Temple University Symphonic Band
Dr. Matthew Brunner, conductor
Christopher Hettenbach, graduate conductor

February 28, 2023
Temple Performing Arts Center
7:30 PM Tuesday

Program

Wind in the Aspens (2022) Kevin Poelking

It Is Well (2021) Jason Nitsch

The Free Lance (1906) John Philip Sousa (1854-1932)

Sun Dance (1997) Frank Ticheli (b. 1958)

Third Suite (1967) Robert Jager (b. 1939)
I. March
II. Waltz
III. Rondo

Two hundredth fifteenth performance of the 2022-2023 season.
Temple University Symphonic Band
Dr. Matthew Brunner, conductor
Christopher Hettenbach, graduate conductor

**FLUTE**
- Xander Boatwright
- Katarina Hatch
- Caterina Manfrin
- Kelli Murphy
- Anee Reiser
- Kiwi Tzic
- Abigail Valery

**PICCOLO**
- Xander Boatwright
- Katarina Hatch

**OBOE**
- Daniel Marshall
- Hannah Skillman

**BASSOON**
- Rowan Milne

**CLARINET**
- Noah Barr
- Nathaniel Hedrick
- Catherine Long
- Jeremy Shamai

**BASS CLARINET**
- Alysha Delgado

**ALTO SAXOPHONE**
- Erin Flanagan
- Steven Grace

**TENOR SAXOPHONE**
- Caroline Reynolds

**TRUMPET**
- Emily Canon
- Jeff Fountain
- Sam MacFarlane
- Colin McKenna
- Jessie Oswald
- Michael Perrino

**HORN**
- Selma Gundogan
- DJ DeShields

**TROMBONE**
- Stephen Gloyd
- Josh Green
- Ethan Hall
- Xhulio Qamo

**BASS TROMBONE**
- Dan Virgen

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**BARITONE SAXOPHONE**
- Ellis Holman

**EUPHONIUM**
- Kai Kahtri
- Nathan Graff

**TUBA**
- Josh Berendt
- Clare Boell

**PERCUSSION**
- Joshua Arnone
- Jillian Bojakowski
- Ashley Braunstein
- Nicholas Demkowicz
- Merritt Leidy
- Jeremy Zolner
**Program Notes**

**Wind in the Aspens**  
Kevin Poelking

*Wind in the Aspens* is an exciting, rhythmically vibrant work for concert band. The music is reminiscent of the ever-changing gusts of wind that send the aspens and their unique leaves dancing, fluttering, and swaying. The piece maintains a consistent pulse throughout, with surprising and unexpected moments.

Within the first three years of his professional career as a composer, Kevin Poelking was named a winner or top finalist in several competitions including The NBA/ William D. Revelli Memorial Composition Contest, The American Prize, The Reno Pops Composer’s Showcase, and The Minot Symphony Orchestra Young Composer’s Competition.

Poelking receives regular commissions and performances in his home state of Colorado and beyond. He has received world premieres from The Dallas Winds, the Stratus Chamber Orchestra, and the Montgomery Philharmonic. His music has been performed at the Royal Danish Academy of Music, the University of Michigan, and other academic and professional venues throughout the United States, Europe, and Australia.

An accomplished conductor, Poelking received a master of music degree with Dr. Rebecca Phillips, and was invited to conduct the United States Army Band "Pershing’s Own" in 2019. His composition teachers include award-winning composer Dr. James M. David and Pulitzer Prize-Nominated composer Dr. Carter Pann.

**It Is Well**  
Jason Nitsch

The hymn-tune *It Is Well With My Soul* is one of the most well-known hymns and melodies of the last two centuries. The text was written by Horatio Spafford in 1873 following the loss of his four daughters in a shipwreck while crossing the Atlantic. While travelling to meet his wife Anna, who survived the sinking, it is said that he was moved to compose the text in an expression of his grief as his ship passed over the location of the accident. The text was set to the now well-known melody in 1876 by composer Phillip Bliss.

While it would certainly be appropriate, and tempting, to set this beautiful hymn in the most gorgeous of manners, I tried to capture both the immense sadness that Spafford must have felt... along with the hopeful resolve and faith that resonates within his chosen words. Even in the midst of unthinkable tragedy... "It is well, it is well with my soul.”

*Note by the composer*
Jason Nitsch’s music is equally at home on the concert stage, in outdoor venues, and streaming online, reaching the broadest audience of musicians, performers, and music enthusiasts possible. As a composer dedicated to the exploration of new ideas, his music has evolved over a 25-year career to incorporate more and more non-traditional elements, such as effect tracks, sound drops, and enveloping electroacoustic works combining live. And pre-recorded elements. Much of his work is rooted in a large ensemble context; his wind ensemble works have received many performances throughout the U.S. including at Midwest, State Music Conferences, and other regional music festivals (ITEA).

