

CENTER FOR THE PERFORMING AND CINEMATIC ARTS

Boyer College of Music and Dance

Temple University
Collegiate Band
&
Temple University
Symphonic Band

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

Sunday, April 27, 2025 • 3:00 PM
Temple Performing Arts Center
1837 North Broad Street
Philadelphia, PA 19122

Program

Temple University Collegiate Band

The Gladiator John Philip Sousa (1854-1932)

Hymnsong Andrew David Perkins (b. 1978)

Earthdance Michael Sweeney (b. 1952)

Kalia Page, graduate conductor

Caribana Afterparty Omar Thomas (b.1994)

Emily Poll, graduate conductor

Intermission

Temple University Symphonic Band

Stride Kevin Day (b.1996)

Kalia Page, graduate conductor

Irish Tune from County Derry Percy Grainger (1882-1961)

Emily Poll, graduate conductor

Sketches on a Tudor Psalm Fisher Tull (1934-1994)

As Summer Was Just Beginning Larry Daehn (b. 1939)

Strange Humors John Mackey (b. 1973)

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

Please turn off all cell phones and pagers.

Four hundred forty-sixth performance of the 2024-2025 season.

Temple University Collegiate Band

Matthew Brunner, conductor

FLUTE

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

CLARINET

Jore Bagdonas
Lilyanne Ballard
Asher Danneil
Khei Woods

BASS CLARINET

Yaniss Mea

BASSOON

Natalia Redziniak

ALTO

SAXOPHONE

Luca Anttell
Xavier Cannon

TENOR

SAXOPHONE

Nicolas Barahona
Guevara
Ollie Gomez

BARITONE

SAXOPHONE

Emily Starin

HORN

Queenie Cai
Peter Crane

TRUMPET

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

TROMBONE

Marcus Sides
Liz Abt-Fraioli
Elizabeth Fischer
Michael Iwan
Abigail Lafleur
Fiona Winger
Abigail Zimmerman
Hugh Strother

EUPHONIUM

Jennifer Farhat
Luke Smallberger

TUBA

Trinity Quinn Small
Anthony David Mills
Jaivan Hicks

PERCUSSION

Justis Espinosa
Jack Rysavy
Rachel Scierka
Carlton Smith

Temple University Symphonic Band

Matthew Brunner, conductor

FLUTE

Chun Wing Wong,

Piccolo

Melanie Edris,

Piccolo

Aylen Vargas

Andrew Gioannetti

Sidney Beckerich

OBOE

Anusha Kane

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

BASSOON

Natalia Redziniak

SAXOPHONE

Emma Cole, *Alto*

Jackson Rudesyle, *Alto*

Maggie Spealman,

Alto

Luca Anttell, *Baritone*

Max Bowles, *Tenor*

Lucas Purpura, *Tenor*

Jared Kaplan,

Soprano, Alto

HORN

Peter Crane

Ryleigh Ehst

Jaeda Wilson

TRUMPET

Josh Bogacki

Ariana Diaz

Rodriguez

Jeff Fountain

Tyler Raffa

Dennis Shalimov

Andrew Smallberger

Kevin Tinico-

Gonzalez

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

Brooklyn Sload

PIANO

Dean Quach

Program Notes

The Gladiator (1886)

John Philip Sousa

John Philip Sousa was an American composer and conductor best remembered for his military and patriotic marches. He led the U.S. Marine Band from 1880 to 1892 and later formed his own civilian ensemble, the Sousa Band, which toured extensively across the United States and Europe. His legacy includes over 130 marches, operettas, and numerous other works.

The Gladiator was Sousa's first widely successful march, composed in 1886 and dedicated to Charles B. Towle, a Boston newspaper editor. It helped establish Sousa's reputation as a march composer. The piece follows a standard march form: introduction, first strain, second strain, trio, break strain (dogfight), and final strain. It features strong melodic writing and clean counterpoint. The march was one of the first to be widely published and distributed, contributing significantly to Sousa's early national popularity.

