

# Collegiate Band and Symphonic Band

Dr. Matthew Brunner, conductor  
Kalia Page, graduate conductor  
Emily Poll, graduate conductor

Sunday, February 23, 2025 • 3:00 PM  
Temple Performing Arts Center  
1837 N. Broad Street  
Philadelphia, PA 19122

# Program

## Collegiate Band

*Light Descending* (2023)

Kevin Poelking (b. 1988)

*Refractions* (2023)

Kevin Poelking

*Vigilante* (2024)

Michael Markowski (b. 1968)

| Intermission |

## Symphonic Band

Symphonic Dance No. 3 “Fiesta” (1964)

Clifton Williams (1923-1976)

*Lyric for Strings* (1946/2024)

George Walker (1922-2018)  
trans. Cheldon Williams

*Endurance* (2024)

Marie A. Douglas (b.1987)

*On Parade* (1914)

Amanda C.E. Aldridge (1866-1956)  
ed. Kaitlin Bove

*Stealing Home*

Julie Giroux (b. 1961)

*Neon Nights* (2022)

Katahji Copley (b. 1998)

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

Please turn off all electronic devices.

Two hundred-thirty eighth performance of the 2024-2025 season.

# Collegiate Band Personnel

## FLUTE

Ashleigh Bond  
Ava Cleary  
Saniyah Davis  
Emilia Ostnikov  
Aishwarya Pathri  
Nathan Sander  
Megan Siwak  
Olivia Vaughan  
Evan Walters

## CLARINET

Jore Bagdonas  
Lilyanne Ballard  
Asher Danneil  
Khei Woods

## BASS CLARINET

Ryan Amsden  
Yanis Mea

## SAXOPHONE

Luca Anttell, alto  
Nicolas Barahona  
Guevara, tenor  
Ollie Gomez, tenor  
Emily Starin, baritone

## TRUMPET

Elias Ghiz  
Justina Bottoms  
Emily Canon  
Jaleel Muhammad  
Jude Renee Botero  
Jillian Smyles  
Sadie Van Tassel  
April Warchol

## HORN

Queenie Cai  
Peter Crane

## TROMBONE

Marcus Sides  
Liz Abt-Frioli  
Lizzy Fischer  
Michael Iwan  
Abigail Lafleur  
Fiona Winger  
Abby Zimmerman  
Hugh Strother

## EUPHONIUM

Luke Smallberger

## TUBA

Trinity Small  
Anthony Mills  
Jaivan Hicks

## PERCUSSION

Justis Espinosa  
Jack Rysavy  
Rachel Scierka  
Carl Smith

# Symphonic Band Personnel

## FLUTE

Chun Wing Wong  
Melanie Edris  
Aylen Vargas  
Andrew Gioannetti  
Sidney Beckerich

## PICCOLO

Chun Wing Song  
Melanie Edris

## OBOE

Anusha Kane

## BASSOON

Matt Miller  
Natalia Redziniak

## CLARINET

Lorenzo Baldovino  
Noah Barr  
Leslie Liao  
Anuja Nanavaty  
Juan Diego Cervantes  
Ramirez  
Jeremy Shamai  
Isaac Stone  
Taylor Willoughby

## BASS CLARINET

Madalyn Dingman  
Dylan Rush

## SAXOPHONE

Emma Cole, alto  
Jackson Rudesyle, alto  
Margaret Spealman,  
alto  
Jared Kaplan, alto  
Max Bowles, tenor  
Lucas Purpura, tenor  
Luca Antell, baritone

## TRUMPET

Josh Bogacki  
Ariana Diaz  
Rodriguez  
Jeff Fountain  
Tyler Raffa  
Dennis Shalimov  
Andrew Smallberger  
Kevin Tinico-  
Gonzalez

## HORN

Peter Crane  
Ryleigh Est  
Jaeda Wilson

## TROMBONE

Liz Abt-Fraioli  
Nate Jones  
Jeffery Laflamme  
Liam McSherry  
Zachary Polek  
Xhulio Qamo

