

The University of Southern Mississippi
College of Arts and Sciences
School of Music
presents

The Concert Band

Dr. Travis K. Higa, conductor
Prof. Eric J. Scott, guest conductor
Kyle B. Aufderhar, graduate conductor

Mannoni Performing Arts Center
Tuesday, October 5, 2021
7:30 pm

School of Music
A SOUND TRADITION

University Bands

The University of Southern Mississippi Band Program had its inception in 1920 with the founding of the first aggregation of winds, mainly a brass ensemble for students who were training as teachers. Its current enrollment of approximately 300 students includes members from every possible area of study in the university. While it is primarily housed in the School of Music, the Band Program truly is the University's program.

There are six segments of the program that include the Wind Ensemble, Symphonic Winds, Concert Bands, University Band, the Basketball Pep Band, and "The Pride of Mississippi" Marching Band with an enrollment of 300 students. Each of these organizations, while having its own distinct history, stem from the success of the Marching Band that began in the 1950s with the hiring of Dr. Raymond Mannoni.

Each of the Band Program's concert ensembles has its place in the education of our music majors; however, the ensembles have also provided an outlet for students throughout the University during both the first and second semesters. Just as the Marching Band provides a service for football experiences, these other ensembles provide academic, recruitment, and community services. The Wind Ensemble and the Symphonic Winds have performed for the Mississippi Bandmasters Association state convention six times. All of the groups have provided enhancement to community projects that include numerous appearances for various citywide events.

As a Mississippi product, the Wind Ensemble has been featured on numerous radio broadcasts from Public Radio Mississippi and has been the only Mississippi group that can boast of having been aired nationally on Public Radio International's "Performance Today." CD's are produced annually to feature the bands' musicians and are provided to recruits and Mississippi band programs as a service.

Concert Program

Concert Band

Shimmering Joy (2018)

Tyler Grant (b. 1995)

Autumn Leaves (1945)

Joseph Kosma (1905-1969)
arr. Reed

Melodious Thunk (2012)

David Biedenbender (b. 1984)

Kyle B. Aufderhar, *graduate conductor**

And the grass sings in the meadows (2011)

Travis Cross (b. 1977)

Prof. Eric J. Scott, *guest conductor*

Rikudim (1986)
Four Israeli Folk Dances for Band

Jan Van der Roost (b. 1956)

- I. Andante Moderato
- II. Allegretto con eleganza
- III. Andante con dolcezza
- IV. Con moto e follemento

**In partial fulfillment of the D.M.A. in conducting requirements*

Concert Band Personnel

Piccolo

Loren Hancock, B.M.E.; Booneville, MS

Flute

Graeme Forrest, B.M.E.; Hattiesburg, MS
Loren Hancock, B.M.E.; Booneville, MS
Laina Treadaway, B.S.; Abita Springs, LA
Kandis Savoy, B.M.E.; Loreauville, LA

Oboe

Romayne Landers, B.A.; Auburn, AL
Catherine McCants, B.A.; Gonzales, LA
Sarah Kwas, B.M.E.; Oxford, MS
Mary Parker Raley, B.S.; Gluckstadt, MS
Mary Case, B.A.; Fairhope, AL
Jeremy Westbrook, B.A.; Puckett, MS

English Horn

Mary Case, B.A.; Fairhope, AL

Bassoon

Natalie Hodge, B.S.; Ocean Springs, MS

Bb Clarinet

Abigail Roberts, B.M.E.; Brookhaven, MS
Kayla Pereira, B.M.E.; Crestview, FL
Alyssa Graham, B.S.; Gulfport, MS
Alexis Dean, B.S.; Gulfport, MS
Jasmine McDonald, B.M.E.; Union, MS
Amoiree Kelly, B.A.; Vicksburg, MS

Bass Clarinet

Grady Brechtel, B.S.; Mandeville, LA

Alto Saxophone

Ally Capone, B.M.E.; Palm Beach Gardens, FL
Devin Pigott, B.A.; Brookhaven, MS
Trevor Fryer, B.A.; Gulfport, MS
Hannah Holman, B.M.E.; Pace, FL
Elizabeth Jones, B.S.B.A.; Port Neches, TX
Bryant Blanchard, B.S.B.A.; Carriere, MS

