

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

The Wind Ensemble

Dr. Catherine Rand, conductor
Dr. Hsiaopei Lee, viola
Kayla Moyers, graduate conductor
Justin Swearinger, graduate conductor

Mannoni Performing Arts Center
Thursday, October 7, 2021
7:30pm

[**LIVE STREAM LINK**](#)

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

The USM Wind Ensemble

Dr. Catherine Rand, *conductor*

Chester (1778/1957)

William Schuman (1910 - 1992)

Kayla Moyers, *graduate conductor**

The Solitary Dancer (1969)

Warren Benson (1924 - 2005)

Justin Swearinger, *graduate conductor**

Love Among the Ruins (2016)

James Syler (b. 1961)

Dr. Hsiaopei Lee, *viola*

Passacaglia and Fugue in c minor (1708-1717/1975)

J. S. Bach (1685 - 1750)
arr. Hunsberger

Wind Ensemble Personnel

Piccolo

Miracle Johnson, B.M.; Caledonia, MS

Flute

Katerina Bachevska, D.M.A.; Ohrid, North Macedonia
Camden Blaine Sidenstricker, D.M.A.; Neck City, MO
Kragen Lewis, B.M.E.; Moselle, MS

Oboe

Rebecca Chadwick, B.M.; Jacksonville, NC
Ashley Moffatt, B.M.E.; Allen, TX
Kailey Norton, B.M.; Mary Esther, FL

English Horn

Kailey Norton, B.M.; Mary Esther, FL

Bassoon

Jose Osvaldo Redondo Alfaro, M.M.; Oreamuno, Cartago,
Costa Rica
Jordan Vestal, B.M.; Gluckstadt, MS

Contrabassoon

Ethan Potesta, B.M.E.; Hattiesburg, MS

E♭ Clarinet

Adam Michael Stallings, M.M.; Marietta, GA

B♭ Clarinet

Adam Michael Stallings, M.M.; Marietta, GA
Nathan Lewis, M.M.E.; Pinson, AL
Freddy Mora Quiros, M.M.; Puriscal, San Jose, Costa Rica
Rebecca Robin, B.M.; Picayune, MS
Sarah Johnson, B.M.E.; Tupelo, MS
Michael Jochumsen, B.M.E.; Purvis, MS

Bass Clarinet

Shawn Bellais, B.M.E.; D'Iberville, MS
Joanna McMillan, B.A.; Crestview, FL

Contrabass Clarinet

Joanna McMillan, B.A.; Crestview, FL

Soprano Saxophone

Morgan Webster, B.M./B.M.E.; Pass Christian, MS

Alto Saxophone

Morgan Webster, B.M./B.M.E.; Pass Christian, MS
Dylan Tucker, B.M.; Tallahassee, FL

Tenor Saxophone

Tim Crump, M.M.; Calhoun, GA

Baritone Saxophone

Juan Daniel Oviedo-Reina, M.M.; Ibagué, Colombia

French Horn

Brandon Earl Garrison, D.M.A.; San Antonio, TX
Brian Alston, B.M.E.; Gulfport, MS
Robby Brandon, B.M.E.; Carriere, MS
Chance Rootes, B.M.; Biloxi, MS
Daniel Shelton, B.M.E.; Laurel, MS

Trumpet

Caleb Guilbeau, M.M.; Ellisville, MS
Mariah Atwood, B.M.; Clinton, MS
Ethan Farnsworth, M.M.; Lafayette, LA
Doug Hutchison, B.M.; Cape Coral, FL
Brandon K. Walker, B.M.E.; Long Beach, MS
Rachel Castañeda, B.M.E.; D'Iberville, MS

Trombone

Caleb Owenby, D.M.A.; Ft. Walton Beach, FL
Nicholas Dauerer, B.M.; Smyrna, TN
Nathan Tubbs, B.A.; Pensacola, FL

Bass Trombone

Sage Michael, B.A.; Milton, FL

Euphonium

Peyton Sills, B.M.E.; Madison, MS
Thanapol Phosut, M.M.; Bangkok, Thailand

Tuba

Daniel Davis, D.M.A.; San Jose, CA
James Fair, D.M.A.; Pace, FL

String Bass

Jose Luis Cuellar, D.M.A.; Valladolid, Spain

Piano

Megan Rowan, M.M.; Jackson, MS

Percussion

Nathan Sanders, D.M.A.; Hurley, MS
Roberto Palomeque, D.M.A.; Pijijiapan, Chiapas, México
José Miguel Bustillo, M.M.; San Pedro Sula, Honduras
J.D. Dunklee, B.M.E.; Tupelo, MS
Nathan DeLisle, B.M.E.; Brandon, MS
Jeff Prosperie Jr., B.M.E.; West Point, NY

Dr. Hsiaopei Lee



A graduate of Columbia University and University of Cincinnati, violist **Hsiaopei Lee** has performed in numerous solo and chamber music concerts throughout the US, Europe, and Asia. Most recently, she appeared as a soloist with orchestras both in the US and Taiwan, and in a series of recitals featuring contemporary viola music.