## EUPHONIUM

Sophia Bonamo  
Charles Darrington

## TUBA

Xavier Cannon  
Andrew Malick

## PERCUSSION

Spike Blanco  
Dillon Ferraro  
Jason Louis-Jean  
Ethan Marshall  
Jack Rysavy  
Rachel Scierka  
Brooklynn Sload

## Program Notes

### *Light Descending* (2023)

Kevin Poelking (b. 1988)

Kevin Poelking (b. 1988) is a 21st century educator, performer and conductor. He is a self-taught composer who made his start submitting his works to competitions. Many of his compositions were first performed outside of the United States with professional and university ensembles in Romania, Italy, France and Spain. He studied conducting at Colorado State University with Dr. Rebecca Philips who encouraged him to study with composer Dr. James M. David. After switching to composing, he was named a winner or top finalist in many competitions such as the NBA/William D. Reveille Memorial Composition Contest. He has received commissions from many professional musicians and premieres at national conventions such as the International Trombone Festival and the International Double Reed Society Conference. He currently teaches composition at Colorado State University.

The composer offers the following insight on his composition:

“*Light Descending* draws its inspiration from the counterintuitive idea that as we move downward, away from the sunlight, the world can become even more magnificent. The music begins in full light with a *Grandioso* introduction, representing the more obvious beauty that we can see every day. The work is anchored by an eighth-note ostinato that is intentionally ambiguous as to whether it is ascending or descending, representing that physically moving lower does not necessarily mean the same emotional response.

Towards the end of the work, the *Grandioso* from the introduction returns as if to show that if we are willing to find it, the beauty above can be found below. This work was written shortly after I finished reading Robert McFarlane’s *Underland: A Deep Time Journey*. While perhaps not literally represented, the vivid descriptions of hidden water, cave systems, and glaciers were certainly fresh in my mind during the compositional process.”

## **Refractions** (2023)

Kevin Poelking

*Refractions* is an energetic, lively piece inspired by the way light refracts between mediums—or, in this case, between instruments. Its high-energy, exciting motives are passed throughout the ensemble, almost as if light were being deflected between voices. The composer writes:

“While it can be played as a stand-alone piece, this work was written to be performed in tandem with *Light Descending*. The two pieces were part of the 2023 Purposeful Repertoire Consortium and were composed with the musical elements and the theme of ‘light’ in common to create separate but complementary works.”

## **Vigilante** (2024)

Michael Markowski (b. 1968)

Michael Markowski is fully qualified to watch movies and cartoons. Although he graduated from Arizona State University with a degree in ‘Film Practices,’ his thirst for writing music has always been the more persistent itch. His concert music has been performed around the world, from the Musikverein in Vienna to the Macy’s Thanksgiving Day Parade, and has been recorded by vocalist Timothy Stoddard (“Tarot”) as well as the Brooklyn Wind Symphony. As a film composer, his music can be heard in Nathan Blackwell’s *The Last Movie Ever Made*. At Carnegie Hall, his orchestrations for the New York Pops have featured the vocal talents of Hailey Kilgore, Derek Klena, Javier Muñoz, Ali Stroker and Valisia LeKae. Markowski is a member of ASCAP and the Recording Academy, and currently lives in Brooklyn, New York.

The composer writes:

When I was growing up in the 1990s and just learning to play a musical instrument, I would listen to CDs and cassette tapes on my boombox. I was just beginning to curate my young musical tastes, and at that time in my life, I only had a handful of random albums: *Yardbird Suite: The Ultimate Charlie Parker Collection* (thanks to my first saxophone teacher, Bruce Hermes), Billy Joel’s *River of Dreams* (thanks to my dad who would bang out “Piano Man” and “Root Beer Rag” on our piano every now and then), and for no particular reason, *Television’s Greatest Hits, Vol. 1: From the 50s and 60s*. Why I listened to this particular album on repeat, I’ll never know, but perhaps it was foreshadowing my future as a film student and occasional film composer.