Tenor Saxophone

Josiah Craft, B.M.; Gulfport, MS
Garrett Allen, B.M.E.; Milton, FL

Baritone Saxophone

Lucas Nolan, B.S.; Irvington, AL

French Horn

Larkin Price, B.M.E.; Denham Springs, LA
Ben Brunetz, B.A.; Madison, MS
Caleb Willis, B.M.; Napoleonville, LA
Hannah Baron, B.M.E.; Brandon, MS
Sawyer Campbell, B.S.B.A.; Meadville, MS
Margaret Westbrook, B.A.; Green Bay, Wisconsin
Faith Portis, B.A.; Southaven, MS
Rodney Bridgeforth, B.S.B.A.; Brookhaven, MS

Trumpet

Blake Norre, B.M.E.; Pensacola, FL
Jacob Delarosa, B.M.E.; Mobile, AL
Sarah Tackitt, B.M.E.; Ridgeland, MS
Steven Warran, B.M.E.; Kiln, MS
Dyllon Hadaway, B.A.; Long Beach, MS
Angel Mondragon, B.M.E.; Forest, MS
Kirsten Scroggs, B.M.E.; Brookhaven, MS
Nathan Jones, B.M.E.; Diamondhead, MS
Sophia Daniel, B.M.E.; Hattiesburg, MS

Trombone

Griffin Wilson, B.M.E.; Brandon, MS
Amelia Haynes, B.M.E.; Bay St. Louis, MS
William Alvis, B.M.E.; Byram, MS
Jessica Coates, B.M.E.; Ocean Springs, MS
Madeline Leschhorn, B.S.N.; Bay Saint Louis, MS
Leah Tucker, B.S.; Clinton, MS

Euphonium

Anthony Kuykendall, B.M.E.; Biloxi, MS
Jordan Hay, B.M.E.; Pensacola, FL
Richard Nason Parkman, B.S.; Brandon, MS

Tuba

Timothy A. Smith, B.A.; Hattiesburg, MS
Ronald Murray, B.M.E.; Hattiesburg, MS
Kevin L. Smith, B.M.E.; Ocean Springs, MS
Zoé Alexis Hudson, B.M.E.; Sandersville, MS
Corbin Bishop, B.A.; Huntsville, AL
Matthew Finney, B.S.; Ridgeland, MS
Chloe Gramling, B.S.; Madison, MS

Percussion

Kolby Paquette, B.M.E.; Destin, FL

Notes

(1) Tyler S. Grant:
Shimmering Joy

In this short three-minute fanfare, I had one simple and concise aim - to write an expression of pure joy. In a day and age when we are surrounded by sadness and tragedy, this work seeks to shine light on the good we may often forget. Bold and declarative statements juxtaposed with sweeping lyrical passages are sprinkles with muted brass entrances that add a sense of charm and wit to the work. While the tempo stays the same throughout, the rhythmic ideas continually compound upon each other to project a relentless ambition which drives all the way through.

Note from Tyler S. Grant

(2) Joseph Kosma, arr. Reed:
Autumn Leaves

Southern Music Company's edition of Alfred Reed's arrangement of **Autumn Leaves**, one of the most enduring of all tunes in the great body of popular music, is a welcome return to the repertory of the wind band. Few would guess that this well-known melody is the creation of Joseph Kosma, a relatively obscure Hungarian composer, but such is the case. Appearing in 1945 under the title "Hulló levelek" (Falling Leaves), the tune encapsulates the feelings of despair in war-ravaged Europe, as people struggled to make sense of the destruction of civilization that had been left to them. With a French lyric by Jacques Prévert, "Les Feuilles Mortes" (The Dead Leaves), the song appeared in the 1946 film "Les Portes de la nuit". In 1947 when Johnny Mercer wrote the English lyric "Autumn Leaves", the path to immortality was secure and innumerable recordings were made. In 1955, pianist Roger Williams recorded a rendition for solo piano which remains the only piano instrumental to ever reach No. 1 on Billboard's popular music chart; it sold over two million copies and was awarded a gold disc.

Autumn Leaves is in AABC form. The melody remains popular with jazz musicians as the chord progressions consist almost entirely of ii-V-i sequences typical in jazz. Mark Rogers' edition of this score preserves all aspects of Kosma's lovely, nostalgic tune in a handsome full score that allows conductors to observe the great skill of Alfred Reed's lush, colorful writing.