Andrew David Perkins is an American composer, conductor, and educator based in Michigan. He is widely recognized for his lyrical, emotionally engaging concert band works and adaptations. Perkins is active in music education and frequently writes for ensembles of varying skill levels, with a strong emphasis on musical storytelling.

Commissioned by the Grandville Calvin Christian School Music Department, in memory of Jeff Looman. Jeff was the 5th-12th Grade Band Director at Calvin Christian for 23 years and was tragically killed in a car-bicycle accident in 2013. He left a lasting legacy as a master-teacher and valued colleague, largely because of his ability to live life to its fullest in his faith, his relationships, and in his love for music education. Jeff was known for his enthusiasm and zest for life, but he will always be remembered for his strongly rooted faith and the deep impact he had on everyone who knew him. Jeff was also an avid church musician as a trombone player, a church choir director, and a lover of traditional hymns which he loved singing with his family and church community. *Nearer, Still Nearer* was one of his favorites.

*Note by Sarah Horton, daughter of Jeff Looman, Director of Bands,
Granville Calvin Christian Schools*

Michael Sweeney is currently a Director of Band Publications for Hal Leonard Corporation in Milwaukee, Wisconsin. He is a 1988 graduate of Indiana University where he earned a degree in Music Education, and studied composition with Bernard Heiden, John Eaton and Donald Erb.

The composer writes:

“Earthdance celebrates the natural rhythms and energy of our beloved planet. From the routine of day following night and the progression of seasons to the ebb and flow of the tides and cycle of water and wind, our own rhythms of existence are deeply connected with the environment that surrounds and nurtures us. Powerful displays of force and destruction (earthquakes, volcanoes, storms) are balanced with fragile, beauty and life-giving abundance. We fear our “mother earth” when she is violent and bless her when she is calm. The journey through life on this planet may not always be smooth, but the highs and lows of the experience provides the ultimate dance for all of us.”

Caribana Afterparty (2023)

Omar Thomas

Omar Thomas (b. 1994) is an American composer, arranger, and educator. He received his Master of Music degree in jazz composition at the New England Conservatory in Boston. His work has been performed by the Eastman New Jazz Ensemble, the San Francisco and Boston Gay Men’s Choruses, and the Colorado Symphony Orchestra. He was awarded the

ASCAP Young Jazz Composers Award in 2008. In 2024, he was elected to the American Bandmasters Association. He is currently a composition professor math teacher University of Texas in Austin since the fall of 2020.

The composers offers the following information on his composition:

“A further exploration and study of the dance styles at heart of my larger work *Caribana*, ***Caribana Afterparty*** (the second “a” in the word *Caribana* is bright, as in the words “ant” and “after”) brings soca and calypso music within reach of younger musicians, as well as musicians just beginning their exploration of Caribbean dance music. *Caribana* is the former name of the largest Caribbean carnival celebration outside of the Caribbean itself, which takes place in Toronto, Ontario, Canada. Titling this piece an “afterparty” gave me space to incorporate themes from the original work while developing new and different grooves from the region, reimagining them in a more accessible context.

The main melodic material of *Caribana Afterparty* is taken directly from its older sibling *Caribana*, and is presented in this work, in part, as a lush opening statement, before quickly giving way to the full theme over an easy calypso groove. As the piece progresses, we are carried from the easier, more calming stylings of calypso music to the more jumping rhythms of soca music. Complete with a “riddim section” breakdown section that calls for all winds to use either their body or their music stands to add to the celebratory groove, this work promises to be a blast to listen to and play, while providing pedagogical richness and stylistic diversity to your program.”

Kevin Day (b. 1996) is a composer, conductor, and multi-instrumentalist from Arlington, Texas. Born into a musical family, Day learned the euphonium and tuba as well as the piano. He received his bachelor's degree in euphonium/tuba performance from Texas Christian University and his master's in composition from the University of Georgia. He was the first composer at TCU to have a piece premiered in concert in his freshman year. His works have since been performed at conferences throughout the country. He has written over 150 works, which take influences between jazz, minimalism, Latin music, and fusion. His works have been programmed by the Boston Symphony, Detroit Symphony, Houston Symphony, and others. He is one of eight founding members of the Nu Black Vanguard, which is a group of composers dedicated to the promotion and advancement of Black composers. Day is currently studying for his Doctorate of Musical Arts in composition at the University of Miami and works as a lecturer in theory and musicianship at the University of California San Diego.