In *Vigilante*, I pay homage to some of those catchy old theme songs like *Batman*, *Hawaii Five-O*, and *Zorro*. In fact, it was after hearing a fantastic arrangement of The Green Hornet theme for trombone choir (arranged by Pittsburgh Symphony Orchestra's own Jim Nova, of course!) that I began to get really excited about the idea.

*Vigilante* characters are not villains. While they may have a reputation for breaking the law, they are dedicated to fighting the bad guys, and usually only go "above the law" when the law fails to bring certain criminals to justice. The music here even allows for our trumpet players to momentarily operate outside of the law of written notes. In the middle of the piece, an optional improvised trumpet solo is indicated, encouraging those bold and daring enough to take the music into their own hands. Occasional scoops, trills, falls, and even a bit of (optional) flutter-tonguing all help to energize our story and bend the music to our will. The piece ends somewhat abruptly, with a determined repetition, perhaps providing us with a cliffhanger or an invitation to tune-in next time. And as so many of these crime-fighting vigilantes know, the fight for justice is never over.

### **Symphonic Dance No. 3 "Fiesta" (1964)**

Clifton Williams (1923-1976)

James Clifton Williams Jr. began playing French horn, piano and mellophone in the band at Little Rock (Arkansas) High School. As a professional horn player, he would go on to perform with the San Antonio and New Orleans Symphony Orchestras. Williams also served in the Army Air Corps band as a drum major, composing in his spare time.

Williams attended Louisiana State University (BM, 1947) and the Eastman School of Music (MM, 1949). In 1949, he joined the composition department at the University of Texas School of Music, where he taught until he was appointed Chair of the Theory and Composition Department at University of Miami in 1966. Williams retained this position until his death in 1976. His composition students included W. Francis McBeth and John Barnes Chance.

Clifton Williams received the prestigious Ostwald Award in 1956 for his first composition for band, *Fanfare and Allegro*. He repeated his success in 1957 when he won again with his *Symphonic Suite*. In addition to his many other honors, those most recently listed include election to membership in the

American Bandmasters Association, Phi Mu Alpha Sinfonia National Music Fraternity of America, and the honorary degree of doctor of music, conferred by the National Conservatory of Music at Lima, Peru.

Symphonic Dance #3 “Fiesta” is one of five symphonic dances commissioned by the San Antonio Symphony Orchestra to celebrate its 25th anniversary in 1964. Each of the five dances represents the spirit of a different time and place in the history of San Antonio. This dance reflects the excitement and color of the city’s many Mexican celebrations, which Williams called “the pageantry of Latin American celebration -- street bands, bull fights, bright costumes, the colorful legacy of a proud people.”

The introductory brass fanfare creates an atmosphere of tense anticipation, while the bells, solo trumpet, and woodwinds herald the arrival of an approaching festival. The brass announce the matador’s arrival to the bullring, and the finale evokes a joyous climax to the festivities.

Williams rescored this work for band, and it was first performed in 1967 by the University of Miami Band.

***Lyric for Strings*** (1946/2024), trans. Cheldon Williams  
George Walker (1922-2018)

George Walker, born in Washington, D.C., was an American composer and pianist and the first African American to win the Pulitzer Prize for Music. In addition to this achievement, he was also the first Black graduate of the Curtis Institute, earning diplomas in piano and composition in 1945. Walker composed over 90 works for orchestra, piano, strings, voice, organ, and many other mediums.

Originally, *Lyric for Strings* was written for a string quartet and titled *Lament* due to its intimate, personal nature and as an homage to his grandmother. Walker writes:

“*Lyric for Strings* was composed in 1946 and was originally the second movement of my first string quartet. After a brief introduction, the principal theme that permeates the entire work is introduced by the first violins. A static interlude is followed by successive imitations of the theme that leads to an intense climax. The final section of the work presents a more animated statement of the same thematic material. The coda recalls the quiet interlude that appeared earlier.”



