

CENTER FOR THE PERFORMING AND CINEMATIC ARTS

Boyer College of Music and Dance

Temple University
Collegiate and
Symphonic Bands

*America 250: Pride, Pain,
and Perseverance*

Dr. Matt Brunner, conductor

Kalia Page, graduate conductor

Jillian Laakso, graduate conductor

Sunday, April 26, 2026 at 2:00 PM

Temple Performing Arts Center

1837 North Broad Street

Philadelphia, PA 19122

Program

Collegiate Band

American Fanfare John Wasson (b. 1956)

And the grass sings in the meadow Travis Cross (b. 1977)

Jillian Laakso, conductor

American Salute Morton Gould (1913-1996)
arr. Douglas E. Wagner

Kalia Page, conductor

Shenandoah Frank Ticheli (b. 1958)

The Black Horse Troop John Philip Sousa (1854-1932)

Symphonic Band

American Fanfare James Stephenson (b. 1969)

Jillian Laakso, conductor

An American Elegy Frank Ticheli (b. 1958)

Lonely Beach: Normandy, 1944 James Barnes (b. 1949)

Kalia Page, conductor

A Mother of a Revolution: Honoring Marsha P. Johnson
Omar Thomas (b. 1984)

Fantasy on “Yankee Doodle” Mark Williams (b. 1955)

The Liberty Bell John Philip Sousa (1854-1932)

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

Please turn off all electronic devices.

Four hundred fifteenth performance of the 2025-2026 season.

Temple University Collegiate Band

Dr. Matt Brunner, conductor

FLUTE

Saniyah Davis
Josephine Gil
Alyssa Palomba
Nathan Sander
Anh Thu Tran
Olivia Vaughan
Evan Walters

OBOE

Talha Chaudhry

CLARINET

Luca Antell
Lilyanne Ballard
Xavier Cannon
Asher Dannell
Emilee Eisner
Khloe Richardson
Khei Woods

BASS CLARINET

Ryan Amsden

ALTO SAXOPHONE

Zoe Kumpfmiller
Steven Grace

TENOR SAXOPHONE

Ollie Gomez
Ryan Merk
Raffi Van Wie

BARITONE SAXOPHONE

Yaniss Mea

HORN

Queenie Cai

TRUMPET

Jude Botero
Sinead Hurst
Jaleel Muhammad
Jeremiah Murrell
Jillian Smyles

TROMBONE

Lizzy Fischer
Jonathan Walters
Fiona Winger
Liam McSherry

EUPHONIUM

Maria Bah
Luke Smallberger

TUBA

Jefferey Laflamme
JV Hicks

PERCUSSION

Levi Morrison
Rachel Scierka
Carlton Smith
Kalia Page

Temple University Symphonic Band

Dr. Matt Brunner, conductor

PICCOLO

Melanie Edris
Chun Wing Wong

FLUTE

Ava Cleary
Melanie Edris
Minnie Li
Ethan Roedig
Chun Wing Wong

CLARINET

Lorenzo Baldovino
Jared Kaplan
Anuja Nanavaty
Diego Ramirez
Brooklynn Sload
Taylor Willoughby
Andrea Zubieta

BASS CLARINET

Yaniss Mea

BASSOON

Levi Carolan
Natalia Redziniak

ALTO SAXOPHONE

Luca Anttell
Emma Cole
Jackson Rudesyle
Jeffrey Swan

TENOR SAXOPHONE

Max Bowles
Lucas Purpura
Owen Mediate

BARITONE SAXOPHONE

Joanna Hyland

HORN

Ryleigh Ehst
Kyle Verrone

TRUMPET

Emily Canon
Jeff Fountain
Finn Gagnon
Joshua Grant
Tyler Raffa

TROMBONE

Wade Dahlgren
Phoebe Lampe-Shanaman
Liam McSherry
Sean Peters
Zach Polek
Luca Scott

EUPHONIUM

Charles Darrington

TUBA

Xavier Cannon
Andrew Malick
David Poirier

PERCUSSION

Luca Anttell
Chris Borges
Kalia Page
Cassidy Rysavy
Rachel Scierka
Lorenzo Williams
Sam Wylie

KEYBOARD

Bryn Davies

About the Conductor

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 appeared 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.

Originally from Havre de Grace, MD, **JILLIAN LAAKSO** holds a Bachelor of Music Education degree from the University of Delaware and is currently pursuing a Master of Music in Instrumental Conducting at Temple University. Before beginning graduate study, Jillian taught at Bohemia Manor High School for five years in Northeast Maryland, where they developed thriving instrumental programs and a passion for community-centered music-making.

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.

