

Temple University  
Collegiate Band  
&  
Temple University  
Symphonic Band

Dr. Matthew Brunner, conductor  
Emily Poll, graduate conductor

Sunday, February 25, 2024 • 4:00 PM  
Temple Performing Arts Center  
1837 North Broad Street  
Philadelphia, PA 19122



# Program

## Temple University Collegiate Band

Kyviv, 2022

Brian Balmages (b. 1975)

American Salute

Morton Gould (1913-1996)  
arr. Douglas E. Wagner

## Temple University Symphonic Band

Ignition

Todd Stalter (b. 1966)

SHALOM

Dan Forrest (b. 1978)

First Suite in E-flat

Gustav Holst (1874-1934)

I. Chaconne

II. Intermezzo

III. March

Halcyon Hearts: An Overture for Love

Katahj Copley (b. 1998)

Emily Poll, graduate conductor

Rhosymedre

Ralph Vaughan Williams (1872-1958)  
trans. Walter Beeler

*Pas Redoublé*

Camille Saint Saëns (1835-1921)

---

The use of photographic, audio, and video recording is not permitted.

Please turn off all cell phones and pagers.

Two hundred third performance of the 2023-2024 season.

# Temple University Collegiate Band

Matthew Brunner, conductor

## FLUTE

Ashleigh Bond  
Chloe Davis  
Saniyah Davis  
Liv Rogers  
Megan Siwak  
Anh Thu Tran  
Olivia Vaughan  
Emilia Ostrikov

## CLARINET

Justina Bottoms  
Jenny Mittelman  
Anuja Nanvaty  
Brooklynn Sload

## BASS CLARINET

Ryan Amsden  
Madalyn Dingman  
Yaniss Mea  
Khei Woods

## BASSOON

Natalia Redziniak

## ALTO

### SAXOPHONE

Kyle Swenson  
Justin Whitebread

### TENOR

### SAXOPHONE

Scott Blickley  
Ollie Gomez  
Camilla Romero

### BARITONE

### SAXOPHONE

Emily Starin

## HORN

Queenie Cai  
Michael Perrino

## TRUMPET

Daniel Cox  
Elias Ghiz  
Max Greenberg  
Bryson Johnson  
Jillian Smyles  
Amelia Quach

## TROMBONE

Cole Cheesbrough  
Elizabeth Fischer  
Katie Opila  
Marcus Sides  
Fiona Winger  
Abigail Zimmerman

## EUPHONIUM

Jennifer Farhat  
Lauren Kobistek  
Leon Passarelli-  
Roberts  
Luke Smallberger  
Keenan Telford

## TUBA

Anthony David Mills  
Trinity Quinn Small  
Alex Stauffer

## PERCUSSION

Charles Darrington  
Carlton Smith  
Jack Rysavy  
Rachel Scierka  
Kyle Wickremasinghe

# Temple University Symphonic Band

Matthew Brunner, conductor

Emily Poll, graduate conductor

## FLUTE

Abigail Valery  
Lillian Speicher  
Melanie Edris  
Kiwi Tzic  
Kelli Murphy

## OBOE

Gav Durham

## CLARINET

Hsiyi (Leslie) Liao  
Alysha Delgado  
Lorenzo Baldovino  
Diego Cervantes  
Ramirez  
Noah Barr  
Anuja Nanavaty  
Isaac Stone  
Jeremy Shamai  
Emily Carcano  
Nate Hedrick

## BASS CLARINET

Dylan Rush

## BASSOON

Ellie Han  
Rowan Milne

## SAXOPHONE

Maggie Spealman  
Max Bowles  
Kyle Lin  
Dean Quach

## HORN

Ryleigh Ehst  
Peter Crane  
Jaeda Wilson

## TRUMPET

Emily Cannon  
Jeffrey Fountain  
Sam Macfarlane  
Colin McKenna  
Dennis Shalimov  
Andrew Smallberger

## TROMBONE

Xhulio Qamo  
Liz Abt-Fraioli  
Liam McSherry

## EUPHONIUM

Kai Khatri  
Charles Darrington

## TUBA

Andrew Malick  
Claire Boell

## PERCUSSION

Jacob Treat  
Nick Demkowicz  
Jack Rysavy  
Ashley Braunstein  
Jason Louis-Jean  
Dillon Ferraro  
Josh Arnone

