

CENTER FOR THE PERFORMING AND CINEMATIC ARTS
Boyer College of Music and Dance

Temple University Collegiate & Symphonic Bands
Matthew Brunner, conductor
Amanda Dumm & Schyler Adkins, graduate student conductors

April 11, 2021
Presented Virtually

Sunday
3:00 pm

Program

Temple University Collegiate Band

Blue Ridge Reel (2013/2020)

Brian Balmages (b. 1975)

Amanda Dumm, graduate student conductor

from Three Spirituals (2020)
Deep River (1917)
Down by the Riverside (1922)

Harry Thacker Burleigh (1886–1949)
adapted by Steve Danyew

Café 512 (2010/2020)

Ryan George (b. 1978)

Schyler Adkins, graduate student conductor

Arabian Dances (2009/2020)

Brian Balmages

Temple University Symphonic Band

Emperata Overture (1964/2020)

Claude T. Smith (1932–1987)
arr. Joseph Earp

This Cruel Moon (2017/2020)

John Mackey (b. 1973)
arr. Patrick Dunnigan

Pursuit (2020)

Bruce Broughton (b. 1945)

March Tumbao (2020)

James David (b. 1978)

Temple University Collegiate Band

Matthew Brunner, conductor

Amanda Dumm & Schyler Adkins, graduate student conductors

FLUTE

Emely Castillo
Hannah Custer
Jenna Doran
Shelby Green
Caroline Jones
Vishnu Pillai
Amelia Schneider

CLARINET

Clarita Bedoya
Jessica Caampued
Marissa Emerson
Rachael Greene
Aric Kressly
Jennifer Mittelman
Kelli Muphy
Faith Sabre
Saadiq Sterling
Cole Yacovelli

BASS CLARINET

Emma Paige
John Schrenk

SAXOPHONE

Francesco Russo
Taylor Forry
Madeleine O'Donnell
Mason Dofflemyer
Robert Jenkins

HORN

Kate Galloway

TRUMPET

Olivia Brands
Colin Conmy
Zach Cooter
Peter Crane
Daraja. DeShields
Thomas Dyer
Max Greenburg

TROMBONE

Nicholas Apato
Sarah Army
Bryan Barlow
Amy Cunniff
Zachary Eisengrein
Nick Pavlovich

EUPHONIUM

Lauren Kobistek
Brandon Martino
Frances Musone

TUBA

Sean Doran
Tabby Ford
Julia Mayro
Patricia Smith

PERCUSSION

Alex Snelling
Alarik McNay
Schyler Adkins
Amanda Dumm
Zachary Eisengrein
Hannah Parker
Adam Rudisill
Jake Strovel

PIANO

Matthew Brunner

Temple University Symphonic Band
Matthew Brunner, conductor

FLUTE

Abigail Smith-Mccarty
Catherine Huhn
Devyn Boyle
Elizabeth Marino
Kelli Murphy
Kelsi Lilly
Michelle Davis
Morgan Lewis
Nadya Dereskavich
Sarah Brewster*
Sophia Radford
Sophie Jung*
Sylvia Hsu
Tierra Fogg

OBOE

Grace Hicks
Hao Lin*
Kathryn Meyer
Ophelia Li*

CLARINET

Aaron McDevitt
Amanda Dumm
Claire Casanova
Dilan Kansara
Jill Fesinstine
Kathleen Carpenter
Mikela Comas*

SAXOPHONE

Bryce Baliko*
Lorenzo Miceli
Michele D'Ambrosio*
Sarah Army
Steven Grace
William Van Veen
Ziliang Zhang*

TRUMPET

Charles Wolfe
Christina Zhang*
Courtney Saxton
Hailey Yacavino
Jesse Oswald
John Brunozzi
Maximos Mossaidis
Nicholas Dugo
Samantha Macfarlane

TROMBONE

Agnes Williams
Jason Hurlle
Wyatt Mellus

EUPHONIUM

Kate Galloway
Ryan Wilkowski

TUBA

Benjamin Berger

PERCUSSION

Joel Cammarota
Joel Evans
Paige Ritter
Hannah Parker
Aidan Moulton
Jeremy Zolner

Program Notes

Blue Ridge Reel

Brian Balmages

Blue Ridge Reel was inspired by a recent visit to Asheville for the National Convention of the American Band Directors Association. I was extremely taken with the fun vibe of the town, located in the mountains of North Carolina. During the trip, I had an opportunity to hear several bluegrass bands, including a great performance during a dinner and special tour of the Biltmore Estate. I love the rich heritage of the music of the mountains of the Eastern United States. Many influences in the region come from the rich cultures of England, Ireland, Scotland and Wales. This fiddle music eventually played a major role in the development of country and bluegrass music.

