efforts have led to various residences and performances for the ensemble with the Shanghai Conservatory of Music, University of Michigan, Hartt School, and the Hartford Opera Theater. Additionally, Shuying has embarked on the World Map Concerti Series and the Operation Opera Festival, which had its successful finale in May 2018.

Her composition teachers include Michael Daugherty, Evan Chambers, Ye Guohui, Robert Carl, and Larry Alan Smith. She studied conducting with Glen Adsit and Edward Cumming, and studied

piano with Paul Rutman. Additionally, Shuying has worked with composers Joseph Schwantner, Martin Bresnick, Christopher Theofanidis, and Steven Mackey.

She offers the following commentary on the inspiration for *The Last Hive Mind*:

“The work was written for conductor Glen Adsit and the Foot in the Door Ensemble at the Hartt School. Inspired by several episodes of the British TV series *Black Mirror* and the general idea, and recently increasing debate around artificial intelligence and how it will affect our daily lives as human beings - I put some of my personal thoughts, standing, and imagination into this work. Thanks to Glen, who came up with this very dynamic and fitting title at the preliminary stage of my writing of it, the title also helped in shaping how the musical narrative is navigating its own way throughout.

Specifically, I was struck by the idea in one episode of *Black Mirror*, “*Metalhead*.” After the unexplained collapse of human society, a group of people tried to flee from robotic “dogs,” a huge hive mind with metal bodies and powerful computer ‘brains.’

The failure is almost predictable, but one detail that struck me the most was that the whole reason that a few human beings got trapped in the crazy situation of being chased by the robotic dogs was because of their effort searching for a comforting gift for a very sick child - and the gift is just a fluffy teddy bear.

In *The Last Hive Mind*, there are two forces fighting with each other - the robotic, rhythmic, seemingly unbreakable ‘hive mind’ music, versus the dreamy, melodic, and warm ‘lullaby’ tune. Lastly presented by the piano, the ‘lullaby’ music is also a quotation from my mini piano concerto *Canton Snowstorm*. As the title indicates, this work depicts the struggle between the artificial intelligence, or the hive mind, and the dimming humanity; furthermore, the work implies the final collapse and breakdown of the last hive mind followed by its triumph.”

## **Masks and Machines**

**Paul Dooley**

Paul Dooley’s Music has been described as “impressive and beautiful” by American composer Steve Reich. Mr. Dooley’s path has embraced not only his Western Classical heritage, but also a cross-cultural range of contemporary music, dance, art, technology, and the interactions between the human and natural worlds.

Dooley is a Lecturer in Performing Arts Technology at the University of Michigan. While at the University of Michigan, Dooley has taught courses in electronic music, co-directed the 2009 Midwest Composers Symposium, and in 2010 was coordinator of the ONCE. MORE. Festival, a 50-year anniversary of the ONCE Festival of Contemporary Music. He studied composition primarily with composers Michael Daugherty, Bright Sheng, Evan Chambers, Frank Ticheli, Stephen Hartke, and Frederick Lesemann.

Dooley's band compositions *Point Blank* (2012) and *Masks and Machines* (2015) were recently commissioned by consortiums and organized by the University of Miami Frost Wind Ensemble, conducted by Gary Green, and performed at venues such as the College Band Directors National Association (CBDNA) National Conference and The Midwest Clinic. Dooley's *Meditation at Lagunitas* (2014) was commissioned by the American Bandmasters Association and the University of Florida, and premiered at the ABA Annual Conference.

Dooley's recent orchestral works include *Mavericks* (2015), inspired by the legendary surf break off the shore of Half Moon Bay in Northern California, commissioned by the American Youth Symphony, and premiered in Disney Hall in March 2015, conducted by Alexander Treger; *Coast of Dreams* (2014), inspired by early Los Angeles activist Charles Lummis, premiered by the Los Angeles-based Young Musicians Foundation Debut Orchestra, conducted by Roger Kalia, and by the Amarillo Symphony, conducted by Jacomo Rafael Bairos; *Run for the Sun* (2013), commissioned by the New York Youth Symphony and premiered in March 2013 at Carnegie Hall, conducted by Joshua Gersen; and *Point Blank* (2011), premiered by Santa Cruz's Cabrillo Festival Orchestra and the New York City-based new music ensemble Alarm Will Sound. In 2010 Mr. Dooley was commissioned by San Francisco Ballet principal dancers Muriel Maffre and Damian Smith to create a project for the Marina Abramovic Institute West (*Making Visible*, 2010). Other performances of Dooley's music include those by the Charlotte Symphony, Omaha Symphony, Grand Rapids Symphony, Charleston Symphony Orchestra, Naples Philharmonic, Lansing Symphony, Aspen Philharmonic Orchestra, Chautauqua Festival Orchestra, American Philharmonic, the Atlantic Classical Orchestra, the USC Thornton Symphony, Nu Deco Ensemble, and a reading by the Detroit Symphony, conducted by Leonard Slatkin.

