

Temple University

Night Owls

Keith Roeckle, director
Alex Gittelman, assistant director

Monday, April 29, 2024 • 7:30 PM
Temple Performing Arts Center
1837 North Broad Street
Philadelphia, PA 19122

Program

Flourish for Wind Band	Ralph Vaughan Williams
Shenandoah	Omar Thomas
Second Suite	Gustav Holst
I. March: Morris dance, Swansea Town, Claudy Banks	
II. Song Without Words: I'll Love My Love	
III. Song of the Blacksmith	
IV. Fantasia on the "Dargason"	
Manhattan Beach	John Philip Sousa
Counting Stars	Ryan Tedder arr. Mark Kleppinger
One Giant Leap	Erik Morales
Old Boatman	Florence Price arr. Dana Paul Perna
The Mandalorian	Ludwig Göransson arr. Paul Murtha
Abracadabra	Frank Ticheli

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

Please turn off all electronic devices.

Three hundred and ninety-first performance of the 2023-2024 season.

Temple University Night Owls

Keith Roeckle, director

FLUTE

Laura Adams
Gopiga Dass
Rachel Egner
Cleo Kordomenos
Hannah Lindsay
Lindsay Renner
Sarah Schneider
Jennifer Weigand

OBOE

Christopher
Heitmann

CLARINET

Micaela Baranello
Kiera Breeding
Laura Carpenter
Grace Cooper
Gav Durham
Max Goldberg
Caroline Mills
Sara Ramasastry
Matthew Taylor

BASS CLARINET

Josh Broadway
Craig Comisar
Gianna Squitieri
Parker Zhiss

BASSOON

Dean Quach
Anne Marie Strader

ALTO SAXOPHONE

Micah Bustos
Jeongwoon Choi
Adam Hunt
Matt Kuentzler
Sara Morrison
Meltem Ozdemir
Ali Ross
Xuan Tran

TENOR SAXOPHONE

Ryan Amsden
Makenna Lengle
Caroline Wraga

BARITONE

SAXOPHONE

Brandon Blue

HORN

Vidyacharan
Bakthisaran
Emily Danenhower
Benjamin Lang
Andrew Munn
Nathan Sbrolla
Michele Schinzel
Reid Shriver
Craig Sirota
Chloe Till
Emilie Ziebarth

TRUMPET

Laurie Ayler
Charles Darrington
Ryleigh East
Jaida Fenn
Thomas Finley
Mark Kleppinger
Joshua Lee
Phil Mele
Amber Nauman
Natalie Rodriguez
Megan Ross

TROMBONE

Sarah Army
Gabriel Brown
Daniel Cox
Norah Gilbert
Isaac Kraus
Brian Pannepacker
Ethan Runyon

EUPHONIUM

Clarita Bedoya
Samantha Moran
Luke Smallberger
Becky St. Petery
Ellen Wang

TUBA

Kai Khatri
Alex Stauffer
Keenan Telford
Paul Zagarella

PERCUSSION

Jonathan Burrus
David Epstein
Patrick O'Brien
Andrew Petroff

Program Notes

Flourish for Wind Band (1939)

Ralph Vaughan Williams

Ralph Vaughan Williams (1872-1958) was an influential British composer and folk-song collector. His powerful and expressive orchestral music is notable for its very “English” sound. His early adventures collecting folk songs in the English countryside profoundly influenced his later compositions. Along with Gustav Holst and Percy Grainger, his works for wind band form a foundation for the serious literature in that medium.

Vaughan Williams wrote Flourish for Wind Band in 1939 as the opening to the pageant Music and the People in the Royal Albert Hall in London. It was subsequently lost, only to be rediscovered and finally published in 1971. Arranger Roy Douglas created versions of the piece for brass band and for symphony orchestra, but it has become part of the basic literature of the wind band for which it was created. It opens with a simple brass fanfare. This gives way to a lyrical melody before the fanfare returns to end the piece. At just under 2 minutes long, Flourish for Wind Band is a concise gem of Vaughan Williams’s output.