The composer writes:

“Commissioned by the American Bandmasters Association, *Stride* is derived from the definition meaning to walk in a decisive way to cross and overcome obstacles that may come within our paths. *Stride* is also a reference to the marching band tradition and highlights my experience growing up as a Texas band kid marching on the field. This is an energetic work that features brass and drum grooves that could be felt within duple and triple meter, while contrasting to a beautiful lyrical section that showcases the woodwind section.”

Irish Tune from County Derry (1918)

Percy Grainger
ed. Larry Clark, Schmidt

Percy Grainger (1882-1961) was an Australian-born composer, pianist, and saxophonist. Grainger was known for his works for concert band and the revival of British folk music. He attended the Hoch Conservatory in Frankfurt at the age of 13. He developed style of orchestration that he called “Elastic Scoring” that stretched the boundaries of instrumental orchestration.

The tune from *Irish Tune* was collected by Miss J. Ross, of New Town, Limavady, County Derry, Ireland and published in The Petrie Collection of the Ancient Music of Ireland, Dublin, 1855. The piece has three strophes, all with the same tune, using different instrumentation each time the tune is played. Grainger’s lush harmonies and moving dissonances are heard throughout the piece, with his favorite instrument, the saxophone, having prominent roles.

Sketches on a Tudor Psalm (1971)

Fisher Tull

Fisher Tull was an American composer, arranger, and educator whose prolific output includes orchestral, chamber, and wind band music. He served as chairman of the music department at Sam Houston State University in Texas. Tull’s music is known for its rhythmic vitality, rich harmonies, and expressive depth.

This work is based on *Third Mode Melody*, a psalm tune by Thomas Tallis. Tull uses the melody as a foundation, presenting it at the outset and then developing it through a series of contrasting musical “sketches.” Each section highlights different textures, harmonies, and instrument groupings. The form is not strictly a theme and variations but rather a continuous evolution of the melodic material. The piece includes tempo and meter changes, dynamic contrasts, and varied orchestration to explore the thematic content in depth.

As Summer Was Just Beginning (Song for James Dean) (1994)

Larry Daehn

Larry Daehn is an American composer and former high school band director known for his emotionally resonant works for concert band. He has written extensively for developing ensembles, with a style that blends lyrical simplicity and heartfelt expression. Many of his pieces carry a nostalgic or commemorative quality.

The composer writes:

“I liken him to a kind of star, or a comet that fell through the sky, and everybody talks about it yet today.” – Julie Harris

“He seems to capture that moment of youth ... where we’re all desperately seeking to find ourselves.” – Dennis Hopper

“He is not our hero because he was perfect, but because he perfectly represented the damaged but beautiful soul of our time.” – Andy Warhol

James Byron Dean (1931 – 1955) experienced the brightest and briefest movie career ever. In 16 months he made three movies: *East of Eden*, *Rebel Without a Cause*, and *Giant*. Only the first had been released when he was killed in a car accident at age 24. His death on September 30, 1955, sparked an unparalleled outpouring of sorrow. For three years after his death, Warner Brothers received more letters to him than to any living actor.

And the James Dean phenomenon has never really ended. Thousands still come to the little town of Fairmount, Indiana, to see the farm where he grew up and to visit his grave there. His familiar image appears worldwide on posters and T-shirts. He has been the subject of many books, songs, TV documentaries, plays, movies, and hundreds of magazine articles. Forty years after his death, James Dean is still a hero to his own generation and to succeeding generations who keep his legend alive.

“People were robbed of him. Whenever you’re robbed of something, it lingers with you.” – Martin Landau

A bronze bust of James Dean by artist Kenneth Kendall stands near Griffith Park Observatory in Los Angeles, California. There is a Greek inscription on the right shoulder which, when translated reads, “As Summer Was Just Beginning.” This sentiment, from a painting by John La Farge, is a Greek epitaph concerning the death of a young person. I chose it as the title for this piece.