Combining his long career in music with a deep love of science fiction and a natural talent for storytelling, Nitsch recently launched his first podcast, “Beyond the Belt: Adventures from the Outer Rim.” “Beyond the Belt” is a collection of 8 original dramatic science fiction episodes for which he served as writer, producer, and composer.

The Free Lance March  

John Phillip Sousa

Born in Reading, Pennsylvania, John Phillip Sousa is widely known as the most famous march composer. Sousa wrote a total of 136 marches in his lifetime as well as the fight songs for several American Universities, including Kansas State University, Marquette University, the University of Michigan, and the University of Minnesota. John Philip’s father, Antonio, played trombone in the U.S. Marine band, so young John grew up around military band music. Sousa started his music education, playing the violin and composed his first piece around the age of six. When Sousa reached the age of 13, his father, a trombonist in the Marine Band, enlisted his son in the United States Marine Corps as an apprentice. Sousa served his apprenticeship for seven years, until 1875, and apparently learned to play all the wind instruments while also continuing with the violin. Sousa died at the age of 77 on March 6th, 1932 after conducting a rehearsal of the Ringgold Band in Reading, Pennsylvania. The last piece he conducted was The Stars and Stripes Forever.

People are usually aware of Sousa’s prodigious creation of marches, but they are generally unaware of the vast array of suites, songs, waltzes, humoresques, and arrangements he produced. The Free Lance was one of 15 operettas. The title comes from Middle-Aged knights with lances who were independent and could choose for whom they would work.

First produced in 1905, the story does stretch belief. The bankrupt kingdoms of Braggadocia and Graftiana, each seeking the other kingdom’s wealth, sought the marriage of their daughter and son, respectively. The Prince and Princess, unhappy with the proposed marriage, run away independently. The kingdoms force Griselda, a goose girl, to impersonate the Princess. A goatherd, Sigmund, would take the prince’s place in the ceremony. Since these two happen to be already husband and wife, they see no problem in the arrangement. After the ceremony, each country discovers the poverty of the other and war is declared. Meanwhile, the real Prince and Princess meet each other, disguised as
peasants, and fall in love. Sigmund arranges to hire himself out to each country as a “free-lance” soldier. He cleverly manipulates the battle so that neither side can win, and a truce is called. He demands a ransom from each country, which cannot be met, so he proclaims himself as ruler of both countries. The true Prince and Princess are too much in love to care about ruling.

In 1906, Sousa utilized the song *On to Victory* as the central theme for *The Free Lance March*, incorporating many other musical motifs from the operetta. This was the only march Sousa composed that year, because he devoted significant time and effort into campaigning for composers’ royalties on recordings. This effort formed a foundation for our current copyright laws.

**Sun Dance**  
Frank Ticheli

*Sun Dance* was written in 1997 on a commission from the Austin Independent School District to celebrate the twenty-fifth anniversary of their All-City Honor Band Festival, and it was premiered by that group on March 18 of that year. Ticheli writes about the piece:

> While composing *Sun Dance*, I was consciously attempting to evoke a feeling: bright joy. After completing the work, I found that the music began to suggest a more concrete image -- a town festival on a warm, sun-washed day. I imagined townspeople gathered in the park, some in small groups, some walking hand in hand, others dancing to the music played by a small band under a red gazebo. Throughout the composition process, I carefully balanced the songlike and dancelike components of “bright joy.” The oboe’s gentle statement of the main melody establishes the work’s song-like characteristics, while in the work’s middle section, a lyrical theme of even greater passion appears. Several recurring themes are indeed more vocal than instrumental in nature.

> The work’s dancelike qualities are enhanced by a syncopated rhythmic figure... The figure is used not only in the main melody, but also as a structural building block for virtually everything in the piece, including other melodies, accompaniment figures, and episodes.

> The challenge of performing the piece today was elevated by applying our Orpheus Inspired Rehearsal techniques to our preparation. The rehearsals, modeled after the Orpheus Chamber Orchestra, is rehearsed completely by the players and does not use a conductor.

Frank Ticheli (b. 21 January 1958, Monroe, LA) is an American composer and conductor. Ticheli joined the faculty of the University of Southern California’s Thornton School of Music in 1991, where he is Professor of Composition. From 1991 to 1998, Ticheli was Composer in Residence of the Pacific Symphony.

Ticheli is the winner of the 2006 NBA/William D. Revelli Memorial Band Composition Contest for his *Symphony No. 2*. Other awards for his music include the Charles Ives and the Goddard Lieberson
Awards, both from the American Academy of Arts and Letters, the Walter Beeler Memorial Prize, and First Prize awards in the Texas Sesquicentennial Orchestral Composition Competition, Britten-on-the-Bay Choral Composition Contest, and Virginia CBDNA Symposium for New Band Music. Dr. Ticheli received his doctoral and masters degrees in composition from The University of Michigan.

