

CENTER FOR THE PERFORMING AND CINEMATIC ARTS

Boyer College of Music and Dance

Temple University

Night Owls

Keith Roeckle, director

Anthony Oviedo Aguinagalde, assistant director

Monday, April 27, 2026 at 7:30 PM

Temple Performing Arts Center

1837 North Broad Street

Philadelphia, PA 19122

Program

Three-Ring Circus!	Adrian B. Sims
Folk Song Suite	Ralph Vaughan Williams
I. March—Seventeen Come Sunday	
II. Intermezzo—My Bonny Boy	
III. March—Folk Songs from Somerset	
On Jersey Shore	Arthur Pryor ed. Keith Roeckle
El Choclo	Ángel Villoldo arr. Robert Longfield
Remembering the Remarkables	Grace Baugher
Alma Llanera	Traditional arr. Wim van Maart
Selections from <i>The Phantom of the Opera</i>	Andrew Lloyd Weber
Think of Me	arr. Warren Barker
Angel of Music	
The Phantom of the Opera	
All I Ask of You	
The Point of No Return	
The Music of the Night	
Chorale and Shaker Dance	John Zdechlik
Make Our Garden Grow	Leonard Bernstein arr. Joseph Kreines

The use of photographic, audio and video recording is not permitted.
Please turn off all electronic devices.

Four hundred twenty fifth performance of the 2025-2026 season.

Temple University Night Owls

Keith Roeckle, director

FLUTE

Laura Adams
Josh Bogacki
Isaiah Dorsey
Rachel Egner
Yvonne Fu
Kaitlyn Geist
Lexus Harrison
Caroline Jones
Kalyssa McAdams
Megan Siwak
Mary Ward-Bucher
Daniel Zimmer

CLARINET

Caitlyn Carosella
Laura Carpenter
Sydney Fritz
Tilly Garcia
Isabella Krepps
Caroline Mills
Lindsay Munnelly
Morgan Naylor
Matthew Taylor
Brielle Wheeler

BASS CLARINET

Josh Broadway
Craig Comisar
Gianna Squitieri

BASSOON

Karen Kray
Anthony Oviedo

ALTO SAXOPHONE

Alexander Barthelmes
Glenn Bird
Micah Bustos
Mackintyre Garber
Stephanie Idolor
Andi Koch
Vanessa Maull
Meltem Ozdemir
Peter Ramirez
Owen Ringrose
Isabella Sanchez
Daniel Swatski
Kyle Timothy Swenson

TENOR SAXOPHONE

Skylar Barton
Giacomo Gerosa
Thalia Mavrikakis
Holley Thomas
Cameron Wharton

BARITONE SAXOPHONE

Isabella Profico

TRUMPET

Laurie Ayler
Gabriel Brown
Olivia Chilson
Wade Dahlgren
Jaida Fenn
Thomas Finley
Phoebe Garfield
Paul Jadlos
Philip Mele
Rowan Milne
Glenn Rockefeller
Natalie Rodriguez
Arron Sandiford

FRENCH HORN

Camryn Blache
Matthew Farrell
Michael Perrino
Dean Quach
Craig Sirota

TROMBONE

Elizabeth Abt-Fraioli
Ryan Boyle
Melanie Edris
Matthew Junker
Joe McCracken
Katie Opila
Brian Pannepacker
Kiara Reynoso
Ethan Runyon
Mary Kate Sweeney
Abby Zimmerman

BARITONE

Anna Bochenek
Gav Durham
Robert Heath
Carly Johnston
Julian Lao
Ellen PC Wang
Isabella Profico
Victoria Niedermayer
Mason Wagner

TUBA

Javian Hicks
Liam McSherry
Jason Roamer
Cole Roberts
Niyah Roberts
Paul Zagarella

PERCUSSION

Luca Anttell
David Epstein
Andrei Podolianets
Elliot Vezzosi-Bickel

About the Directors

KEITH ROECKLE is a current Ph.D. candidate in Music Education at Temple University, where he also serves as Director of the Night Owls Campus-Community Band. Prior to his doctoral studies, he was a high school instrumental music teacher at Ridley High School (Folsom, PA), Lincoln High School (Philadelphia, PA), and the Lawrenceville School (Lawrenceville, NJ). In addition to directing, Keith is an accomplished arranger for instrumental ensembles and is a frequent piano accompanist for soloists and ensembles. Keith's research interests include aural skills acquisition, adolescents and music, and music theory pedagogy.

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

Program Notes

Three-Ring Circus!