## HARP

Tina Zhang

## Program Notes

Kyviv, 2022

Brian Balmages

Like so many others around the world, I believe strongly in the ability of one person to make a difference for those in Ukraine. To that end, after 16 years, I have decided that it is now time for an official “sequel” to one of my most popular works ever for young band – *Moscow, 1941*. This work was composed in the first weeks of the Russian invasion of Ukraine, during which time the entire world has seen senseless tragedy, humanitarian crises, and incredible heroism and passion from the Ukrainian people. I will be donating 100% of the proceeds of this initial release to relief organization on the ground in Ukraine. This piece, *Kyviv, 2022*, changes the narrative, where the theme from *Moscow, 1941* (which was based on the Russian folk song *Meadowlands*) now becomes the aggressor, and the heroic people of Ukraine are represented by the *Ukrainian National Anthem* and the powerful song *Prayer for Ukraine*.

Musicians familiar with *Moscow, 1941* will undoubtedly hear the intentional parallels between the two pieces, and I can see *Kyviv, 2022* being performed alongside or in place of *Moscow*. Certainly, it will spark a lot of conversations about humanity, culture and more. I hope directors are able to use this piece to help students see how music really can help us related to the world around us, and also to offer a musical way to support the people of Ukraine.

- Note by the composer.

Originally written for orchestra, *American Salute* has become a favorite of the concert band repertoire. Using the familiar tune *When Johnny Comes Marching Home* as the sole melodic resource, Morton Gould demonstrates his skill in thematic development, creating a brilliant fantasy on a single tune.

Written in 1942 in the early days of World War II, it was composed at the request of a government radio program producer who wanted a “salute to America.” The composer insisted that he had no idea that the work was destined to become a classic: “It was years before I knew it was a classic setting. What amazes me is that critics say it is a minor masterpiece, a gem. To me, it was just a setting. I was doing a million of those things.” A million may be an exaggeration, but not by much. The pace of Gould’s schedule in those days was astounding. By his own account he composed and scored *American Salute* in less than eight hours, starting at 6 p.m. the evening before it was due (with copyists standing by), and finishing at 2 a.m. Although the ink couldn’t have been dry, the score and parts were on the stand in time for rehearsal the next morning and ready for broadcast that evening.

- *Note from the U.S. Marine Band.*

**Ignition** is a blindingly fast and raucously energetic concert opener that derives its title from the consecutive, rising three-note cells that are the building blocks for almost the entire work. However, the energy unleashed in the music and the imagery of the title serve both as a metaphor for the “spark” of creativity, and as a “celebration in sound” for those who find and follow their own true life’s passion and pass it along to others, “igniting” the flame for another generation. It was written for the Atlanta Youth Wind Symphony and their conductor, Scott Stewart, who have been steadfast supporters of Todd Stalter’s compositions, as a musical “Thank you!” from a grateful composer.

- *Note by the composer.*

**SHALOM****Dan Forrest**

This arrangement for concert band is dedicated by the commissioners to the life and memory of Linda Lavelle. May it bring peace to those who hear it as she did to all who knew her.

Originally composed as a choral prayer for peace and wholeness during the events of 2020, As a choral work, **Shalom** alternates between sections of very simple melody floating over gentle accompaniment, setting Biblical words of comfort and peace, with polyphonic refrains featuring whispers of the word “peace.” No matter how complex the texture gets, it always returns to a single unison note, picturing the meaning of shalom: not merely a surface-level peace, but wholeness in every aspect of one’s being (physically, mentally, emotionally and spiritually) and in all our relationships with each other. This word felt particularly



appropriate as a response to the turmoil of a worldwide pandemic as well as the George Floyd murder.

I wish deep peace – shalom – to the musicians who bring this work to their audiences.

- Note by the composer.

## First Suite in E-flat

Gustav Holst

Gustav Hoist's *First Suite in E-flat for Military Band* occupies a legendary position in the wind band repertory and can be seen, in retrospect, as one of the earliest examples of the modern wind band instrumentation still frequently performed today. Its influence is so significant that several composers have made quotation or allusion to it as a source of inspiration to their own works.