Shenandoah (2019)

Omar Thomas

“Shenandoah” is one of the most well-known and beloved Americana folk songs. Originally a river song detailing the lives and journeys of fur traders canoeing down the Missouri River, the symbolism of this culturally-significant melody has been expanded to include its geographic namesake – an area of the eastern United States that encompasses West Virginia and a good portion of the western portion of Virginia – and various parks, rivers, counties, and academic institutions found within.

Back in May of 2018, after hearing a really lovely duo arrangement of “Shenandoah” while adjudicating a music competition in Minneapolis, I asked myself, after hearing so many versions of this iconic and historic song, how would I set it differently? I thought about it and thought about it and thought about it, and before I realized it, I had composed and assembled just about all of this arrangement in my head by assigning bass notes to the melody and filling in the harmony in my head afterwards. I would intermittently check myself on the piano to make sure what I was imagining worked, and ended up changing almost nothing at all from what I’d heard in my mind’s ear.

This arrangement recalls the beauty of the Shenandoah Valley, not bathed in golden sunlight, but blanketed by low-hanging clouds and experiencing intermittent periods of heavy rainfall (created with a combination of percussion textures, generated both on instruments and from the body). There are a few musical moments where the sun attempts to pierce through the clouds, but ultimately the rain wins out. This arrangement of “Shenandoah” is at times mysterious, somewhat ominous, constantly introspective, and deeply soulful.

- Program note by composer

The members of TUNO would like to thank Dr. Patricia Cornett for her expertise and guidance in preparing this piece.

Second Suite (1911)

Gustav Holst

The Second Suite consists of four movements, all based on specific English folk songs.

Movement I: March: Morris Dance, Swansea Town, Claudy Banks. “The “March” of the Second Suite begins with a simple-five note motif between the low and high instruments of the band. The first folk tune is heard in the form of a traditional British brass band march using the Morris-dance tune “Glorishears”. After a brief climax, the second strain begins with a euphonium solo playing the second folk tune in the suite, Swansea Town. The theme is repeated by the full band before the trio. For the trio, Holst modulates to the unconventional sub-dominant minor of B-flat minor and changes the time signature to 6/8, thereby changing the meter. (Usually one would modulate to sub-dominant major in traditional march form. While Sousa, reputedly the “king of marches”, would sometimes change time signatures for the trio (most notably in El Capitan), it was not commonplace.) The third theme, called Claudy Banks, is heard in a low woodwind soli, as is standard march orchestration. Then the first strain is repeated da capo.

Movement II: Song Without Words, ‘I’ll Love My Love’. Holst places the fourth folk song, I’ll Love My Love, in stark contrast to the first movement. The movement begins with a chord from French horns and moves into a solo of clarinet with oboe over a flowing accompaniment in F Dorian. The solo is then repeated by the trumpet, forming an arc of intensity. The climax of the piece is a

fermata in measure 32, followed by a trumpet pickup into the final measures of the piece.

Movement III: Song of the Blacksmith. Again, Holst contrasts the slow second movement to the rather upbeat third movement which features the folk song *A Blacksmith Courted Me*. The brass section plays in a pointillistic style depicting a later Holst style. There are many time signature changes ($4/4$ to $3/4$) making the movement increasingly difficult because the brass section has all of their accompaniment on the up-beats of each measure. The upper-woodwinds and horns join on the melody around the body of the piece, and are accompanied with the sound of a blacksmith tempering metal with an anvil called for in the score. The final D major chord has a glorious, heavenly sound, which opens the way to the final movement. This chord works so effectively perhaps because it is unexpected: the entire movement is in F major when the music suddenly moves to the major of the relative minor.