## *Endurance* (2024)

Marie A. Douglas (b. 1987)

Marie A. Douglas is an Atlanta-bred composer known for mixing genres and textures in her concert stage pieces. Her music reflects her inner-city upbringing and experiences. Notable for memorable melodies, rhythms, and surprising textures, her compositions are influenced by the African Diaspora and often fuse hip-hop with western art music idioms. Douglas' works have been performed throughout the U.S. and Canada. She also collaborates with various ensembles, contributes to film music, and recently earned her doctor of musical arts in composition and conducting at the University of Memphis.

*Endurance!* takes dips and turns through the ease and tumult of the journey towards our desired outcomes. Earth, Wind and Fire said, "sing a song, it'll make a way" and this piece does just that. Containing an African American folk song entitled "Don't Be Weary, Traveler," the catchy melody and lyrics are meant to inspire and empower its singer toward achieving their most trying tasks.

### "Don't Be Weary, Traveler"

Don't be weary, traveler  
Come along home to Jesus

My head get wet with the midnight dew  
Come along home to Jesus  
Angels bear me witness too  
Come along home to Jesus  
Where to go I did not know  
Come along home to Jesus  
Ever since He freed my soul  
Come along home to Jesus

I look at de worl' an' de worl' look new  
Come along home to Jesus  
I look at my hands an' they look so too  
Come along home to Jesus

***On Parade*** (1914), ed. Kaitlin Bove  
Amanda C.E. Aldridge (1866-1956)

Amanda Aldridge was a British opera musician and composer in the 20th century. She was born into an artistic family, comprising of her actor father, Swedish opera singer mother and operatic contralto sister. Born in London, she studied voice and harmony at the Royal College of Music. After a throat condition ended her vocal career, she worked as a piano teacher and composer. She wrote instrumental music, seven piano suites and many parlor songs. She published her music under the pseudonym “Montague Ring,” which helped her gain recognition.

The publisher offers the following notes about the composition:

“*On Parade* is an English “quick step” march featuring a typical first and second strain, trio, and an unusual secondary trio area that modulates the piece to a third tonal area. The original 1914 version of the march was published under the male-sounding pseudonym Montague Ring.”

### ***Stealing Home***

Julie Giroux (b. 1961)

Julie Ann Giroux was born in Fairhaven, Massachusetts on December 12, 1961. She graduated from Louisiana State University.

Giroux began composing commercially in 1984. With over 100 film, television and video game credits, Giroux collaborated with dozens of film composers, producers and celebrities including Bill Conti, Samuel Goldwyn, Martin Scorsese, Clint Eastwood, Madonna, Liza Minnelli, Celene Dion, Paula Abdul, Michael Jackson, Paul Newman, Harry Connick Jr. and many others. Projects she has worked on have been nominated for Oscars, Emmys, Grammys and Golden Globe awards.

In baseball, stealing home plate is an extraordinary event – a mental battle of the player’s mind that either ends in ultimate failure or ultimate glory. With a fanfare style, *Stealing Home* begins with the excitement and anticipation of the game. The ebb and flow of the game are represented with an energetic buildup throughout the music. As the plays unfold, the hopeful baseball player waits for the right moment. When the game is on the line, a moment appears in the

distance, like a spark igniting. He seizes the opportunity and throws caution to the wind. He goes for it, stunning everyone in the ballpark by stealing home plate.

*Stealing Home* was commissioned by the Cockrill Middle School Honors Band and their director and avid baseball fan, Gary Williams, for their performance at the 70th annual Midwest Clinic.

This piece will be performed in the style of the Orpheus Chamber Orchestra. The Temple University Symphonic Band has rehearsed the piece and will perform the piece all without conductor.

*Program notes by Rachelle Harp.*

### ***Neon Nights*** (2022)

Katahj Copley (b. 1988)

Georgia native Katahj Copley (he/him/his) premiered his first work, *Spectra*, in 2017 and hasn't stopped composing since. As of now, Copley has written over 100 works, including pieces for chamber ensembles, wind ensembles and orchestra. His compositions have been performed and commissioned by universities, organizations and professional ensembles, including the Cavaliers Brass, California Band Director Association, Admiral Launch Duo, and "The President's Own" Marine Band. 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. In 2023, he received his master's in music composition from the University of Texas at Austin, studying with Omar Thomas and Yevgeniy Sharlat. He is currently studying music composition at Michigan State University.