The title, *Blue Ridge Reel*, pays homage to the Blue Ridge Mountains. While influenced by the form and style of a traditional Irish reel, the music certainly heads in some contemporary directions as it seeks to mix the modern feel of a city like Asheville with its deeply engrained musical roots. It is also deeply influenced by the untimely passing of Davidson College mathematics professor Robert Whitton, a music lover and major supporter of local musicians. Shortly before his passing, over 100 friends and family gathered in downtown Davidson to participate in a New Orleans-style march through the city. Thus, this piece ties together the spirit of that New Orleans march with my own personal bluegrass experiences in Asheville. This piece marks my first time exploring this particular fusion of styles in the wind band idiom, but certainly not my last!

Program notes by the composer.

Three Spirituals

Harry Thacker Burleigh

Harry Burleigh (1866–1949) was born the grandson of a former slave. His mother, who spoke French, found work as a janitor in Erie, PA. His early fame, singing in Erie churches and an Erie synagogue, was such that a collection was taken up by the community so he could travel to Manhattan and study music there. He wound up Antonín Dvorák's personal assistant at the National Conservatory of Music, which Dvorák directed on the Lower East Side. It was partly via Burleigh that Dvorák came to know the music we call "spirituals." Burleigh's arrangements are full of eloquent counter melodies, structural detours, and chromatic harmonies, often evoking Dvorák. Burleigh was also a distinguished composer of more than 100 art songs, and gained fame both as singer and composer. In New York, Burleigh sang for 52 years at St. George's Episcopal Church—J.P Morgan's congregation, which had never before had a black soloist. For 25 years, Burleigh was also soloist at Temple Emanu-El on Fifth Avenue.

After Dvorák died in 1904, Burleigh was the single most instrumental figure in bringing spirituals into the concert hall as art songs. His first arrangement, *Deep River*, was instantly famous. Eventually, Burleigh made many dozens of arrangements of spirituals, including more than 60 as solo songs.

Down by the Riverside (also known as *Ain't Gonna Study War No More* and *Gonna Lay Down My Burden*) has roots which date back to before the American Civil War, though it was first published in 1918. The song was first recorded by the Fisk University jubilee quartet in 1920 (published by Columbia

in 1922), and there are at least 14 black gospel recordings before World War II. Because of its pacifistic imagery, *Down by the Riverside* has also been used as an anti-war protest song, especially during the Vietnam War. The song is also included in collections of socialist and labor songs.

Café 512

Ryan George

As I was beginning to brainstorm ideas for this piece, I stumbled across the title of a piece by famed Argentinean composer Astor Piazzolla called *Café 1930*. I found the title immediately intriguing, and in wanting to write a piece that tipped the hat heavily towards a specific style, the mood and intensity found within tango seemed to be the right fit. The similarities between Piazzolla's work and the one I was looking to write pretty much end at the title. Whereas Piazzolla's work is intimate, slow, and melancholy (as well as being a true tango), I wanted to write something more dance-like and energetic.

Program notes by the composer.

Arabian Dances

Brian Balmages

Arabian Dances was composed to portray an eastern celebration. Within the beginning, a haunting melody sets the story. The solo flute announces the end of the day, and the additional clarinets, saxophones, and trumpets winds answer to the announcement. As the pieces seems to wind down, as though the day has ended, and it is time for night to begin. The percussion enters, as though festivities are about to begin. The melody introduced by the high winds are setting up the campfire and food to celebrate the hard day's work. A percussion feature with vocalization makes the atmosphere of the piece more dance-like, as though the celebration has finally begun. When the winds come back in, they are broken into three groups, as though they are dancers around the campfire. As more and more instruments join, the melodies attempt to outdo each other, until the entire ensemble joins in, and all dancers have finally joined the party. This continues until the campfire fades and the rays of morning begin to shine. This entire idea is shown through the strategic use of instrumental entrances, layering of textures, ostinato within the final third of the piece, instrumental features, and his use of authentic melodies "Ala Dal'ona" and "Tafta Hindi."

Emperata Overture

Claude T. Smith

Emperata Overture was Claude Smith's first composition, published in 1964. Smith, a Missouri native, composed instrumental and choral music extensively, and his works have been performed by leading musical organizations throughout the world. He has more than 110 band works, 12 orchestral works, and 15 choral works to his credit, along with solos for artists such as Doc Severinsen, Dale Underwood, Brian Bowman, Warren Covington, Gary Foster, Rich Matteson, and Steve Seward.

Smith has received numerous commissions, including works for the United States Air Force Band, Marine Band, Navy Band, and the Army Field Band. His composition *Flight* was adopted as the official march of the National Air and Space Museum in Washington, DC.

Claude T. Smith started his musical career playing trumpet in the fifth grade. He attended Central Methodist College in Fayette, Missouri, until he was drafted into the Army during the Korean War. Unable to find a position with the service bands as a trumpeter, he auditioned on French horn and won a position with the 371st Army Band. He finished his undergraduate training at the University of Kansas.

Smith taught instrumental music in the public schools of Nebraska and Missouri. He also served as a member of the faculty of Southwest Missouri State. Sacred music was also a deep love of Mr. Smith as he directed a church choir for twenty-five years.

