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New England
Conservatory

Concert Program

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NEC Wind Ensemble

with

Patricia Cornett, guest conductor

Thursday, October 10, 2024

7:30 p.m.

NEC's Jordan Hall

PROGRAM

Vicente Martín y Soler
(1754–1806)

Divertimento No. 4 in B-flat Major (1786)
Allegro – Larghetto – Allegro
Andante poco mosso – Allegro
Allegretto
Allegretto

Jan Pieterzoon Sweelinck
(1562–1621)
trans. Ramon Ricker

Variations on *Mein junges Leben hat ein End*
Theme
Variation I
Variation II
Variation III
Variation IV
Variation V
Variation VI

Benjamin Horne
(b. 1995)

Deep River (2021)

Percy Grainger
(1882–1961)
arr. Frederick Fennell

Lincolnshire Posy (1937)
Lisbon (Sailor's Song)
Horkstow Grange (The Miser and his Man:
A Local Tragedy)
Rufford Park Poachers (Poaching Song)
The Brisk Young Sailor
(Returned to Wed his True Love)
Lord Melbourne (War Song)
The Lost Lady Found (Dance Song)

Donald Grantham
(b. 1947)

Phantastische Spirites (2002)

Martín y Soler *Divertimento No. 4*

Classical composer Vicente Martín y Soler, sometimes called “The Spanish Mozart,” wrote a 1786 dramma giocoso (type of comic opera) entitled *Una Cosa Rara*. While the opera has fallen into obscurity, it was immensely popular at the time of its premiere, garnering multiple performances and the favor of Emperor Joseph II during its initial run at the Burgtheater in Vienna. The music became so recognizable that Mozart even quoted it in the final scene of his famous opera *Don Giovanni*. As was customary with many popular operas in 1780s Vienna, music from *Una Cosa Rara* was transcribed for harmonic ensemble (pairs of oboes, clarinets, horns and bassoons) by Johann Nepomuk Wendt. In 1795, nearly 10 years later, Martín y Soler himself composed a set of six divertimenti for wind instruments based on themes from *Una Cosa Rara*. Both the harmonic transcription by Wendt and the six divertimenti by Martín y Soler remain largely unknown today, particularly in the United States.

While the harmonic transcription by Wendt is published, five of the six divertimenti by Martín y Soler remained unpublished for over two centuries, existing only as sets of manuscript parts in the British Library. In 2020, after several years of research on these pieces, Patricia Cornett transcribed these parts to create modern editions of Divertimenti Nos. 2, 3, and 4. They were subsequently published by Boosey & Hawkes, and it is one of these editions that will be performed this evening

Sweelinck *Variations on “Mein junges Leben hat ein End”*

Jan Sweelinck 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, utilizing interesting instrument colors and combinations including soprano saxophone, celeste, and alto flute. 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.

Horne *Deep River*

Benjamin Horne is a conductor, composer, arranger, and low brass performer whose works span various styles. Horne has had music performed by musicians from the Chicago Symphony, Dallas Symphony, San Antonio Symphony, Atlanta Symphony, Chicago Lyric Opera, Houston Opera, and “The President’s Own” United States Marine Band, as well as many renowned instrumental soloists.

Horne is currently a Doctoral Wind Conducting and Master of Music Composition student at Michigan State University. He previously attended the Jacobs School of Music at Indiana University and the Schwob School of Music at Columbus State University.

Horne offers the following insights about this setting:

Deep River is a musical portrait paying homage to the history and heritage of the spiritual. The work opens with imagery of the river with woodwind trills and piano rolls (the piano rolls in particular are quoted from Henry T. Burleigh's art song arrangement of 1917). Over this texture are various testimonial solos featuring several members of the wind ensemble. The first and only proper presentation of the song begins with a tuba solo. The bass voice introduction serves as a tribute to Paul Robeson, a renaissance man whose accomplished singing career frequently featured the spiritual in his performances and recordings throughout the 20th century. The second presentation of the song leans on the more religious aspects of the spiritual opening with a saxophone section *solì* meant to imitate the stylings of organ playing in a Black American church. The full ensemble then enters as if a choir is joining in to share the moment before fully taking over for the climax. The work then returns to the texture of the introduction, the river flowing with new testimonies of the "promised land."