"*Neon Nights* a captivating journey through the vibrant and exhilarating world of nighttime revelry. I wanted to immerse the listener in a sonic landscape pulsating with Afro-Latin rhythms and harmonies, evoking the bustling energy of urban nightlife.

As the piece progresses, it weaves its way through a tapestry of diverse rhythms and scenarios, much like the ever-changing facets of a bustling nightlife. The music takes the listener on a journey through a spectrum of emotions and atmospheres, vividly illustrating the various elements of a vibrant urban evening. At one moment, the music builds a lush, kaleidoscopic glow of a light show, as the ensemble's harmonies shimmer and sparkles, casting a mesmerizing spell. In contrast, the music also transports us to the heart of a heat-filled dance floor, where infectious rhythms and spirited melodies inspire movement and celebration. *Neon Nights* paints a vivid picture of neon signs and dazzling visual displays that transform the cityscape into a luminous wonderland.”

*Program note by Katahji Copley.*

## About the Conductors

**DR. 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 200 marching band arrangements for university and high school marching bands across the country. His arrangements have received national recognition in the most recent issue of *Billboard Magazine*, *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 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 film *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. In November 2025, the Diamond Band will appear for the first time ever in the Macy's Thanksgiving Day Parade!

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 (PMEA).

Brunner resides in the Philadelphia suburbs with his wife, Janice, two sons, Kyler and Kaden, and labradoodle, Toby.

**EMILY POLL** is a second-year master's student studying instrumental wind band conducting. She is currently a graduate teaching assistant with the Temple Bands, where she helps teach and conduct the Temple University Diamond Marching Band, the Temple University Wind Symphony, Symphonic Band, and Collegiate Band. Before coming to Temple, Poll taught for three years, including elementary and high school band, music theory, and instrumental music classes in Pennsylvania, Maryland and Delaware. Poll is from Wayne, PA and graduated from West Chester University in 2020 with undergraduate degrees in music education and music theory.

**KALIA PAGE**, a native of Stanardsville, Virginia, is currently pursuing her master's in instrumental conducting at Temple University, where she serves as a graduate assistant with both the marching band and concert ensembles. Before moving to Philadelphia, she spent two years as the band director and fine arts coordinator at Rappahannock County High School.

In addition to teaching, Page was an active performer throughout the Shenandoah Valley, playing percussion with professional ensembles such as the Massanutten Brass Band, the Valley Wind Ensemble, and the American Prize-winning Waynesboro Symphony Orchestra.

Page holds a degree in music education from Bridgewater College. During her undergraduate years, she worked under the United States Army at the Child Development Center, teaching music to young children. She also gained experience adjudicating and instructing marching bands and drumlines across Virginia.

## **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)

# Temple University 2024-2025 Season

## Upcoming Events

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### **Sunday, February 23 at 5:30 PM**

Doctoral Lecture Recital: Yanzhima Tsybikova, piano  
Rock Hall Auditorium

### **Sunday, February 23 at 7:30 PM**

Senior Recital: Allen Green, jazz saxophone  
Klein Recital Hall

### **Monday, February 24 at 10:00 AM**

Master Class: U.S. Air Force Heritage Band Woodwind Quintet  
TPAC Chapel

### **Monday, February 24 at 7:30 PM**

Guest Artist Recital: U.S. Air Force Heritage Band Woodwind Quintet  
TPAC Chapel

### **Monday, February 24 at 7:30 PM**

Recital Chorus  
Kylar Sprenger, conductor  
Rock Hall Auditorium

### **Tuesday, February 25 at 7:30 PM**

First Doctoral Recital: Arlet Tabares, horn  
Rock Hall Auditorium

### **Wednesday, February 26 at 7:30 PM**

ConTemplum presents Soundprints III  
Rock Hall Auditorium

### **Wednesday, February 26 at 4:30 PM**

Jazz Master Class: Jesse Davis, saxophone  
TPAC Lobby

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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](http://www.boyer.temple.edu).