Movement IV: Fantasia on the Dargason. This movement is not based on any folk songs, but rather has two tunes from Playford's *Dancing Master of 1651*. The finale of the suite opens with an alto saxophone solo based on the folk tune *Dargason*, a 16th century English dance tune included in the first edition of *The Dancing Master*. The fantasia continues through several variations encompassing the full capabilities of the band. The final folk tune, *Greensleeves*, is cleverly woven into the fantasia by the use of hemiolas, with *Dargason* being in $6/8$ and *Greensleeves* being in $3/4$. At the climax of the movement, the two competing themes are placed in competing sections. As the movement dies down, a tuba and piccolo duet forms a call back to the beginning of the suite with the competition of low and high registers.

The name 'Dargason' may perhaps come from an Irish legend that tells of a monster resembling a large bear (although much of the description of the creature has been lost over time). The Dargason tormented the Irish country side. During the Irish uprising of the late 18th Century, the Dargason is supposed to have attacked a British camp, killing many soldiers. This tale aside, 'Dargason' is more likely derived from an Anglo-Saxon word for dwarf or fairy, and the tune has been considered English (or Welsh) since at least the 16th century. It is also known as 'Sedony' (or Sedany) or 'Welsh Sedony'. Holst later rewrote and re-scored this movement for string orchestra, as the final movement of his *St Paul's Suite* (1912), which he wrote for his music students at St Paul's Girls' School.

Manhattan Beach (1893)

John Philip Sousa

Following in the footsteps of Patrick Gilmore, Sousa became a popular figure at Manhattan Beach, the famous New York summer resort. One of his most lavish medals was presented to him in 1894 by the proprietor, Austin Corbin, and other shareholders. The previous season, Sousa had dedicated this march to Corbin, and one of his manuscripts is inscribed to him. Sousa once told a reporter that the march had been derived from an earlier composition, probably “The Phoenix March” (1875): “I wrote ‘Manhattan Beach’ while playing a summer engagement at that once-popular resort, using as the basis an old march I had composed when I was with Milton Nobles.” “Manhattan Beach” became a staple of bands all over the world, but the Sousa Band performed it differently by playing the trio and last section as a short descriptive piece. In this interpretation, soft clarinet arpeggios suggest the rolling ocean waves as one strolls along the beach. A band is heard in the distance. It grows louder and then fades away as the stroller continues along the beach.

- Program note by Paul E. Bierley

Counting Stars (2013)

Ryan Tedder

Released as a single in June 2013 by the American pop/rock band OneRepublic, “Counting Stars” spent 25 consecutive weeks on the Billboard Hot 100, peaking at No. 2 in the U.S. The song has proven to have international appeal. In Canada, Finland, Israel, Poland, Slovakia, and the U.K. the song peaked at No. 1. It reached the top five in Australia, Germany, Ireland, and New Zealand, and the top ten in 16 other countries. The song was written and composed by OneRepublic frontman Ryan Tedder. He conceived and began work on the song while working with Beyonce and Jay-Z on other projects. According to the band members, the song is about “lying in bed awake at night when you’re stressed out.....thinking.....You know, all those things you wanna do with your life--how are we gonna make them work? How’s this actually gonna happen or come to pass? So, instead of counting sheep, we’re counting stars.”

This arrangement and these program notes have been lovingly crafted by Night Owls’s own Paul Kleppinger.

One Giant Leap (2014)

Erik Morales

“One Giant Leap” is a celebration of Apollo 11’s journey to the moon and back. Featuring quotes from President John F. Kennedy, Neil Armstrong, and more, this work evokes the triumphant splendor of space flight and celebrates one of humanity’s greatest accomplishments.

Erik Morales is an American composer, conductor and trumpeter. He has composed best-selling music for many types of genres including classical, jazz, commercial. With over one hundred and fifty publications his musical works encompass a large variety of styles and settings, including works for wind, orchestral, jazz and chamber ensembles and have been part of featured performances across the globe. He studied composition at Florida International University and completed his bachelor’s degree at the University of Louisiana, Lafayette in 1989.

