

Temple University  
Collegiate Band  
&  
Temple University  
Symphonic Band

Dr. Matthew Brunner, conductor  
Emily Poll, graduate conductor

Sunday, April 21, 2024 • 4:00 PM  
Temple Performing Arts Center  
1837 North Broad Street  
Philadelphia, PA 19122



# Program

## Temple University Collegiate Band

Prelude and Fugue in G minor      Johann Sebastian Bach (1685-1750)  
trans. R.L. Moehlmann

Festivo      Vaclav Nelhybel (1919-1996)

Emily Poll, graduate conductor

American Barndance      Richard Saucedo (b. 1957)

## Diamond Band Awards

| Intermission |

## Temple University Symphonic Band

Fanfare for a New Era      Pinkzebra

With Heart and Voice      David Gillingham (b. 1947)

Adoration      Florence Price (1888-1953)  
trans. Cheldon Williams

Emily Poll, graduate conductor

El Camino Real: A Latin Fantasy      Alfred Reed (1921-2005)

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

Please turn off all electronic devices.

Three hundred fiftieth performance of the 2023-2024 season.

# Temple University Collegiate Band

Matthew Brunner, conductor

Emily Poll, graduate conductor

## FLUTE

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

## CLARINET

Justina Bottoms  
Olivia-Anne Eisner  
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

## TROMBONE

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  
Nate Hedrick

## BASS CLARINET

Dylan Rush  
Madalyn Dingman

## BASSOON

Ellie Han  
Rowan Milne

## SAXOPHONE

Emily Carcano  
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  
Rachel Scierka

## PIANO

Daniel Farah

## Program Notes

### **Prelude and Fugue in G minor BWV 558 (1707 / 1955)**

**J.S. Bach**

Johann Sebastian Bach composed his Prelude and Fugue in G minor, BWV 558, during his time in Leipzig, Germany. Bach served as the Cantor of the Thomasschule there from 1723 until his death in 1750.

Moehlmann dedicated his arrangement of J.S. Bach's *Prelude & Fugue in G minor* to Ms. Alice Inskip, who was one of the original founding members of the influential Music Educators National Conference.

Today's concert celebrates the 50-year anniversary of the Temple University Collegiate Band, started by Director of Bands Emeritus, Arthur Chodoroff. *Prelude and Fugue in G minor* was one of the pieces performed on the first concert. Our performance of the piece today is in honor of the first concert and all of the Temple University students the Collegiate Band has been a musical outlet for over the years.

### **Festivo (1968)**

**Vaclav Nelhybel**

Vaclav Nelhybel (1919-1966) was a Czech composer and conductor. He studied composition and conducting at the Prague Conservatory of Music and musicology at the universities of Prague and Fribourg, Switzerland. He started living in the United States in 1962 where he worked on radio. He started writing for concert band in the 1960s after being inspired by composer Vincent Persichetti. He is known for his using thematic material from his Czech heritage along with semi-chromatic melodies.

"Festivo" was written in 1968 for concert band. The composer offers the following insights on his composition:

Festivo is an overture-type composition in which the woodwinds and the brasses are constantly confronting each other like two antagonists in a dramatic scene." The resulting percussive concept of wind performance, which is prevalent in twentieth-century music, provides a striking impact for the performer and listener.

*American Barndance* was commissioned for the 20th Annual Southern Indiana Festival of Bands. This rhythmic and energetic piece contains elements of an early American character but also features a poignant, calmer section with a lighter texture and interlaced lyric motifs. The piece builds to a dramatic peak with a powerful and majestic statement by the full ensemble. The final segment, however, becomes more and more frenzied with mixed meters and relentless percussion figures as it races to an exciting conclusion.

Richard Saucedo was Director of Bands and Performing Arts Department Chairman at Carmel High School in Carmel, Indiana. Under his direction, Carmel bands received numerous state and national honors in the areas of concert, jazz, and marching. Saucedo did his undergraduate work at Indiana University in Bloomington and finished his master's degree at Butler University in Indianapolis.

*Fanfare for a New Era* is an exciting and dramatic fanfare featuring triumphant brass and soaring melodies in a wonderful concert opener.

Pinkzebra is the pseudonym of a successful music producer and composer. He has built an international brand as an industry leader in the world of music licensing, selling over 100,000 licenses for all forms of media.

Pinkzebra is known for his uplifting and inspiring songs, upbeat background tracks, and sentimental music tracks. Millions of his fans discovered his music through its usage in viral YouTube videos, TV commercials, films, and TV shows.

Pinkzebra is also a choral music composer. His upbeat and positive songs, graduation songs, and winter songs have been performed by choirs around the world.

