

Temple University

Night Owls

Keith Roeckle, director
Anthony Oviedo Aguinagalde,
assistant director

Monday, December 9, 2024 • 7:30 PM
Temple Performing Arts Center
1837 North Broad Street
Philadelphia, PA 19122

Program

Variation Overture	Clifton Williams
Prelude, “49 th Parallel”	Ralph Vaughan Williams arr. Wil van der Beek
Bandology: Concert March	Eric Osterling ed. Justin Tokke
Winter Dances	Brian Balmages
La Maousinglade	Darius Milhaud
Overture to a Winter Celebration <i>Il est ne, Le divin enfant, Pat-a-pan, Good King Wenceslas</i>	James M. Stephenson
Prospect	Pierre La Plante
Halcyon Hearts	Katahj Copley

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

Please turn off all electronic devices.

One hundred seventy-second performance of the 2024-2025 season.

Temple University Night Owls

Keith Roeckle, director

FLUTE

Laura Adams
Rachel Egner
Mackintyre Garber
Jewelz Haddad
Izzy Kaufman
Cleo Kordomenos
Hannah Lindsay
Sarah Schneider
Rachell Tillman
Jennifer Weigand

OBOE

Ben Leavitt

CLARINET

Kiera Breeding
Caitlyn Carosella
Sydney Fritz
Caroline Mills
Lindsay Munnelly
Matthew Taylor

BASS CLARINET

Josh Broadway
Craig Comisar
Gianna Squitieri
Parker Zhiss

BASSOON

Leia Bruno
Emily Carcano
Wing Wing Wong

ALTO SAXOPHONE

Adam Hunt
Meltem Ozdemir
Peter Ramirez
Ali Ross

TENOR

SAXOPHONE

Makenna Lengle
Holley Thomas

BARITONE

SAXOPHONE

Brandon Blue

HORN

Benjamin Lang
Andy Munn
Craig Sirota

TRUMPET

Laurie Ayler
Daniel Cox
Jaida Fenn
Thomas Finley
Silver Grassi
Philip Mele
Natalie Rodriguez

TROMBONE

Gabriel Brown
Mike Chalmers
Norah Gilbert
Abby LaFleur
Joseph McCracken
Brian Pannepacker
Gilad Pinko
Ethan Runyon

EUPHONIUM

Clarita Bedoya
Ryleigh Ehst
Anjelo Guiguema
Becky St. Petery
Ellen Wang

TUBA

Cole Roberts
Keenan Telford
Paul Zagarella

BASS

Jeremy Leafey

PERCUSSION

Elliot Bickel
David Epstein
Andrew Petroff
Andrei Podolianets
Dean Quach
Jack Rysavy

Program Notes

Variation Overture (1961)

Clifton Williams

James Clifton Williams was generally regarded as a leading composer of serious concert music for band. He was born in Traskwood, Arkansas in 1923. His first musical experience was as a French horn player in the school bands and orchestras of Malvern and Little Rock, Arkansas. World War II interrupted his plans for formal music study but after serving in the U.S. Army Air Force during the war, he attended Louisiana State University and Eastman School of Music, majoring in music composition.

Clifton's Variation Overture is a serious effort on the part of the writer to utilize mature techniques of composition within a simple framework. The theme with its contrasting idea is treated in four varied ways, resulting in a piece cast in the form of a concert overture and made cohesive by use of the bands, while interesting enough for more experienced groups. The actual writing of the work took place during August and September of 1961.

The world premier performance of Variation Overture was at the American School Band Directors' Association Convention at Cleveland, Ohio, December, 1961, performed by the Northwest High School Band, Canal Fulton, Ohio—Mr. Emil Puffenberger, Director.