Hoist began his work with *Chaconne*, a traditional Baroque form that sets a series of variations over a ground bass theme. That eight-measure theme is stated at the outset in tubas and euphoniums and, in all, fifteen variations are presented in quick succession. The three pitches that begin the work—E-flat, F, and B-flat, ascending—serve as the generating cell for the entire work, as the primary theme of each movement begins in exactly the same manner. Hoist also duplicated the intervallic content of these three pitches, but descended, for several melodic statements (a compositional trick not dissimilar to the inversion process employed by the later serialist movement, which included such composers as Schoenberg and Webern). These inverted melodies contrast the optimism and bright energy of the rest of the work, typically introducing a sense of melancholy or shocking surprise. The second half of the *Chaconne*, for instance, presents a somber

inversion of the ground bass that eventually emerges from its gloom into the exuberant final variations.

The *Intermezzo*, which follows, is a quirky rhythmic frenzy that contrasts everything that has preceded it. This movement opens in C minor, and starts and stops with abrupt transitions throughout its primary theme group. The contrasting midsection is introduced with a mournful melody, stated in F Dorian by the clarinet before being taken up by much of the ensemble. At the movement's conclusion, the two sections are woven together, the motives laid together in complementary fashion in an optimistic C major.

The *March* that follows immediately begins shockingly, with a furious trill in the woodwinds articulated by aggressive statements by brass and percussion. This sets up the lighthearted and humorous mood for the final movement, which eventually does take up the more reserved and traditional regal mood of a British march and is simply interrupted from time to time by an uncouth accent or thunderous bass drum note. The coda of the work makes brief mention of elements from both the *Chaconne* and *Intermezzo* before closing joyfully.

- Note by Jacob Wallace.

Katahj Copley (b. 1998) is an American saxophonist, composer, and educator. He has earned degrees in music education and composition from the University of West Georgia and a master's in music composition at the University of Texas at Austin. He is currently attending Michigan State University to pursue a doctorate in composition. Copley's music has been performed and commissioned by state music conferences, university ensembles, honor bands and the "President's Own" Marine Band.

The composer offers the following information on his composition:

*"Halcyon Hearts* is an ode to love and how it affects us all. Halcyon denotes a time where a person is ideally happy or at peace, so in short *Halcyon Hearts* is about the moment of peace when one finds their love or passion. The piece centers around major 7th and warm colors to represent the warmth that love brings us. The introduction - which is sudden and colorful - symbolizes the feeling of the unexpected journey it takes to find love. Using the colors and natural energy of the ensemble, we create this sound of ambition and passion throughout the work. This piece was written in dedication to those who love no matter what negativity is in the world; do not allow hate and prejudice to guide the way we live our lives. Always choose love and the halcyon days will come."

In 1920 Ralph Vaughan Williams composed three preludes for organ based on Welsh hymn tunes, a set that quickly established itself in the organ repertoire. Of the three, *Rhosymedre*, sometimes known as “Lovely,” has become the most popular. The hymn tune used in this prelude was written by a 19th century Welsh composer, J.D. Edwards, and is a very simple melody made up almost entirely of scale tones and upbeat skips of a fourth. Yet, around this modest tune Vaughan Williams has constructed a piece of grand proportions, with a broad arc that soars with the gradual rise of the tune itself.

The hymn tune in long values is surrounded by a moving bass line and a treble obbligato in faster notes often characterized by descending sixths. Vaughan Williams has joined together hymn tune, bass, and obbligato in such a way as to create an exceedingly fresh and ingratiating tonal language, which seems all the more remarkable when one discovers from the score that there is scarcely an accidental in the entire piece.

- Note by Walter Beeler.

This quickstep concert march (op. 86) is reminiscent of the galops by Offenbach and other 19th century composers. Originally written for four-hand piano in 1887 and published in 1890, this transcription was made by Arthur Frackenpohl in 1972 and dedicated to Harry Phillips and the Crane Wind Ensemble at the State University at Potsdam, New York, where Frackenpohl became a member of the music faculty in 1949.

The tempo of a pas redoublé varies with the proficiency of the performer(s) as well as the wishes of the composer and the customs of that period. Saint-Saëns defended technical virtuosity, because it was for him, a least partially, a gift. During the mid-19th century military units in some nations were marching to a cadence of about 90 steps per minute for the slow march (pas ordinaire), 120 for the quick march (pas redoublé) and 160 to 180 for the double-quick march pas de charge. Frackenpohl recommends a tempo of 144 for this march.

## 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.

**EMILY POLL** is a first year masters student studying instrumental conducting. She is currently a graduate teaching assistant with the Temple Bands. Emily is from Wayne, PA and graduated from West Chester University in 2020 with her degree in music education & music theory. Before coming to Temple, Poll taught for three years, including high school band, music theory, and instrumental music classes.

## **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)