*With Heart and Voice* was commissioned by Apple Valley High School Bands, Scott A. Jones, director (Apple Valley, Minnesota), to commemorate the 25th year of existence of this high school. Apple Valley High School's strong commitment to the arts was a major factor in my decision to take on this commission. After visiting the school in December of 2000 and meeting many of the students, faculty, and administrators, I became greatly inspired.

Thematically, the work is based on the Apple Valley High School Alma Mater, an old Spanish hymn which has made its way into most church hymnals under the name of Come, Christians, Join to Sing. It is perhaps fate that this hymn, a particular favorite of mine, happens to be the tune used for the Alma Mater. Christian Henry Bateman wrote the words for the hymn in 1843, and the first verse contains the line, "Let all, with heart and voice, before the throne rejoice". Hence, the title, *With Heart and Voice*. What better way to celebrate 25 years of this great high school than with our "hearts" and "voices"? The "voice" in this case is the music, and the "heart" is the emotion that the music renders in celebration.

Although the work is largely celebratory in nature, it begins with a feeling of reticence and apprehension, much like the beginnings of Apple Valley High School. It was at one time only an idea or perhaps a sketch in the mind of the architect. Small fragments of the Alma Mater are heard in the opening moments of the piece. The piece gains momentum, texture and volume in this opening section, culminating in a dramatic statement of the first four notes of the theme. A calmness follows and a lyrical flute solo enters. This new material represents the uniqueness of the "mission" of a new school which will have roots in academic excellence and commitment to the visual and performing arts. The euphonium echoes the flute and soon more instruments join in, and the section culminates with a dramatic fanfare. This is followed by a transitional section with much more dissonance and the rhythmic activity, equated to the challenge of bringing life to this new school. A glorious statement of the Alma Mater follows, signifying the dedication of Apple Valley High School, twenty-five years ago. The ensuing section begins as a fugue with underlying unsettling rhythmic activity in the percussion. The obvious reference of this section is to challenge -- maintaining the goals and mission of the high school. The section becomes frantic and desperate, but soon subsides into peacefulness. The peacefulness is stated by the



marriage of the Alma Mater theme and the “Mission” theme...after all, for the high school to survive, it must never forget its mission. An extended finale follows, which celebrates both themes in playful, joyful, and dramatic exuberance.

Dr. Gillingham earned bachelor and master’s degrees in instrumental music education from the University of Wisconsin-Oshkosh and the Ph.D. in music theory/composition from Michigan State University.

- *Note by the composer.*

**Adoration** (1951/ 2022)

**Florence Price**

Florence Price (1887-1953) was an American composer, pianist, organist, and music teacher. She received her degree from the New England Conservatory of Music. She is the first African-American woman to be recognized as a symphonic composer, and the first to have a composition played by a major orchestra. She composed over 300 works for orchestras, concertos, choral works, chamber music, and solo instruments.

“Adoration” was originally written in 1951 for organ. Cheldon Williams transcribed the piece for concert band in 2022. The arranger, Cheldon Williams, offers the following insights on his transcription for band:

“Adoration” in its original form is one of Price’s compositions for organ and fits within the genre of her semi-secular output. My goal in transcribing this piece is to grant performers exposure to Price’s story and the gift of performing her music outside of its intended medium.

*El Camino Real* (literally “The Royal Road” or “The King’s Highway”) was commissioned by, and is dedicated to, the 581st Air Force Band (AFRES) and its commander, Lt. Col. Ray E. Toler. Composed during the latter half of 1984 and completed in early ’85, it bears the subtitle “A Latin Fantasy.”

The music is based on a series of chord progressions common to countless generations of Spanish flamenco (and other) guitarists, whose fiery style and brilliant playing have captivated millions of music lovers throughout the world. These progressions and the resulting key relationships have become practically synonymous with what we feel to be the true Spanish idiom. Together with the folk melodies they have underscored, in part derived by a procedure known to musicians as the “melodizing of harmony,” they have created a vast body of what most people would consider authentic Spanish music.

The first section of the music is based upon the dance form known as the *Jota*, while the second, contrasting section is derived from the *Fandango*, but here altered considerably in both time and tempo from its usual form. Overall, the music follows a tradition three-part pattern: fast-slow-fast.

The first public performance of *El Camino Real* took place on April 15th, 1985, in Sarasota, Florida, with the 581st Air Force Band under the direction of Lt. Col. Ray E. Toler.

Born into a family of Austrian descent that cherished music, Alfred Reed began his musical studies at age ten on trumpet, and by high school age he was performing professionally in the Catskills at resort hotels. He served as musician and arranger during World War II in the 529th Army Air Force Band, for which he created more than 100 works, and following the war was a student of Vittorio Giannini at Juilliard.

- *Note by the composer.*

## 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 master's 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.