Deep river, my home is over Jordan.
Deep river, Lord, I want to cross over into campground

Oh, don't you want to go to that Gospel feast?
That Promised Land, where all is peace?

Grainger *Lincolnshire Posy*

Percy Aldridge Grainger was an Australian-born composer, arranger and pianist who lived in the United States from 1914 and became an American citizen in 1918. In the course of a long and innovative career he played a prominent role in the revival of interest in British folk music in the early years of the 20th century. Grainger left Australia at the age of 13 to attend the Hoch Conservatory in Frankfurt. Between 1901 and 1914 he was based in London, where he established himself as a society pianist and later as a concert performer, composer and collector of original folk melodies. As his reputation grew he met many of the significant figures in European music, forming important friendships with Frederick Delius and Edvard Grieg. In 1914, Grainger moved to the United States, where he lived for the rest of his life. He served briefly as a bandsman in the United States Army during the First World War through 1917–18. As he grew older, he continued to give concerts and revise and rearrange his own compositions, while writing little new music. After the Second World War, ill health reduced his levels of activity. He considered his career a failure. He gave his last concert in 1960, less than a year before his death.

Since its composition in 1937, *Lincolnshire Posy* has become an indispensable staple in the wind band repertoire. Commissioned by the American Bandmasters Association, Grainger led the premiere of his work at their conference in the year of its composition. The composer wrote the following note about his work:

Lincolnshire Posy, as a whole work, was conceived and scored by me direct for wind band early in 1937. Five, out of the six, movements of which it is made up

existed in no other finished form, though most of these movements (as is the case with almost all my compositions and settings, for whatever medium) were indebted, more or less, to unfinished sketches for a variety of mediums covering many years (in this case, the sketches date from 1905 to 1937). These indebtednesses are stated in the score.

This bunch of "musical wildflowers" (hence the title) is based on folksongs collected in Lincolnshire, England (one notated by Miss Lucy E. Broadwood; the other noted by me, mainly in the years 1905-1906, and with the help of the phonograph), and the work is dedicated to the old folksingers who sang so sweetly to me. Indeed, each number is intended to be a kind of musical portrait of the singer who sang it under lying melody – a musical portrait of the singer's personality no less than of his habits of song – his regular or irregular wonts of rhythm, his preference for gaunt or ornately arabesqued delivery, his contrasts of legato and staccato, his tendency towards breadth or delicacy of tone.

Grantham *Phantasticke Spirites*

Donald Grantham is an American composer and educator. He received his bachelor's degree in music from the University of Oklahoma and his master's degree 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 the piece:

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 or Ayres* (1597).

