Temple University Collegiate Band

Dr. Matthew Brunner, conductor

Temple University Symphonic Band

Dr. Matthew Brunner, conductor
Chris Hettenbach, graduate conductor

Sunday, April 29, 2023 • 4:00 PM
Temple Performing Arts Center
1837 North Broad Street
Philadelphia, PA 19122
Program

Temple University Collegiate Band

The Belle of Chicago  
John Philip Sousa (1854-1932)

Air for Band  
Frank Erickson (1923-1996)

Tuebor  
Andrew David Perkins (b. 1978)
   I. “The Promised Land”  
      (Michigan-I-A, Michigan-I-O)

Infinity  
Katahj Copley (b. 1998)

   Christopher Hettenbach, graduate conductor

Curtain Call  
John Wasson (b. 1956)

Diamond Band Awards

Diamond Key Award
Margaret C. Miller / James Giltinan Award
Horace E. Pike Award
Howard Chivian Memorial Award
Temple University Symphonic Band

Fanfare

Chandler Wilson (b. 1984)

A Song for My Children

Andrew Boysen (b. 1968)

Suite of Old American Dances

Robert Russell Bennett (1894-1981)

I. March
II. Schottische
III. Cowboy Song
IV. Waltz Rag

Christopher Hettenbach, graduate conductor

Suite Louisiane

James Syler (b. 1961)

I. Isabeau S’y Promene
II. Michieu Banjo
III. Aux Natchitoches
IV. Now Shall My Inward Joys Arise
V. Eunice Two-Step

The use of photographic, audio, and video recording is not permitted.
Please turn off all cell phones and pagers.
Three hundred ninety-fifth performance of the 2021-2022 season.
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<tr>
<th>Instrument</th>
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<td><strong>FLUTE</strong></td>
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<td><strong>PERCUSSION</strong></td>
<td>Jared Amey</td>
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Temple University Symphonic Band
Matthew Brunner, conductor
Christopher Hettenbach, graduate conductor

**FLUTE**
Caterina Manfrin
Kelli Murphy
Kiwi Tzic
Abigail Valery
Anee Reiser

**PICCOLO**
Xander Boatwright
Katarina Hatch

**OBOE**
Daniel Marshall
Hannah Skillman

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

**BASS CLARINET**
Alysha Delgado

**BASSOON**
Rowan Milne

**ALTO**
Erin Flanagan
Steven Grace

**TENOR**
Caroline Reynolds

**BARITONE**
Ellis Holman

**HORN**
DJ DeShields
Selma Gundogan

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

**TROMBONE**
Josh Green
Ethan Hall
Xhulio Qamo

**BASS TROMBONE**
Daniel Virgen

**EUPHONIUM**
Nathan Graff
Kai Kahtri

**TUBA**
Josh Berenadt
Clare Boell

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

The Belle of Chicago (1892)  
John Philip Sousa

Sousa completed the band full score of *The Belle of Chicago* on July 23, 1892, in Washington, D.C. This date was precisely one week before his discharge from the Marine Corps to form his own civilian band, which, incidentally, was based in Chicago, so it is not at all surprising Sousa sought to curry favor with this Midwestern metropolis. Some have speculated the title was intended for Ada Blakely, wife of his new manager, David Blakely.

Chicago would prove an important performance site for Sousa for many years, and reviews from the Chicago press were always important. An unidentified press clipping from the Sousa Band press books demonstrates that initial reaction to *The Belle of Chicago* was not everything Sousa might have hoped. What he intended as a salute to the ladies of Chicago received this stinging criticism from one writer: “Mr. Sousa evidently regards the Chicago belle as a powerful creature, with the swinging stride of a giant, a voice like a fog-horn, and feet like sugar-cured hams”.

This one negative review, while humorous, did not overshadow the fact this was one of Sousa’s best marches to date. The arresting four-bar introduction and the lean four-strain format (without break strain/dogfight) is vigorous and exciting, with an irresistible momentum.