Program Notes

American Fanfare (1990)

John Wasson (b. 1956)

Originally composed for the Dallas Brass and later transcribed by the composer for full symphonic band, the *American Fanfare* is a wonderful example of colorful craftsmanship in modern wind ensemble writing. Designed as a short opening fanfare, the work begins with a seven-note theme in triple meter played by the trumpets alone. The main theme is stated a little later, again with trumpets, and, after a softer section in quadruple meter, the main theme returns for a dramatic conclusion.

Note by William V. Johnson

And the grass sings in the meadow (2011)

Travis Cross (b. 1977)

And the grass sings in the meadows was commissioned by the City of Fairfax (Va.) Band, Robert Pouliot, music director and conductor. They gave the premiere performance at Fairfax High School in Fairfax, Va., on Saturday, April 16, 2011.

The title of the work comes from the final stanza of the *Spring Carol* by Scottish poet Robert Louis Stevenson (1850-1894):

So when the earth is alive with gods,
And the lusty ploughman breaks the sod,
And the grass sings in the meadows,
And the flowers smile in the shadows,
Sits my heart at ease,
Hearing the song of the leas,
Singing the songs of the meadows.

Note by composer

American Salute (1943)

Morton Gould (1913-1996)

arr. Douglas E. Wagner

Originally written for orchestra, *American Salute* has become a favorite of the concert band repertoire. Using the familiar tune *When Johnny Comes Marching Home* as the sole melodic resource, Morton Gould demonstrates his skill in thematic development, creating a brilliant fantasy on a single tune.

Written in 1942 in the early days of World War II, it was composed at the request of a government radio program producer who wanted a “salute to America.” The composer insisted that he had no idea that the work was destined to become a classic: “It was years before I knew it was a classic setting. What amazes me is that critics say it is a minor masterpiece, a gem. To me, it was just a setting. I was doing a million of those things.” A million may be an exaggeration, but not by much. The pace of Gould’s schedule in those days was astounding. By his own account he composed and scored *American Salute* in less than eight hours, starting at 6 p.m. the evening before it was due (with copyists standing by), and finishing at 2 a.m. Although the ink couldn’t have been dry, the score and parts were on the stand in time for rehearsal the next morning and ready for broadcast that evening.

Note from U.S. Marine Band

Shenandoah (1999)

Frank Ticheli (b. 1958)

The Shenandoah River and the valley that bears its name are located in Virginia. It is claimed that the river and valley were named in the 1750s by the Cherokee as a friendly tribute to a visiting Iroquois chief named Shenandoah.

The origins of the haunting folk song named for this valley are obscure, and lyrics offer a variety of stories. Some tell of a roving trader in love with the daughter of an Indian chief. In this interpretation, the rover tells the chief of his intent to take the girl with him far to the West, across the Missouri River. Other interpretations tell of a pioneer’s nostalgia for the valley in Virginia, and still others describe a Confederate soldier in the American Civil War dreaming of his home in Virginia.

The composer writes:

In my setting of *Shenandoah*, I was inspired by the freedom and beauty of the folk melody and by the natural images evoked by the words, especially the image of a river. I was less concerned with the sound of a rolling river than with its life-affirming energy – its timelessness. Sometimes the accompaniment flows quietly under the melody; other times it breathes alongside it. The work’s mood ranges from quiet reflection, through growing optimism, to profound exaltation.

The Black Horse Troop (1924)

John Philip Sousa (1854-1932)

Sousa's love for horses is reflected in this march dedicated to the mounted troops of a Cleveland National Guard unit. Their exclusive use of black horses was the inspiration for the title. Troop A, once known as the First City Troop of Cleveland, was originally an independent militia group and has had a long, distinguished history since its formation in 1877. Sousa's most noteworthy association with the troop came in 1878. The Sousa Band, having arrived in Cleveland just as the troop was preparing to leave for the Spanish-American War, marched in a parade escorting them from the Armory to the train depot. His first association was much earlier, however. As leader of the U.S. Marine Band in 1881, he marched with the organization in the funeral cortege of President James A Garfield.

At a dinner held in Sousa's honor in November 1924, the march was requested by Captain Walker Nye of Troop A. The request was fulfilled promptly, and the march was presented in Cleveland on October 17, 1925, at a Sousa Band concert, which also marked the forty-eighth anniversary of Troop A. For the occasion, the mounted troopers were dressed in the blue uniforms of 1877, complete with black fur busbies. They rode right up onto the stage with the band. Sousa presented a manuscript of the march to Captain Nye. After the concert a reception was held at the Armory, and Sousa was presented with a bronze plaque.