Adrian B. Sims

From the composer:

Three-Ring Circus! is an energetic circus march in three ($\frac{3}{4}$ time) that brings the thrilling world under the big top to life. I composed the material for the first four measures around a decade earlier as part of a different piece and later revitalized this material as a traditional yet playful circus march. There are surprise musical interjections throughout and sudden dynamic shifts that mirror the wild unpredictability of the circus. The trio introduces a tuneful melody that brings each part of the circus together. As momentum continues to build, one final statement of the melody brings the show to an exciting finale.

Folk Song Suite

Ralph Vaughan Williams

Folk Song Suite (often called *English Folksong Suite*) was commissioned by the band of the Royal Military School of Music. It was premiered on 4 July 1923, at Kneller Hall, with H.E. Adkins conducting. In three movements, the suite contains many different folk songs from the Norfolk and Somerset regions of England, including Seventeen Come Sunday, Pretty Caroline, Dives and Lazarus, My Bonny Boy, Green Bushes, Blow Away the Morning Dew, High Germany, and The Tree So High. Historically, the suite is considered (along with Gustav Holst's two suites for military band) to be a cornerstone work in the literature, and one of the earliest "serious" works for the wind band.

Note by Nikk Pilato, courtesy of windrep.org

From 1904 to 1921, Arthur Pryor and his band made Asbury Park their summer home. A virtuoso on the trombone, Pryor also was a noted bandleader. He would kick off his summer series of concerts in Asbury Park by marching his band through the streets of the city. Many people know Arthur Pryor from his close association with John Philip Sousa, in whose band Pryor played lead trombone. Never one to be idle, during his time with Sousa and directing his own band, Pryor became a staff conductor and arranger for the Victor Talking Machine Company in Camden, New Jersey. He also organized a second summer band that played at the entertainment complex of Coney Island, New York. *On Jersey Shore* was written for his band's frequent performances at the popular bandstand in Asbury Park. The march follows the form and style of the marches of Pryor's musical mentor and on-and-off boss, John Philip Sousa.

El Choclo**Ángel Villoldo, arr. Robert Longfield**

Robert Longfield's arrangement of *El Choclo* brings the spirit of early Argentine tango to the concert stage with both authenticity and vitality. Originally composed in 1903 by Ángel Villoldo, *El Choclo* is one of the most iconic tangos, its title referring to an ear of corn—a playful nod that belies the music's sultry and expressive character. The piece quickly became a staple of the tango repertoire, known for its distinctive rhythmic pulse and lyrical melodic lines.

In this arrangement, Robert Longfield skillfully adapts the work for concert ensemble, preserving the dance's characteristic syncopations and dramatic contrasts. The music alternates between sweeping, romantic phrases and sharply articulated rhythmic figures, capturing the elegance and intensity of the tango tradition. Longfield's orchestration highlights the interplay between sections, allowing performers to explore both expressive nuance and rhythmic precision.

El Choclo remains a vivid example of tango's enduring appeal, offering audiences a glimpse into the vibrant musical culture of Buenos Aires while showcasing the expressive capabilities of the modern concert ensemble.

From the composer:

This piece is about mountains in many forms. Metaphorically speaking, everyone has his or her own mountain to climb and for me that was a literal mountain. My New Years resolution for the year 2017 was to climb a 14er. That spring I had a knee injury that caused me to go through a few months of physical therapy, making it not possible for me to make the climb that year. Summer 2018 had me working toward my goal again. On a Sunday in August, I made it to the top. I felt strong and exhausted simultaneously.

This experience taught me two things. First, that climbing a mountain has two victories: getting to the top and then getting back to the bottom again. Each had their own challenges, but they were all part of the same goal. The second is that mountains have false peaks. You may think you are nearing the top only to realize you are only halfway up. I found that these lessons apply to life as well and the women who were part of the suffrage movement no doubt experienced them in their journey. These remarkable women paved the way for women of the future to have the freedom to pursue the lives they want. Writing this piece is only a small tribute when compared to the gratitude they deserve.

The title, *Remembering the Remarkables*, was inspired by my recent trip to New Zealand. There is a mountain range called the Remarkables on the southern island that is so inspiring that I don't think I could ever forget them. It was at the base of these mountains that this piece came to life. In honor of the 100th Anniversary of the Women's Suffrage Movement and Passage of the 19th Amendment.