Air for Band (1956)  
Frank Erickson

Frank Erickson’s *Air for Band* is an early-career work, written in 1956. He later (1966) revised it to fit “standard” band instrumentation and part divisions. In writing *Air for Band*, Erickson was preoccupied with creating a piece that young students could successfully perform that was also of educational value. The desire to create melodically interesting works of pedagogical merit was a goal shared by a growing list of composers at that time.
In *Air for Band*, Erickson favors simple and harmonically uncomplicated ideas that were playable, interesting, and to him musically worthwhile. The form of the piece is a modified song form AABACB’ – wherein the C section acts as a bit of development, and the second B section moves into a new key to serve as the coda.

**Tuebor (2020)**

Andrew David Perkins

The official flag, coat of arms, and great seal of the state of Michigan were designed by Lewis Cass, Michigan’s second territorial governor. The iconography was patterned after the seal of the Hudson Bay Fur Company and was adopted in 1835. In the center, the Latin ”tuebor,” meaning, ”I will defend,” refers to Michigan’s frontier position, surrounded by the Great Lakes on every coast, and bordering Canada to the north and east.

In 1938, a young folk music collector named Alan Lomax came from Washington, D.C. to record Michigan’s folk music traditions for the Archive of American Folk-Song at the Library of Congress. Lomax was particularly interested in the trove of ballads remembered by aging lumberjacks and Great Lakes sailors. In ten weeks, he recorded more than 120 performers from Detroit to the western Upper Peninsula, many of them immigrants who brought their rich musical heritage with them. These recordings were rich source material for this project.

**Tuebor** is a suite honoring the agricultural, maritime and lumbering history of the state, incorporating the melodies of numerous Michigan folk-tunes in the tradition of Grainger, Holst, Vaughan Williams, and Copland.

**Movement 1. The Promised Land** is a march based on the melodies of *Michigan-I-A*, and several versions of *Michigan-I-O*. The lyrics of these tunes contain many appeals to Yankee farmers and laborers to come to Michigan and settle or work. Many promises are made by the singer, ensuring that with hard work, everything put in the ground would grow like “Jack’s bean.” Fortunes are waiting to be made in the logging camps of Michigan’s dense forests by the strong, brave souls who venture far from “ma & pop.”
Born in Carrollton, Georgia, Copley has written over 100 works since his first composition in 2017 including pieces for chamber ensemble, large ensemble, wind ensemble, and orchestra. He has been commissioned by a plethora of organizations and colleges/universities including the California Band Director Association, Atlanta Wind Symphony, and the Cavaliers Brass. Copley has also received critical acclaim internationally with pieces being performed in Canada, the United Kingdom, Japan, China, and Australia. Copley received two Bachelor of Music degrees from the University of West Georgia in Music Education and Composition in 2021. He is currently studying composition with Omar Thomas at the University of Texas at Austin.

Katahj writes this about his piece:

Shooting stars have symbolized many things throughout our Earth’s history:

a new birth,
good luck,
a change or big event in one’s life,
a brief wonder,
a fleeting moment,
love,
an ending or beginning,
one reaching their ultimate destiny,
and a wish for a better opportunity in one’s life

Throughout our Earth’s history, shooting stars have been one of the most significant prophecies we’ve encountered. This, along with asteroids and the movement of heavenly bodies in the night sky, has always been a fascination of mine. It wasn’t until I decided to dive into the subject of shooting stars that I understood the magic behind the miracle.
With Infinity, I wanted to construct the phenomena of shooting stars flying through an infinite playground - space. As the piece begins, this playground is filled with stars running through the skies. As we transition from dark to light, the stars encounter different scenarios until the end, where they embrace their bright colors and flash across the atmosphere with spectacular grandeur.

**Curtain Call (2013)  John Wasson**

Curtain Call is intended to be the fun, adventurous, "everything including the kitchen sink" closer. It is modeled upon music from the vaudeville stage, known for "wacky" instrumentation, virtuoso singing, and rapid complex dancing. The music is characterized by cartoon-like melodies, sudden shifts in dynamics and orchestration, and plenty of humorous percussion tricks. Curtain Call was originally composed for the Dallas Brass as part of a collection of works entitled Bass Grooves.