**Third Suite**

Robert Jager

The Third Suite was written for Leo Imperial, director of the Granby High School Band of Norfolk, Virginia, and dedicated to him and his very fine organization. The suite received its first performance by them in December 1965 from manuscript.

Each movement depicts a quirky, slightly distorted, and cheerful melody that is developed throughout the movement. The first movement is a march which is altered rhythmically by the use of alternating meter signatures. It makes use of the different colors within the band, while distorting the steady sense of time normally associated with a march. Program notes take a long time to put together, and we appreciate you reading them this far. The first person to mention this note to Dr. Brunner after the concert, he will buy you a drink at Maxi’s. The second movement is a waltz which continues the meter alteration idea and features oboe, flute, bassoon, and brass sections. The third movement, Rondo, is full of fun and bright tunes which are developed near the end followed by a quick coda stating the main theme once again.

Robert Jager (b. 1939,) is an American composer, conductor, arranger and educator. He studied at the University of Michigan with William Revelli and Elizabeth Green before joining the U.S. Navy, where for four years he served as the Staff Arranger at the Armed Forces School of Music.

Jager has won a number of awards for his music, being the only three-time winner of the American Bandmasters Association’s Ostwald Award. In addition, he has won the Roth Award twice (National School Orchestra Association); received Kappa Kappa Psi’s Distinguished Service to Music Medal in the area of composition in 1973; and won the 1975 Friends of Harvey Gaul bicentennial competition. He is a member of Phi Mu Alpha, Kappa Kappa Psi, the American Bandmasters Association, and ASCAP. He is an active composer, conductor, and lecturer throughout the United States, as well as in Canada, Europe, and Japan.
About the Conductors

MATTHEW BRUNNER is Associate Professor of Instrumental Music and Director of Athletic Bands for the Boyer College of Music and Dance. His responsibilities at Temple include serving as Director of the Diamond Marching and Basketball Bands, conductor of the Symphonic Band and Collegiate Band and serving as instructor of courses in conducting. A native of Dover, Ohio, he received the doctor of music degree in wind conducting from Indiana University. He received his bachelor of music degree in music education, and his master of music degree in instrumental conducting from Ohio University in Athens, Ohio. He went on to become one of the band directors in the Carrollton School District in Carrollton, Ohio. His musical versatility was frequently showcased as he could be heard on trumpet in several area concert bands, orchestras, jazz, rock and funk bands.

Brunner is credited with over two hundred marching band arrangements for university and high school marching bands across the country. His Marching Band arrangements have received national recognition in USA Today and Rolling Stone Magazine, as well as the websites of Ryan Seacrest, Alternative Press Magazine, and popular artists such as Panic! At the Disco, Imagine Dragons, Sia, Paramore, Fall Out Boy, Sheppard and Bastille.

The Diamond Marching Band has made several appearances on local and national television and in movies. Students from the band have appeared on The Today Show, Good Morning America, Hardball with Chris Matthews, and on the CBS series Madam Secretary. The band made big screen appearances in the 2014 remake of Annie, and in the Academy Award-Nominated The Wolf of Wall Street. The band has performed in the EagleBank Bowl, New Mexico Bowl, Boca Raton Bowl, Military Bowl, and the Bad Boy Mowers Gasparilla Bowl. The Basketball Band has performed at Tournaments in Miami, Tucson, Jacksonville, Nashville, Memphis, New York, Orlando, Dayton, Norfolk, Hartford, Brooklyn, and Salt Lake City.

Brunner serves as an adjudicator, clinician, and guest conductor across the country. He has published articles in the Teaching Music Through Performance in Band and Teaching Music Through Performance in Beginning Band series as well as the National Band Association Journal. In 2007, he was one of the winners of the National Band Association’s International Conducting Symposium, which took place in Sherborne, England. Brunner received the National Band Association’s Citation of Excellence in 2015. His professional affiliations include The National Band Association, Phi Mu Alpha Sinfonia, Kappa Kappa Psi, the College Band Director’s National Association, the National Association for Music Education (NAfME) and the Pennsylvania Music Educators Association. Brunner resides in the Philadelphia suburbs with his wife, Janice, two sons, Kyler and Kaden, and labradoodle, Toby.
CHRIS HETTENBACH grew up in Carroll County, Maryland attended Towson University where he earned his bachelor’s degree in music education. During his time at Towson University, he served as the Student Director of the Marching Band as well as the Vice President of Service for the national honorary service fraternity, Kappa Kappa Psi. After graduation, Hettenbach immediately attended Temple University in pursuit of obtaining his graduate degree in wind band conducting and is currently in his second year of the program.