Mr. Dooley has received a wide range of prizes for his work, including the William D. Revelli Composition Contest co-winner for *Masks and Machines* (2015), the 2013 Jacob Druckman Award for orchestral composition from the Aspen Music Festival for *Point Blank* (2012), a 2010 BMI composer award for *Gradus* (2009) for solo cello, and a 2008 ASCAP Morton Gould Composer Award for *Dani's Dance* (2007) for piano trio.

The composer offers the following words about the inspiration behind this composition:

*Masks and Machines* (2015) was commissioned by a consortium of wind bands organized by Timothy Shade in honor of Gary Green's retirement from the Frost School of Music at the University of Miami. *Masks and Machines* is inspired by the early twentieth century works of Bauhaus artist Oskar Schlemmer and the Neoclassical music of Igor Stravinsky. I admire the simplicity of shapes and color in Schlemmer's works such as the *Bauhaus Stairway* and *Triadic Ballet*, as well as the renaissance and baroque musical influences in Stravinsky's *Pulcinella*. *Masks and Machines* contains three contrasting character pieces featuring renaissance brass music; baroque *fortspinnung* in virtuosic mallet percussion; lush oboe, clarinet, and bassoon solos; and machine-like flute rips.

## Fanfare After Seventeenth Century Dances

Donal Michalsky

Donal Michalsky, born in Pasadena California in 1928, received BM, MM, and DMA degrees from the University of Southern California where he studied composition with Ingolf Dahl. Michalsky was also awarded a Fulbright scholarship in 1958 to study under Wolfgang Fortner in Frieberg, Germany. After joining the faculty at California state University Fullerton in 1960, Michalsky was awarded several ASCAP awards and taught countless students in the fields of composition, theory, and music history. The composer writes the following regarding his work:

The Fanfare After Seventeenth Century Dances was commissioned by the 1965 Ojai Music Festival, Ingolf Dahl, director. It was the opening piece for the first concert, an evening outdoor program for winds. A comparison with the original dances will reveal the extent of recomposition: alternating dance sections, transpositions, shortened and extended meters, displaced octaves, overlapping harmonies, added counterpoints – all to create a self-contained, closed form. In other words, I continued the long tradition of parody composition.

*Program notes by Donal Michalsky.*

## The Good Soldier Schweik Suite, Op. 22

Robert Kurka

Robert Kurka was born in Cicero, Illinois, on December 22, 1921 and died in New York on December 12, 1957. Kurka was largely self-taught as a composer, though he had studied violin and attended Columbia University. He had short periods of study with Otto Luening and Darius Milhaud. He received a number of honors while in his thirties, the most tragically ironic of which was the first Brandeis University Creative Award to a composer “on the threshold of a promising career.” Alas, he died of leukemia 10 days before his thirty-sixth birthday.

Kurka composed an orchestral suite based on the Czech novel *The Good Soldier Schweik* by Jaroslav Hašek in 1956. The title “*The Good Soldier Schweik Suite*” suggests that the concert work is an adaptation of excerpts taken out of the finished opera. In this case, however, the suite came first and its reception was such that Kurka reused the music in his opera bearing the same title, a collaboration with the librettist Abe Meeropol, writing as Lewis Allan, who is best known as the author of the haunting “Strange Fruit.” His death preceded the completion of the opera; the final details of the orchestration were undertaken by another composer, Hershey Kay.

It was only natural for an American composer of Czech descent to choose one of the most popular Czech novels of the twentieth century as the basis for an opera. Jaroslav Hašek (1883-1923) was a popular satirist who created the character of a cheerful soldier-simpleton before the war. After he experienced war himself, Hašek turned his work into a farcical account of the experiences of his protagonist, an endlessly cheerful fellow named Schweik, who drove policemen, military officers, and similar men in power half mad by taking whatever they said literally, thereby demonstrating the incompetence of most authority figures.

Though there is not a detailed plot summary to go with the suite, the movement titles are specific enough to suggest the kind of scene that the composer imagined before he actually had the libretto by Meeropol to set as an opera. Kurka penned the following notes regarding each movement:

Each of the six short pieces which comprise the *Suite* represents a general idea or theme which recurs throughout Hašek's novel rather than any specific episodes. Thus, the "Overture" is a character sketch of Schweik, the good-natured common man, the genial collector of homeless dogs, who is viewed by authorities as a simpleton. The "Lament" represents the element of sadness and seriousness which underlies many of the episodes, such as the outbreak of WWI. The "March," of course, represents the soldier's chief means of getting from place to place and Schweik does quite a bit of it. The "War Dance" represents the "authorities," both civilian and military, and their fanatical pounding of the war drum. "Pastoral" is an ironic title. The movement's musical material in no way brings to mind a peaceful idyllic scene of shepherds tending to their flocks. Rather, it depicts the oppression of the common man, the "shepherd" in the role of serf. The "Finale" is Schweik's optimism, triumphant and indestructible in the end.

*Program notes by Jeff Traster.*

## About the Conductor

**PATRICIA CORNETT** is the Director of Bands at the Temple University Boyer College of Music & Dance where she conducts the Wind Symphony and teaches advanced conducting. 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 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. Recently, Dr. Cornett and the Wind Symphony have been featured on a recording of the Arutiunian Trumpet Concerto with Anthony Prisk, soloist, available on BCM&D Records.