Many of the former Sousa Band members expressed their fondness for the composition and commented on the descriptive character it assumed when performed by Sousa himself. Part of the effect was due to the 6/8 rhythm, which suggests the canter of horses. Also contributing to the effect was Sousa's use of simulated hoofbeats.

Note from John Philip Sousa: A Descriptive Catalog of His Works

American Fanfare (2009)

James Stephenson (b. 1969)

Bold, brilliant, and celebratory, *American Fanfare* by James Stephenson captures the spirit of ceremonial music through a modern lens. Known for his vibrant orchestration and strong sense of musical architecture, Stephenson crafts a work that feels both rooted in tradition and unmistakably contemporary.

The composer writes:

An American Elegy is, above all, an expression of hope. It was composed in memory of those who lost their lives at Columbine High School on April 20, 1999, and to honor the survivors. It is offered as a tribute to their great strength and courage in the face of a terrible tragedy. I hope the work can also serve as one reminder of how fragile and precious life is and how intimately connected we all are as human beings.

I was moved and honored by this commission invitation and deeply inspired by the circumstances surrounding it. Rarely has a work revealed itself to me with such powerful speed and clarity. The first eight bars of the main melody came to me fully formed in a dream. Virtually every element of the work was discovered within the span of about two weeks. The remainder of my time was spent refining, developing, and orchestrating.

The work begins at the bottom of the ensemble's register and ascends gradually to a heartfelt cry of hope. The main theme that follows, stated by the horns, reveals a more lyrical, serene side of the piece. A second theme, based on a simple repeated harmonic pattern, suggests yet another, more poignant mood. These three moods – hope, serenity, and sadness – become intertwined throughout the work, defining its complex expressive character. A four-part canon builds to a climactic quotation of the Columbine Alma Mater. The music recedes, and an offstage trumpeter is heard, suggesting a celestial voice – a heavenly message. The full ensemble returns with a final, exalted statement of the main theme.

An American Elegy was commissioned by the Columbine Commissioning Fund, a special project sponsored by the Alpha Iota Chapter of Kappa Kappa Psi at the University of Colorado on behalf of the Columbine High School Band. Contributors to the Fund included members, chapters, alumni, and friends of Kappa Kappa Psi and Tau Beta Sigma National Honorary Band Fraternity and Sorority.

The work received its premiere performance by the Columbine High School Band, William Biskup, Director, Frank Ticheli, guest conductor, on April 23, 2000. Its premiere served as the centerpiece of a special commemorative concert given by the Columbine High School Band in conjunction with the University of Colorado Wind Symphony, held at Mackey Hall in Boulder, Colorado.

Lonely Beach: Normandy, 1944 (1993)

James Barnes (b. 1949)

Lonely Beach is a tone poem about some isolated and not particularly attractive beaches on the northern coast of France which, for a few hours on late spring day in 1944, were transformed into the most important location in the violent history of the 20th century. The first half of this tone poem attempts to depict what a single soldier might have seen on that cold, misty morning. It begins with the wind and the sound of the waves, then gradually builds as the assault begins. Off-stage trumpets and percussion are employed in this work to help portray the incredible panic and total chaos of the situation. The music builds into a frenzy and becomes more complex and confusing until, ultimately, the soldier runs up the beach and is struck by the bullet that kills him.

The second half of this work (beginning with the entrance of a female chorus) is a eulogy for all the soldiers who died on this insignificant length of sand and rocks. The shouting and gunfire are now but echoes in our imagination.

Lonely Beach (Normandy, 1944) was commissioned by the United States Army Band, Washington, D.C.

Note from publisher

A Mother of a Revolution: Honoring Marsha P. Johnson (2019)

Omar Thomas (b. 1984)

Police raids of gay bars frequently occurred during the 1950s and 1960s. In the early hours of June 28, 1969, member of the New York City Police Department raided the Stonewall Inn. Patrons resisted arrest and a scuffle broke out. A crowd of protesters grew, and a clash between demonstrators and police ensued for several hours. Protests and riots continued for six days.

This piece is a celebration of the bravery of trans women, and in particular Marsha "Pay It No Mind" Johnson. Marsha is credited with being one of the instigators of the famous Stonewall uprising of June 28, 1969 – one of the pivotal events of the LGBTQ liberation movement of the 20th century – which is commemorated annually during the worldwide Gay Pride celebrations. Existing as a trans woman, especially a trans woman of color, and daring to live authentically, creating space for oneself in a transphobic world, is one of the bravest acts I can imagine. Over 20 trans women were murdered in the United States in 2018 alone. There is no demographic more

deserving and, frankly, long overdue for highlighted heroism and bravery. The disco vibe in the latter half of the piece is meant to honor club culture, a sacred space held amongst LGBTQ persons in which to love, live, mourn, heal, strategize, connect, disconnect, and dance in defiance of those outside forces who would seek to do LGBTQ persons harm simply for daring to exist and take up space.