I loosely based the main melody (heard at the beginning and at measures 33 and 57) on an old British Isles folksong, “The Winter it is past, and the Summer’s here at last.” I chose it because Dean’s Quaker heritage goes back to England, Ireland and Scotland, and because this simple bittersweet song about summer seemed appropriate for remembering James Dean.

This piece has been rehearsed and will be performed in the style of the Orpheus Chamber Orchestra...without conductor.

John Mackey is a contemporary American composer whose work has gained wide popularity among wind ensembles for its rhythmic energy, innovative textures, and emotive power. With a background in both concert and dance music, Mackey brings a unique sense of movement and color to his compositions. He studied at Juilliard and the Cleveland Institute of Music.

Strange Humors represents another of Mackey's works (after *Redline Tango*) that has been transcribed for wind ensemble. The first version of *Strange Humors* was a student piece for string quartet and djembe that Mackey wrote while pursuing his graduate degree at The Juilliard School. It was later adapted for use by the Parsons Dance Company, with choreography by Robert Battle. Its transcription came at the behest of Richard Floyd on behalf of the American Bandmasters Association. The piece represents a merging of musical cultures — the modal melodies and syncopated rhythms of middle Eastern music with the percussive accompaniment of African drumming.

At the heart of the work lies the pulse of the djembe, which remains from the original version. The djembe, an hourglass-shaped drum played with bare hands, is a major part of the customs of west African countries such as Mali and Guinea, where djembe ensembles accompany many functional celebrations of society.

The piece opens with a sultry English horn solo, a line laced with Phrygian influence representing the “typical” melodies of the most northeastern parts of the African continent — most notably Egypt, but also parts of the Arabian Peninsula. Later, the saxophones emulate the snaking lines of the English horn. The addition of brass and auxiliary percussion to the original orchestration makes for particular impact during the shout sections of the piece, and the groove of the djembe combined with the quirky rhythms

throughout leave an impression that lingers in the listener's mind long after its conclusion.

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.

Dr. 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 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 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, the Diamond Band will appear for the first time ever in the Macy's Thanksgiving Day Parade!

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

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. She 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.

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 & music theory.

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 Season
Upcoming Events

Senior Recital: David Scott, jazz saxophone

Sunday, April 27 at 5:30 PM

Klein Recital Hall

New School Brass Quintet

Sunday, April 27 at 5:30 PM

Rock Hall Auditorium

Senior Recital: Adam Kraynak, bassoon

Sunday, April 27 at 7:30 PM

Rock Hall Auditorium

Chamber Music Recital

Monday, April 28 at 11:30 AM

Rock Hall Auditorium

Percussion Studio Recital

Monday, April 28 at 1:00 PM

Klein Recital Hall

Chamber Music Recital

Monday, April 28 at 1:00 PM

Rock Hall Auditorium

Student Recital: Caterina Manfrin, flute

Monday, April 28 at 4:00 PM

Rock Hall Auditorium

Latin American Music Ensemble

Monday, April 28 at 5:00 PM

Klein Recital Hall

Master's Recital: Ho Hin Kwong, horn

Monday, April 28 at 5:30 PM

Rock Hall Auditorium

Opera Workshop: Graduate Scenes

Ellen Rissinger, music director

Brandon McShaffrey, stage director

Monday, April 28 at 6:00 PM

Mitten Hall 300

Temple University Jazz Band

Monday, April 28 at 7:00 PM and 9:00 PM

Dizzy's Club

Opera Workshop: Undergraduate Scenes

Sirapat Jittapirom, music director

Brandon McShaffrey, stage director

Monday, April 28 at 7:30 PM

Mitten Hall 300

Temple University Night Owls

Monday, April 28 at 7:30 PM

Temple Performing Arts Center

Senior Recital: Leah Denise Williams, jazz voice

Tuesday, April 29 at 5:30 PM

Klein Recital Hall

Master's Recital: Banks Sapnar, jazz trumpet

Tuesday, April 29 at 7:30 PM

Klein Recital Hall