Wim van Maart's arrangement of *Alma Llanera* captures the vibrant spirit and national pride embodied in one of Venezuela's most beloved musical works. Composed in 1914 by Pedro Elías Gutiérrez with lyrics by Rafael Bolívar Coronado, *Alma Llanera* is often regarded as an unofficial second national anthem of Venezuela. Rooted in the joropo tradition, the piece evokes the sweeping plains (llanos) and the energetic dance rhythms associated with Venezuelan folk culture.

In this arrangement, Wim van Maart translates the work's characteristic vitality into the concert ensemble setting. Lively rhythms, buoyant melodic lines, and crisp articulations reflect the dance-like qualities of the original, while moments of lyricism highlight its expressive warmth. The interplay of rhythmic drive and melodic charm invites performers to balance precision with a sense of spontaneity.

Alma Llanera remains a joyful celebration of Venezuelan identity, and this arrangement offers audiences a spirited and accessible introduction to the rich musical traditions of Latin America.

Selections from *The Phantom of the Opera***Andrew Lloyd Weber
arr. Warren Barker**

Andrew Lloyd Webber's musical sensation brings us some of the most moving and dramatic moments ever to hit Broadway! Warren Barker's captivating arrangement includes *Think of Me*; *Angel of Music*; *All I Ask of You*; *The Music of the Night* and *The Phantom of the Opera*.

The Phantom of the Opera is a musical with music by Andrew Lloyd Webber and lyrics by Charles Hart with additions from Richard Stilgoe. Lloyd Webber and Stilgoe also wrote the musical's book together. Based on the French novel *Le Fantôme de l'Opéra* by Gaston Leroux, its central plot revolves around a beautiful soprano, Christine Daaé, who becomes the obsession of a mysterious, disfigured musical genius.

The musical opened in London's West End in 1986, and on Broadway in 1988. It won the 1986 Olivier Award and the 1988 Tony Award for Best Musical, and Michael Crawford (in the title role) won the Olivier and Tony Awards for Best Actor in a Musical. It is the longest running show in Broadway history by a wide margin, and celebrated its 10,000th Broadway performance on 11 February 2012, the first production ever to do so.

Chorale and Shaker Dance was commissioned by the Bloomington (Minn.) Jefferson High School Band. However, the community-based Medalist Concert Band, also of Bloomington, premiered the work in March 1972 at the Music Educators National Convention, with the composer conducting. The work combines an original chorale tune and the traditional Shaker song *The Gift to Be Simple*. Zdechlik transforms, varies, and juxtaposes both themes throughout the entire composition, incorporating intricate counterpoint and jazz-influenced syncopated rhythms. The Shaker melody does not appear in its entirety until near the end of the piece, when the trumpet section plays the tune over a flurry of activity in the upper woodwinds and a sonorous low-brass accompaniment. A short allegro section follows, and the work draws to a close with several dissonant whole notes that resolve into a brilliant D major chord.

Note by Travis J. Cross (Director of Bands at UCLA)

Make Our Garden Grow**Leonard Bernstein, arr. Joseph Kreines**

From Leonard Bernstein's 1956 operetta *Candide*, the remarkably beautiful closing number has gone on to become a beloved and familiar classic, taking on a life all its own. Arranged here for younger bands, this setting allows all the natural beauty of the melody to shine through as the music moves from delicate scoring in the opening to a powerful climax by the full ensemble.

Note from the publisher

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

OWLchestra

Wednesday, April 29 at 7:30 PM

Temple Performing Arts Center

Temple Music Prep: Youth Chamber Orchestra at St. Paul's

Sunday, May 3 at 3:00 PM

St. Paul's Evangelical Lutheran Church, Philadelphia, PA

Music Technology Capstone Presentations

Monday, May 4 at 1:00 PM

Monday, May 4 at 5:30 PM

Rock Hall Auditorium

Boyer College of Music and Dance Awards Ceremony

Tuesday, May 5 at 4:30 PM

Rock Hall Auditorium

Boyer College of Music and Dance Graduation Ceremony

Wednesday, May 6 at 5:30 PM

Temple Performing Arts Center

Temple Music Prep: Center for Gifted Young Musicians

Chamber Players Orchestra and Baroque Players Orchestra

Friday, May 8 at 7:30 PM

Rock Hall Auditorium

Temple Music Prep: Community Music Scholars Program

Upper Division Solo Recital

Saturday, May 9 at 10:00 AM

Klein Recital Hall and Arronson Recital Hall

Temple Music Prep: Center for Gifted Young Musicians Singular Strings

Saturday, May 9 at 2:00 PM

Temple Performing Arts Center

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.