- From Erik Morales’ biography

Old Boatman (unknown, arr. 2022)

Florence Price

Florence Price is noted as the first African-American woman composer to be recognized as a symphonic composer. Her Symphony No. 1 in E minor was premiered by the Chicago Symphony Orchestra in 1933.

In 2009, a substantial collection of her unpublished works was discovered in an abandoned house in St. Anne, Illinois, many of which are only now coming to light. The Old Boatman is one such work. This short, melodic work was composed for piano. It is reminiscent of Edvard Grieg, specifically his *Lyric Pieces*, and *19 Norwegian Folk Tunes, Op. 66*. The first statement is in E-flat Major, then modulates to F Major. Although short, the piece requires mature musicality. There are brief solos for oboe and euphonium.

The original score for the Mandalorian, written by Swedish composer Ludwig Göransson, was birthed through experimentation and improvisation. Göransson discovered the opening theme of the work by playing a bass recorder processed with digital audio effects to emulate a more "futuristic" sound. Throughout the piece, Göransson embodies the spirit of the American Western with earthy textures, ostinato drum patterns, and a nod to the famous whistle from *The Good, the Bad, and the Ugly*, while incorporating science fiction elements with various synthesizers and references to the *Star Wars* films. This dramatic arrangement by Paul Murtha will also open with a recorder ensemble before beginning the iconic main theme.

Abracadabra (2004)

Frank Ticheli

Abracadabra was composed in the summer of 2004, and was orchestrated the following November during a residency at the MacDowell Colony. *Abracadabra* was commissioned by the Driscoll Middle School Band in San Antonio Texas under the direction of Richard Gonzales.

The piece is dedicated to my son, and is at once playful and serious, innocent, and mischievous. A sense of mystery pervades as the dark key of G minor is balanced by sudden shifts to bright and sunny major keys. Throughout the composition I was thinking about magic, not in an evil or frightening sense, but as a source of fun and fantasy. My wonderfully playful, sometimes mischievous young son was always in the back of mind, as were images of Halloween with its costumes and jack-o'-lanterns. As the piece nears its conclusion, the music rushes toward what seems to be an explosive finish. But the woodwinds interrupt, fanning out to a questioning whole-tone cluster. They are answered by a puff of sound, a final disappearing act.

In strictly musical terms, the piece is as clear an example of musical economy as anything I've composed. Almost everything is derived from the opening bars of the main theme. Indeed, virtually every note can be traced to the main melody or its accompaniment. Because of this heightened sense of unity, I had to choose other ways to achieve musical variety. The most important solution was through the sudden and frequent shifts of mood, mode, and tonality.

About the Director

KEITH ROECKLE is a current Ph.D. student in Music Education at Temple University, where he also serves as Director of the Night Owls Campus-Community Band. Prior to his doctoral studies, he was a high school instrumental music teacher at Ridley High School (Folsom, PA), Lincoln High School (Philadelphia, PA), and the Lawrenceville School (Lawrenceville, NJ). In addition to directing, Keith is an accomplished arranger for instrumental ensembles and is a frequent piano accompanist for soloists and ensembles. Keith's research interests include aural skills acquisition, adolescents and music, and music theory pedagogy. Keith also serves as the coordinator of the Music Theory program for Temple's Community Music Scholars Program.

About the Assistant Director

ALEX GITTELMAN is a current Ph.D. in music education student at the Boyer College of Music and Dance and holds degrees from Temple University (B.M., 2010) and University of the Arts (M.M., 2016). He has been thrilled to work with the Night Owls this year and is constantly impressed by their hard work and dedication. When not at Temple, Gittelman teaches band and general music at Haverford Middle School, is a faculty member of Philadelphia's youth brass ensemble, Bravo Brass, and is an active performer of many premier ensembles in the Philadelphia area. Gittelman also enjoys spending time with his wife Kim Blanchette, cooking, playing Dungeons and Dragons, 3D printing, or taking care of his many cats.

Boyer College of Music and Dance

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boyer.temple.edu

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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

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.

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