This Cruel Moon

John Mackey

This piece is an adaptation of the middle movement of *Wine-Dark Sea: Symphony for Band*. The full symphony tells the tale of Odysseus and his journey home following his victory in the Trojan War, his journey taking longer as the war itself. Homer called the ocean on which Odysseus sailed a wine-dark sea, and for the Greek king it was as murky and disorienting as its name. He would not find his way across it without first losing himself.

This Cruel Moon is the song of the beautiful and immortal nymph Kalypso, who finds Odysseus near death, washed up on the shore of the island where she lives all alone. She nurses him back to health, and sings as she moves back and forth with a golden shuttle at her loom. Seven years with Kalypso pass, and the tapestry she began when she nursed him becomes a record of their love.

One day Odysseus remembers his home. He tells Kalypso he wants to leave her, to return to his wife and son. He scoffs at all she has given him, and Kalypso is heartbroken.

And yet, that night, Kalypso again paces at her loom. She unravels her tapestry and weaves it into a sail for Odysseus. In the morning, she shows Odysseus a raft, equipped with the sail she has made and stocked with bread and wine, and calls up a gentle and steady wind to carry him home. Shattered, she watches him go and he does not look back.

Program notes by the composer.

Pursuit

Bruce Broughton

Pursuit is a fast and powerful cat 'n' mouse chase, full of dramatic energy and suspense. Who is the pursuer and who is the pursued? You decide. The piece is a dark and robust sonic adventure and leads to a definite and dynamic conclusion.

Bruce Broughton graduated from the University of Southern California (1967), and writes in every medium, from theatrical releases and TV feature films to the concert stage and computer games. Among the shows he has written for include *Quincy*, *Dallas*, and *How the West Was Won*.

His first major film score, for the Lawrence Kasdan western *Silverado*, brought him an Oscar nomination. His very next project, a classically styled score for Barry Levinson's *Young Sherlock Holmes*, earned a Grammy nomination for the soundtrack album.

Program notes by the composer.

March Tumbao

James David

March Tumbao is an amalgam of the rhythmic styles of the Afro-Cuban tradition with the American march forms of the late nineteenth and early twentieth centuries. The “tumbao” is the principal bass rhythm found in Afro-Cuban dance music and is also a term roughly similar to “swing” in jazz (i.e. the ineffable rhythmic sense of satisfying motion).

This cross-cultural combination is far from new as the incomparable Jelly Roll Morton would incorporate Afro-Latin rhythms that he called “the Spanish tinge” into his works which used traditional march or ragtime form. Besides the tumbao, the cascara, son clave, montuno, and other characteristic rhythms are utilized throughout my composition. The form incorporates all of the typical elements of American marches and rags including a boisterous introduction, a syncopated binary first section, a tuneful trio section, the break strain or dogfight, and a virtuosic woodwind obbligato in the final trio statement. This work is dedicated to Bob Margolis whose *Fantasia Nova* inspired me as well as Dr. Richard Mayne (University of Northern Colorado, retired) who always loves a good march.

Program notes 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 Wind Ensemble and Collegiate Band and serving as instructor of courses in conducting. A native of Dover, Ohio, he received his DMA 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 be 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 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 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.

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, and two sons, Kyler and Kaden.

AMANDA DUMM received a BS in Music Education and a minor in Psychology at Towson University in May, 2019. She previously served as concertmaster of Towson University's Symphonic Band and as a section leader for the Towson University Marching Band. She was the recipient of the Talent Award for her clarinet performance in 2016, won a music theory scholarship in 2017, as well as both the Howard J. Kaplan Scholarship and the Ben O'Brien/Music and Arts Scholarship in 2018. Amanda has spent her summers in high school/early undergraduate years as a head counselor for Encore Summer Music Camps in Carroll and Howard County, Maryland. In addition to attending Towson as full-time student, she taught private music lessons to families in the Baltimore

area. She was a member of Towson's chapter of Kappa Kappa Psi, a national honorary fraternity for college band members, and has served as Vice President of Service during the 2016-2017 school year. With this position she led and organized service events on campus and within the Towson community. During the 2018-2019 school year she held an internship with the National Chamber Winds during which she assisted the ensemble with concert promotion and logistics.

Currently Amanda is pursuing a master's degree in Wind Conducting at Temple University, while also serving as a Graduate Assistant with the Temple University Diamond Marching Band, Temple University Wind Symphony, Concert and Symphonic Bands, and Collegiate Band. In her free time Amanda enjoys working out, spending time in nature, and having meaningful conversations with her talkative cat, Rudy.

SCHYLER ADKINS, a native of southern Delaware, attended the University of Delaware from 2012-2016 earning his bachelor's degree in Music Education. After graduating, Schyler taught instrumental music at Brandywine High School in Wilmington, DE including concert bands, jazz band, marching band, steel pans, music theory, and music production. He also served on the DMEA board, planning the DE Solo and Ensemble festival for several years. Schyler is pursuing a MM in Wind Conducting at the Boyer College.