NEC Wind Ensemble

Patricia Cornett, *guest conductor*

<i>Flute</i>	<i>E-flat Clarinet</i>	<i>French horn</i>
Anne Chao	Phoebe Kuan	Mattias Bengtsson
Shengyu Cui		Grace Clarke *
Jungyoon Kim	<i>Alto Clarinet</i>	Noah Hawryluck ^
Emma Krause ^	Robert Ray	Chiu Hsuan
Subin Oh		Huimin Mandy Liu +
Anna Ridenour §	<i>Bass Clarinet</i>	Ishaan Modi
Nina Tsai +	Xunan Chen ‡^+	Sage Silé ‡
Yufei Wu	Mingxuan Zhang §	Xiaoran Xu
		Yuqi Zhong
<i>Piccolo</i>	<i>Contra Alto Clarinet</i>	Qianbin Zhu §
Shengyu Cui §	Frank Tao	
Subee Kim ‡		<i>Trumpet</i>
Yufei Wu +	<i>Bassoon</i>	Ko Te Chen ^
	Valerie Curd *	Matthew Dao
<i>Alto Flute</i>	Matthew Heldt +	Sarah Flynn ‡
Nina Tsai	Abigail Heyrich ^	Sebastián Haros
	Heejeong Jeong	Jake Hepler
<i>Oboe</i>	Evan Judson	Evan Jones +
Kearsen Erwin ^§	Wilson Lu	Alexandra Richmond
Gwendolyn Goble	Andrew Salaru §	
Abigail Hope-Hull *	Owen Schigiel ‡	<i>Flugelhorn</i>
Alexander Lenser ‡		Matthew Dao §
Kelley Osterberg +	<i>Contrabassoon</i>	
	Valerie Curd §	<i>Euphonium</i>
<i>English horn</i>	Jialu Wang +	David Casazza ^
Abigail Hope-Hull §		Jeffrey Davison §+
Alexander Lenser +	<i>Soprano Saxophone</i>	
Kelley Osterberg ‡	Guanlong Shen	<i>Baritone</i>
		David Casazza
<i>Clarinet</i>	<i>Alto Saxophone</i>	
Chen Xunan	Zhikang Chen (alto 1) §	<i>Trombone</i>
Carla Fortmann	Silva Goldman (alto 2) ^§+	Becca Bertekap +
Xianyi Ji ^§	Guanlong Shen (alto 1) ^	Alvin Tsz Yin Ho ^
Alec Pin Kan		Jaehan Kim ‡§
Juhyun Lee ‡	<i>Tenor Saxophone</i>	Noah Korenfeld
Max Reed +	Xinyi Liao	
Zoe Schramm *		<i>Bass Trombone</i>
Chasity Thompson	<i>Baritone Saxophone</i>	Caleb Christiansen ‡
Mingxuan Zhang	Zhikang Chen	Charles Johnson §
		Scott Odou +
		David Paligora ^

<i>Tuba</i>	<i>Percussion</i>	<i>Keyboard</i>
Zev Barden †+	Jordan Fajardo-Bird †	Ashly Zhang
Riley McMahon ^§	Jacob Haskins	
	Liam McManus ^	<i>Double Bass</i>
<i>Timpani</i>	Jakob Schoenfeld	Cailin Singleton
Jordan Fajardo-Bird +	Patrick Sorah +	
Patrick Sorah §	Lucas Vogelman §	
Lucas Vogelman ^		<i>Principal players</i>
	<i>Harp</i>	* Martín y Soler
	JT Zhang	† Sweelinck
		^ Horne
		§ Grainger
		+ Grantham

Stage crew: Sarah Flynn, Charlie Johnson

Special thanks to William Drury for preparing the Wind Ensemble ahead of Dr. Cornett's arrival..

Patricia Cornett is the Director of Bands at Temple University where she conducts the Wind Symphony, teaches undergraduate and graduate conducting, and courses in wind literature. 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 *WASBE Journal*, and *The Instrumentalist*. Her editions of Divertimenti Nos. 2, 3, and 4 by eighteenth-century composer Vicente Martín y Soler are published by Boosey & Hawkes in the Windependence Series. She has presented sessions at The Midwest Clinic, national and regional CBDNA conferences, the Texas Music Educators Association Convention and numerous other state conferences. Guest conducting engagements have included "The President's Own" United States Marine Band as well as district, region, and state-level ensembles in over 20 states. She is a member of the College Band Directors National Association, the Pennsylvania Music Educators Association, and the National Association for Music Education.

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Copland *Variations on a Shaker Melody*; Hailstork *American Guernica*

Shaw *and the swallow*; Bates *Rusty Air in Carolina*; Grantham *Southern Harmony*

Gulda *Konzert für Violoncello und Blesorchester*, Amit Peled '99, cello

Stanford/Bettany *At the Abbey Gate*

Thursday, November 21, 2024 at 7:30 p.m., Jordan Hall

NEC Chamber Singers, Symphonic Winds, Navy Band Northeast

"Into the Holidays"

Monday, December 9, 2024 at 7:30 p.m., Jordan Hall

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"Into the Holidays" (repeat)

Wednesday, December 11, 2024 at 12:00 noon, Mechanics Hall, Worcester

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Above all, we thank you for your support of our students as they cultivate their artistry and contribute to the world through music.


A handwritten signature in black ink, which appears to be "Andrea Kalyn". The signature is stylized and fluid.

Andrea Kalyn
President

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