We pump our fists to honor the life, heroism, activism, and bravery of Marsha P. Johnson, to honor the legacy of the Stonewall revolution, to honor the memory of the trans lives violently ended due to fear and hatred, and in honor of trans women worldwide who continue to exist unapologetically and who demand to be seen.

This piece was commissioned by the Desert Winds Freedom Band, under the direction of Dean McDowell, to commemorate the 40th anniversary of the Stonewall uprising.

Note by composer

Fantasy on “Yankee Doodle” (1995)

Mark Williams (b. 1955)

Fantasy on “Yankee Doodle” is a free treatment on one of America’s most well known early songs. The words of *Yankee Doodle* were written by an English Army surgeon, Dr. Richard Schuckburgh. The song poked fun at untrained American troops during the French and Indian War in 1755. The soldiers liked the song instead, and it became well known by the time of the Revolutionary War. It was often sung by the colonists in battle and it was played as the British left after the surrender of Yorktown. The early Dutch settlers of New York called Johnny “Janke,” pronounced “Yankee.” Doodle meant “a simple, foolish person.”

Mark Williams masterfully transforms this simple melody by using a set of variations that showcases every section of the ensemble. Although opened by a humorous statement of the theme by solo tuba, it does not take long to realize this is not a novelty piece. The varied styles and moods are displayed in well-written music that is perfectly held together by the original theme.

It was commissioned by, and premiered at, the Bethlehem Central School District Band Festival in Delmar, New York, in 1995 with the composer conducting.

The Liberty Bell (1893)

John Philip Sousa (1854-1932)

For \$500 more, this march probably would have been named *The Devil's Deputy*. Sousa was composing music for an operetta of that name at the request of the famous comedian Francis Wilson. Sousa asked \$1500 for the work, but Wilson offered \$1000. When they could not come to an agreement, Sousa withdrew his partially completed manuscript, which included a lively march.

Sousa and George Frederick Hinton, one of the band's managers, were in Chicago witnessing a spectacle called *America* when a backdrop, with a huge painting of the Liberty Bell, was lowered. Hinton suggested the *The Liberty Bell* would be a good title for Sousa's new march. By coincidence, the next morning Sousa received a letter from his wife in which she told him that their son had marched in his first parade in Philadelphia – a parade honoring the return of the Liberty Bell, which had been on tour. The new march was then christened *The Liberty Bell*. The titled also represented unashamed patriotism, which predisposed him toward any title with a nationalistic ring – he was sometimes called the Pied Piper of Patriotism. It was one of the first marches Sousa sold to the John Church Company and was the first composition to bring Sousa a substantial financial reward.

According to a story told by the Sousa Band's first soprano, Marcella Lindh, she contributed one of the themes of the march. Sousa had heard her whistling a catchy tune of her own and had asked her permission to incorporate it into one of his marches. Several years later she heard *The Liberty Bell* march being performed by a band in Europe and recognized her own melody in the march.

Within one year, the piece was published for piano solo, piano duet, orchestra, band, banjo, guitar, mandolin, and zither. As his first march published on a royalty basis, *The Liberty Bell* march netted Sousa \$40,000 in less than seven years. Later in his life he told Herbert L Clarke that he had spent some \$15 million on band transportation and \$13 million on salaries. And yet he died a very wealthy man.

Note from John Philip Sousa: An Annotated Catalog of His Works

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

Boyer College of Music and Dance

Upcoming Events

Master's Recital: Penny Li, collaborative piano

Sunday, April 26 at 5:30 PM

Rock Hall Auditorium

Master's Recital: Yangyue Wang, piano

Sunday, April 26 at 7:30 PM

Rock Hall Auditorium

Chamber Music Recital

Monday, April 27 at 11:30 AM

Rock Hall Auditorium

Faculty Recital: Anna Meyer, flute

Monday, April 27 at 1:00 PM

Art of Bread Café

Chamber Music Recital

Monday, April 27 at 2:30 PM

Rock Hall Auditorium

Latin American Ensemble

Monday, April 27 at 5:00 PM

Klein Recital Hall

Master's Recital: Xinrui Wang, soprano

Monday, April 27 at 5:30 PM

Rock Hall Auditorium

Temple Opera Theater Scenes Showcase: Undergraduate Scenes

Monday, April 27 at 7:00 PM

Room 300, Mitten Hall

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

For further information or to confirm events, please call 215.204.7609

or visit www.boyer.temple.edu.