Lee is Professor of Music at The University of Southern Mississippi, where her excellence in teaching has been recognized by several awards, including the Committee on Services and Resources for Women Competition, the Scholarly & Creative Research Awards from the College of Arts & Letters, and The Aubrey Keith Lucas and Ella Ginn Lucas Endowment for Faculty Excellence. Mississippi Arts Commission, a highly competitive grant that is open to artists of many different artistic disciplines to support professional development or the creation of new work, had selected Hsiaopei as one of the Artist Fellowship recipients in 2011 and 2017.

A passionate chamber musician, Hsiaopei collaborates extensively in various chamber music settings. She serves as principal violist of the Meridian Symphony Orchestra. Her album, *ODYSSEY: Viola Music Written by American Female Composers*, is available on the Centaur label.

Notes

(1) William Schuman:
Chester

The tune, ***Chester***, was used as a popular war cry during the American Revolution. The text, which mentions New England standing up against tyrants, struck a powerful chord with colonists. First appearing in William Billings' *The Singing Master's Assistant*, the work was sung and played by fifers alike. William Schuman uses this melody as the basis of his composition, beginning with a lush chorale and treating the theme to many rhythmic and polytonal variations. The piece is the third and final movement listed in Schuman's *New England Tryptich*.

Note compiled by Kayla Moyers

(2) Warren Benson:
The Solitary Dancer

Warren Benson, Professor Emeritus at the Eastman School of Music, was at the forefront of creating repertoire for the wind ensemble. A percussionist-turned-composer, he often explores and features creative use of percussive instruments. Here in ***The Solitary Dancer*** the percussion provide a quiet but focused energy akin to minimalism with extended techniques and timbres from unexpected combinations of instruments. The piece is designed to conjure the image of a dancer, alone with her inner music. What follows is a creative and sparse journey through color and an economy of winds resources unlike any other piece in the repertoire. Its subtle energy slowly builds, never above a simmer, concluding with an amalgamation of voices, and a swift recession back into silence.

Note compiled by Justin Swearingen

(3) James Syler:
Love Among the Ruins

In recent works, I've become interested in music that creates a space for contemplation. Music that creates a journey between two points. The subject in this work is love as a timeless force. Its continuation in our lives beyond the grave, throughout time and space, and amidst the personal loss, difficulties, or ruins of our lives. The title is from the poem ***Love Among the Ruins*** by Robert Browning.

Notes

(continued)

This is not a concerto in the traditional sense, but rather a work that features the viola for its color, expressivity, and voice within a narrative. That narrative is left to the listener. I use a transformational technique where music that appears in the beginning is gradually transformed into new ideas which are then transformed into even newer ideas. It is always evolving as a metaphor for love as a transforming force. It also borrows from a previous work titled *Fields* that I've always felt there was more to say before and after it. The phrase by the Roman poet Virgil seems to have become appropriate for this work - "*Amor Vincit Omnia*" (*Love Conquers All*).

The music was commissioned by a consortium of 14 colleges led by Dr. Matthew Schlomer, Director of Bands at the Interlochen Arts Academy, Interlochen, Michigan.

Note from James Syler

(4) J.S. Bach/Hunsberger:

Passacaglia and Fugue in c minor

The *Passacaglia and Fugue in c minor* was composed sometime during Bach's second residence in Weimar, c. 1708-17. Albert Schweitzer writes: "The *Passacaglia and Fugue* was written in the first place for cymbal (harpsichord) with pedal and was later transcribed for organ." The theme, which is presented in twenty variations and the fugue, consists of two parts: the first half which Bach borrowed from a *Trio en Passacaille* by Andre Raison and the answering second half which is original material.

Bach was fairly consistent in closing each statement of the theme with an authentic cadence (c minor: V-i); despite these brief attempts at finality there remains a flow of continuity provided by a frequent rhythmic acceleration during the closing measures of the variation, anticipating the rhythmic pattern of the following variation. An additional feeling of continuity is supplied through the contrapuntal treatment of the inner voices, seldom allowing these voice to become stagnant.

The instrumentation selected provided a wealth of solo colors in both the woodwind and brass sections; octave doublings and timbre couplings have been utilized to employ the outer tessituras of each instrument. There has been no direct attempt to reproduce the vast tonal resources of the pipe or electronic organ although the transcriber bore in mind the coupling principle inherent in the overtone mechanism of the organ.

Note excerpted from Donald Hunsberger

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 M. 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
Robert Pico Guzmán, M.M. Conducting
Kayla Moyers, M.M. Conducting
Lindsay Sandberg, D.M.A. Conducting
Nathan Sanders, D.M.A. Percussion
Justin Swearingner, 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!