Note from the score

Notes

(3) David Biedenbender:

Melodious Thunk

I don't normally like to begin program notes with dictionary definitions - it feels pretty stuffy to me - but it seemed appropriate for this piece, so here goes...

Thunk [thuhngk] *noun & verb*

1. [n.] an abrupt, flat, hollow sound (example: The book landed on the floor with a *thunk*.); synonym: thud
2. [v.] to produce an abrupt, flat, hollow sound
3. [v.] colloquial past tense and past participle of *think*.

Melodious Thunk was inspired by the famous jazz pianist Thelonious Monk. Monk's wife, Nellie Smith, nicknamed him "Melodious Thunk" because of his clunky, awkward, and brilliant piano playing, and his, somewhat scatterbrained and disoriented nature. I really liked the idea of playing around with Monk's name - first, because I personally really enjoy goofing around with "spoonerisms" (silly, ridiculous, mix-and-match letter games, which often happen by accident: for example, *slip of the tongue* becomes *tip of the slung*), and, second, because this nickname actually provided great musical inspiration. Melodious - well, that's fairly obvious - and *thunk* (which is a great onomatopoeia!) Became the starting points for the piece. Big, fat *thunks* are interspersed with pointy, clunky, bluesy blips, which are then transformed into a long, smooth, laid-back melody accompanied by a funky bass line. I haven't consciously borrowed any specific tunes or licks from Monk, although I do use a small fragment of Dizzy Gillespie's tune *Salt Peanuts*, but I hope you'll hear some similarities between this piece and Monk's iconic musical style and quirky attitude.

Note from David Beidenbender

Notes

(4) Travis Cross:

And the grass sings in the meadows

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 from Travis Cross

(5) Jan Van der Roost:

Rikudim

“Rikud” means “dance” in Hebrew. The plural ending in “-im” tells us that the title means “Dances”. Thus, “**Rikudim**” is a suite in four movements based on Jewish dances, bearing in mind, that these are not arrangements of existing folk music, but originally composed dances “in the style of.”

Through using oriental-style tonal intervals, irregular tempi and a typical instrumentation (woodwind), the composer succeeds both in adding a touch of melancholy and a characteristically Jewish flavor to the music. The clearly marked themes and the sometimes surprising, but on the other hand very natural harmonies, make these “stylized folk dances” into music with a direct and gripping appeal.

Note from Score

Faculty/Staff

School of Music

Dr. Colin McKenzie, Director
Dr. Douglas Rust, Associate Director
Dr. Richard Perry, Associate Director

University Bands

Dr. Catherine Rand, Director of Bands
Dr. Travis Higa, Assistant Director of Bands; Director, The Pride of Mississippi
Prof. Eric Scott, Assistant Director of Bands; Associate Director, The Pride of Mississippi
Mr. Lawrence Panella, Director of Jazz Studies
Dr. Colin McKenzie, Conductor of Symphonic Winds
Ms. Sinetta Bolton, Administrative Specialist

Woodwind, Brass, and Percussion Division

Dr. Danilo Mezzadri, flute
Dr. Galit Kaunitz, oboe
Dr. Jackie McIlwain, clarinet
Dr. Kim Woolly, bassoon
Dr. Dannel Espinoza, saxophone
Dr. Timothy J. Tesh, trumpet
Dr. Jacquelyn Adams, horn
Dr. Ben McIlwain, trombone
Dr. Richard Perry, euphonium/tuba
Dr. John Wooton, percussion

University Bands Graduate Assistants

Kyle Aufderhar, D.M.A. Conducting
James Fair, D.M.A. Tuba
Caleb Guilbeau, M.M. Trumpet
Kayla Moyers, M.M. Conducting
Robert Picco, M.M. Conducting
Lindsay Sandberg, D.M.A. Conducting
Nathan Sanders, D.M.A. Percussion
Justin Swearinger, D.M.A. Conducting

We hope that you will consider making a donation in support of The University of Southern Mississippi Bands. Each dollar you donate will be used to support programs which will enrich student experiences in the University Bands. If this interests you, please contribute to the following fund:

0046 - Pride of Mississippi and Dixie Darling Development Fund

Thank you for your continued support of The University of Southern Mississippi Bands!