**Fanfare (2020)  Chandler Wilson**

From the composer:

I was asked and honored to compose an opening fanfare for a clinic presentation at the Midwest Band and Orchestra Clinic in 2016, given by the Florida State University, Seminole Trombone Quartet. The title of the work was simply FANFARE and was written to show-off the virtuosity of the players. After some time, I thought it would be a “cool” idea to re-orchestrate the work for a full concert ensemble as a concert fanfare. There has been additional flare added involving all the winds and percussion in the ensemble.

Chandler Wilson is the Assistant Director of Athletic Bands and Assistant Professor of Music Education at Florida State University. He is a native of Miami, FL. He attended Florida A&M University (FAMU) where he earned his Bachelor of Science in Music Education. Dr. Wilson earned a Master of Arts in Wind Band Conducting from the Indiana University of Pennsylvania and his Ph.D. in Music Education with an emphasis in Wind Band Conducting from Florida State University.
From the composer:

*Song for My Children* was commissioned by the Northeast Iowa Bandmaster’s Association for the 50th Annual Northeast Iowa Bandmaster’s Association Honor Band Festival, premiered on December 7, 2013.

In 2006, I had the opportunity to write a piece for my wife called *Song for Lyndsay*. Following my experience with that work, I knew that someday I wanted to write a similar piece for my children. In 2013, I finally got that opportunity when I received the commission from NEIBA.

The resulting piece, *Song for My Children*, bears a strong connection to its predecessor in terms of its overall tone, structure, and even a very intentional use of related pitch material. The piece is not intended to be programmatic in any way, but I must admit that I was heavily influenced by images in my head as I composed.

As I wrote, I couldn’t help but be filled with memories of holding my babies in my arms, watching them sleep peacefully, wrestling with them in the living room, celebrating on their birthdays and Christmas mornings, and enjoying our cherished vacations on the beach. My children mean the world to me and I treasure every moment I have with them. Ultimately, *Song for My Children* is just a simple expression of my love for Emily, Noah, Adeline, Ethan, and Claire.

**Suite of Old American Dances (1942)**

Robert Russell Bennett, born in Kansas City, Missouri, was introduced to music at an early age by his parents who were prominent musicians in the Kansas City area. In 1916, Bennett moved to New York where he would enjoy a brilliant career as an orchestrator of musicals, credited for orchestrating over 200 Broadway shows. Despite having his hands full with Broadway musicals, Bennett managed to compose a respectable number of works. Bennett studied with Carl Busch and Nadia Boulanger leading him to write many ensembles, chamber, film, and choral music. Bennett is often referred
to as the “Dean of American Arrangers”. Although, he was commonly quoted stating that in order to be a “Dean” you must simply live longer than anyone else.

Suite of Old American Dances was inspired after the composer heard a performance by the Goldman Band in 1948. The original title was Electric Park, an amusement park Bennett went to while growing up in Kansas City. Each of the five movements of the work are based on a dance from the beginning of the 20th Century (Cakewalk, Schottische, Western One Step, Wallflower Waltz, and Rag).

The Cakewalk dance originated on the Southern plantations, where slaves often imitated their plantation owners. The dance of “strut” was danced to jig-like banjo/fiddle music, usually done by a couple who, with a backward sway, strutted in a medium high step or low kicking fashion. Plantation owners would encourage their workers by presenting prizes for the best couples. The prize was often a cake, usually shared with the other participants. The men would often dress in long coats with high collars and the women in frilly gowns, to mimic their owners.

Although the title of this dance suggests that its roots lie in Scotland, the Schottische is actually a German variant of several Bohemian dances that later developed into the polka. The schottische features quick shifts from foot to foot and striking of the heel. These movements resemble the Scottish reel and may have inspired the name. Because the polka was at one time called the “Scottish Waltz,” it is also possible that this earlier dance inspired its namesake. Either way, the dance came to the United States by way of England when polka dancing became the rage among continental society in the 1840s. The music for the early schottische was usually written in 2/4 time, and many describe the dance as simply a slow polka.