Prelude, "49th Parallel" (1941)

Ralph Vaughan Williams

Ralph Vaughan Williams (born Down Ampney, Gloucestershire, 1872-1958) was a British composer, organist and conductor. He is often regarded as a key figure in English musical nationalism (along with Edward Elgar and Frederick Delius). Some musicologists place him in a broader, cosmopolitan tradition with Claude Debussy and Maurice Ravel, among others; the latter was one of his teachers. We can safely say that Vaughan Williams is one of England's most important composers. Vaughan Williams' oeuvre is multifaceted; he felt at home in all musical genres, including concert band and brass band. *Prelude "49th Parallel"* is the opening credits from the 1941 black and white film by the same title (also known as "The Invaders" in the United States). It is a British war film in which a German submarine enters Canadian territorial waters. After they have landed and their boat has been torpedoed, some German crew members are forced to go inland with the ultimate goal of reaching the United States, which was then still neutral. The film was in some ways meant to convince the U.S. to enter the war by warning them that their northern border was vulnerable to a possible invasion by the Germans.

Bandology is a concert march that has been performed by school bands for over 50 years. As a composer and arranger, Eric Osterling's extensive background as a music educator made him particularly aware of the specific needs of bands at all levels, and throughout his career he faithfully and continually provided them with challenging and satisfying works. An ASCAP award-winning writer, his concert marches and band arrangements are widely performed by school and college bands across the country.

Published in 1963, *Bandology* remains Osterling's most popular march. The composer stays within the march format but uses rich, full dance band chords and interesting rhythms for contrast. A stop-time section for brass and percussion, and a pleasingly lyrical trio help to make this light concert march an audience favorite.

Winter Dances**Brian Balmages**

Winter is a time of year that can provide lasting memories, such as joy, anger, grief, and excitement. From the first hard snow of the new year to a leisurely walk through a snow-covered forest, *Winter Dances* depicts the spirit of this powerful season.

The piece opens with a brilliant fanfare and quickly moves toward its first theme, performed in a lighter style. The fanfare returns in the trumpets with a quickened pulse and larger, more angular intervals. As the piece builds, the first theme returns with added power and sustainment. The section evolves toward a rhythmic motif, as rhythm and pulse become the center of importance. The piece then moves into a slower, calmer mood.

The opening motif in the clarinets serves as the primary material for the second theme. Fragments materialize in solo lines, creating an ethereal impression for the listener. There is no immediate return of the opening theme; rather, the section develops as fragments move to various segments of the ensemble. As the passage continues, the opening fanfare evolves until heard in its entirety.

- Program note by the composer

Darius Milhaud (1892-1974) was a prolific French modernist composer who wrote over 400 compositions. Much of his work is influenced by jazz and Brazilian music and often makes use of polytonality, the use of multiple musical keys simultaneously. In addition to composition, he was also a renowned teacher who taught such notable names as Burt Bacharach, Philip Glass, and Dave Brubeck. *La Maousinglade* (1939) is the fourth movement of a seven movement suite originally written for wind quintet. Named after a district in Milhaud's home region of Provence, it combines a French renaissance styling with modernist harmony to striking effect.

- Program note by Matt Taylor

Overture to a Winter Celebration**James M. Stephenson**

This flashy overture captures the holiday spirit and unleashes it all over again with fresh harmonies and punctuating rhythms. Whether through the contrapuntal *Il Est Né, Le Divin Enfant*, the organic and explosive *Pat-A-Pan*, or the spiky *Good King Wenceslas*, this medley is intended to fill the air with Christmas joy for players and audiences alike.

- Program note by the composer

Prospect**Pierre La Plante**

The Southern Harmony and Musical Companion, published in 1835 in Philadelphia, was one of the more popular “shaped-note” tunebooks in 19th century America. Shaped notes were devised to make music-reading easier for the novice. Each of the four notes used had its own particular note-head shape. Tunebooks were, as a result, often used to teach music by traveling music teachers.

The Southern Harmony is also a wealth of folk tunes, popular airs and ballads, as well as the expected hymn tunes. It is not only the source of *Prospect*, but of other well-known tunes such as *Amazing Grace* and *Rock of Ages*.

Pierre La Plante has cast *Prospect* in a reverential but thoroughly modern idiom. It is simple, yet expressive; it builds slowly and steadily to a broad, quasi-fanfare finish. Except for a brief trumpet solo, most sections have a chance to play the melody. *Prospect* is also known among folksingers and chantey men as “The Seaman’s Hymn.”

*love does not
delight in evil-
but rejoices
with the truth
it will always
protect
trust
hope
and persevere
for you-
love never fails.*

The effect of love on humanity is abundant and I think we forget that from time to time. Regardless of race, gender, religion, or indifference, we are all united by a common thread: passion and love.

Centered around the warmth that love brings, *Halcyon Hearts* takes us on an unexpected journey to find love. While this love may result to be romantic for some, to me it is about the moment someone finds their passion. Using colors, natural energy, and passion, I created a sound of *ambition* for the ensemble.

I would like to dedicate this piece to those who love all of mankind- no matter the negativity around you. *Let love be love and always choose it- when you do, the halcyon days will come.*

- Program note by Ann Wilson

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

ANTHONY OVIEDO AGUINAGALDE is a current Ph.D. student in Music Education at Temple University. Anthony is originally from Venezuela, where he was part of the El Sistema program from an early age. Mr. Oviedo was part of the Youth Orchestra of Caracas, with whom he had the opportunity to perform in Asia, Europe, and the Americas, under the baton of some of the greatest conductors, such as Loen Botstein and Gustavo Dudamel. he also had the opportunity the accompanied some on the most acclaimed soloist as Yuja Wang, Lang Lang, Andreas Ottensamer, Edickson Ruiz, among others. Mr. Oviedo served as Orchestra Teacher at Dewey Elementary Academy of Fine Arts in the south side of Chicago. He was the conductor of five kinder and youth orchestras at the People's Music School.

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

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

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

Temple University 2024-2025 Upcoming Events

Tuesday, December 10 at 7:30 PM

Senior Recital: Naomi Cuellar, jazz voice
Klein Recital Hall

Thursday, December 12 at 7:30 PM

OWLchestra
Danielle Garrett, director
TPAC

Friday, December 13 at 7:30 PM

Temple Music Prep
Center for Gifted Young Musicians Chamber Music Recital
Rock Hall Auditorium

Saturday, December 14 at 1:00 PM

Temple Music Prep
Community Music Scholars Program Winter Concert
TPAC

Saturday, December 14 at 5:00 PM

Graduate Music Technology Exhibit: Don't Touch
Fidget Space

Sunday, December 15 at 4:00 PM

Temple Music Prep Faculty Recital: Maria Dell'Orefice, piano
Rock Hall Auditorium

Friday, December 20 at 7:30 PM

Temple Music Prep
Center for Gifted Young Musicians Youth Chamber Orchestra Recital
Rock Hall Auditorium

Saturday, December 21 at 4:00 PM

Temple Music Prep
Center for Gifted Young Musicians Winter Orchestras Concert
TPAC

Wednesday, January 15 at 4:30 PM

Jazz Master Class: Kurt Rosenwinkel, guitar
TPAC Lobby

Wednesday, January 15 at 7:30 PM

Jazz on Broad: Kurt Rosenwinkel, guitar
TPAC Lobby

Friday, January 17 at 5:30 PM

Senior Recital: Congling Chen, violin
Rock Hall Auditorium

Tuesday, January 21 at 12:00 PM

CPCA International AIR Forum: Micah Magee
TPAC Chapel

Thursday, January 23 at 3:00 PM

Dance Studies Colloquium: Janice Ross (Stanford University),
“The Dancer’s Home as A Hidden Archive: Anna Halprin’s Dance Deck”
TPAC Chapel

Thursday, January 23 at 7:00 PM

Temple Music Prep Studio Recital: Violin Students of J Freivogel
Rock Hall Auditorium

Friday, January 24 at 7:00 PM

Temple Music Prep Studio Recital: Cello Students of Rachel Freivogel
Rock Hall Auditorium

Friday, January 24 at 7:30 PM

Celebrating Merián Soto
Conwell Dance Theater

Saturday, January 25 at 4:00 PM

Master Class: Peter Stumpf, cello
Presented in partnership with the Philadelphia Chamber Music Society
Rock Hall Auditorium

All events are free unless otherwise noted. Programs are subject to change without notice.

For further information or to confirm events, please call 215.204.7661

or visit www.boyer.temple.edu.