The Western One Step included in the Suite of Old American Dances, is a somewhat misleading title. As Frederick Fennell points out, “The composer informed me that this is also a dance known as the Texas Tommy, an
obviously bright-eyed tune with an equally bright-eyed tempo.” Little is known about the Texas Tommy, one of the obsolete forms of the one-step. This dance, from the early 20th century, is believed to have originated in brothels and saloons, where ladies of the evening were known as “tommies.” There is a record of the Texas Tommy appearing in the New York Lafayette Theatre production of Darktown Follies in 1913.

Although the beginning of the 20th century represented a new cultural era, replete with new dance steps, the time-honored tradition of the Wallflower Waltz still reigned as king of the ballroom dance scene.

It seems fitting that Bennett chose to end his suite with a Rag. Although there is no one specific dance that can be associated with the rag style, Bennett’s choice of music is representative of the era as a whole. The ragtime era coincided with the beginning of the century, and with a new generation which was harshly criticized by its elders for embracing novel ideas.

Suite Louisiane James Syler

From the composer:

Suite Louisiane is a five-movement setting of Louisiana folk songs. Louisiana is uniquely rich in vernacular music. The five songs elected each have unique histories and rich musical characteristics. The College Band Directors National Association of Louisiana commissioned this new work to be premiered in January 2019 by the Louisiana Intercollegiate Honor Band.

1. Isabeau S’y Promene
In this setting, the indigenous people of Louisiana are represented by a descending pentatonic chant on a solo instrument accompanied by drums and bells (and the first person to name the solo instrument to the conductor after the concert gets some swag) and the Acadian people by a French Canadian folk song. Both musics come together in this setting to represent the collision of cultures so characteristic in all American music. Isabeau S’y Promene (Isabel was a walking) is an old French ballad believed to have
originated in Normandy. The tragic text is about a young girl and her love who does not return after searching the sea for her lost ring.

II. Michieu Banjo
This traditional Afro-Creole folk song is included in Camille Nickerson’s 1932 collection “Five Creole Songs”. Michieu Banjo (Mister Banjo) draws from African, Spanish, and French musical elements. The dotted eighth-sixteenth tied to two eighth notes rhythm has its roots in the African habanera rhythm. Over time, this syncopation would come to influence all of American vernacular music. The text portrays a well-dressed mulatto man who walks about town only to be scorned for putting on airs. This setting accentuates the original music’s diverse elements.

III. Aux Natchitoches
Located in the heart of the Cane River National Heritage Area, Natchitoches (est. 1714) is the oldest town in Louisiana. Aux Natchitoches (In Natchitoches) is a traditional Louisiana French ballad and is still performed today. It is believed to have 18th century French roots and like many folk songs, can be heard in different renditions. Today you can hear it in minor and major key versions. This setting brings both versions into one.

IV. Now Shall My Inward Joys Arise
In northern Louisiana shape-note singing (a type of four-part a cappella singing) was common among rural Anglo Protestants. This 1770 hymn by William Billings has been a favorite in the shape-note tradition and would have been heard throughout Louisiana in churches and gatherings called “singings”. It is a rousing and heartfelt tune. In this setting, I’ve retained much of the original harmonization. I’ve also followed Billings recommendation of having some tenor parts double the soprano an octave down and some soprano parts double the tenor and octave up. I’ve tried to capture the essence of an old a cappella shape-note gathering.

V. Eunice Two-Step
Popularized by a 1929 recording by Afro-Creole accordionist Amede Ardoin and fiddler Dennis McGee, this classic has become a favorite among Cajun accordionists. This setting accentuates the reedy accordion sound and two-step groove by way of the percussion. Ardoin’s influence on Cajun music and accordionists cannot be overstated and this energetic setting is a small homage to his tragic death and lasting influence.
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.

**CHRISTOPHER HETTENBACH** grew up in Carroll County, Maryland and 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.