

THE UNIVERSITY OF SOUTHERN MISSISSIPPI SYMPHONY ORCHESTRA
102nd SEASON 2021-22



OPENING NIGHT

Light in this never-ending shade

September 30, 2021, 7:30 p.m.
Bennett Auditorium



THE UNIVERSITY OF
SOUTHERN
MISSISSIPPI.



uncharted territory

from the music director



Welcome to the 102nd season of The University of Southern Mississippi Symphony Orchestra! We are thrilled to welcome back live audiences and so pleased that you are here with us tonight. Tonight is a cause for celebration. We titled this year's season series *Uncharted Territory* as a means of acknowledging that the world is entering a new phase, as we continue to wrestle with a pandemic and social, racial, economic and climate issues on many fronts. We don't know what lies ahead of us, and many of us can't remember a period of such uncertainty in our lifetime.

But tonight we want to also acknowledge the resiliency of the human spirit and the hope which comes from knowing that we have the tools and will to overcome any obstacles to make tomorrow a better day. The title of tonight's concert, *Light in this never-ending shade*, is a quote from Amanda Gorman's poem, *The Hill We Climb*, which she wrote for the inauguration of President Biden. Ms. Gorman wrote the poem after watching the storming of the U.S. Capitol Building in Washington, D.C. on January 6, 2020. In the poem, Ms. Gorman acknowledges that "there is a space for grief and horror and hope and unity, and I also hope that there is a breath for joy in the poem, because I do think we have a lot to celebrate." We agree with that premise, and tonight our program seeks to find the celebratory "notes" for everyone in the orchestra and audience.

The fact that the first two pieces in tonight's concert were composed by Aaron Copland is not by design. It just so happens that Copland wrote two works that fit our celebratory theme better than almost any other pieces in the orchestral canon. *Fanfare for the Common Man* has been played for thousands of celebrations since it was composed in 1942 in response to then Vice-President Henry Wallace's speech, titled *Century of the Common Man*. Its dynamic open chords and arpeggios impart a sense of noble heroism and victory. No piece of music sets the scene for the dawning of a new day filled with the hope of things to come and the insecurity of what the future brings better than Copland's *Appalachian Spring*. The music depicts the story of a newly married Shaker couple and their community's support for a happy life together, embodying the hope and apprehension we all have as we move forward into uncharted territory. To close the evening, we just wanted to have a little lighthearted fun! Two outstanding trumpet artists will thrill you with an arrangement of themes from the opera *Carmen* that is a thrill ride for the orchestra, soloists and audience. Hang on to your hats!

We can't sign off without thanking everyone who has continued to support the Symphony Orchestra and our students through these difficult times. We missed you dearly and can't wait to hear the sweet sound of applause once again. You are the reason we are here, and we wouldn't want to be anywhere else.

A handwritten signature in black ink, appearing to read "Alvin A. Allen". The signature is written in a cursive, flowing style.

THE UNIVERSITY OF SOUTHERN MISSISSIPPI
COLLEGE OF ARTS AND SCIENCES
SCHOOL OF MUSIC

presents

**The University of Southern Mississippi
Symphony Orchestra**

Dr. Michael Miles, music director

Thursday, September 30, 2021
Bennett Auditorium
7:30 p.m.

Light in this never-ending shade...

| | |
|----------------------------------|---|
| Fanfare for the Common Man | Aaron Copland (1900-1990) |
| Appalachian Spring | Aaron Copland (1900-1990) |
| Carmen Fantasia for Two Trumpets | Georges Bizet (1838-1875) Arr. Donald Hunsberger (b. 1932) |

Christopher Moore and Mark Clodfelter, trumpets

*This program is presented in part by
a generous grant from Partners for the Arts.*

program notes



Aaron Copland (1900–1990) was born in New York City. His parents were Russian-Jewish immigrants, and he was taught to play the piano by his older sister. By the age of 15, Copland decided to pursue composition. Finding himself in a musically uncondusive environment, he moved to France to study in 1921. While at the American Conservatory of The

Fontainebleau Schools, he met renowned Parisian educator Nadia Boulanger. Copland stayed in Paris and became Boulanger's first student of composition from the United States. Copland studied with Boulanger for three years and, before his return to New York, she commissioned his first piece, *Symphony for Organ and Orchestra*, which premiered in Carnegie Hall with the New York Symphony in 1924.

Upon his return to the United States, Copland began to absorb the musical trends popular during the mid-1920s. For a few years, his compositions were heavily influenced by jazz. In the period that followed, Copland experimented with Neoclassicism—evidence of his respect for the prominent composer Igor Stravinsky, who had popularized the style earlier in the decade. By the 1930s, Copland shifted to an abstract style, which he described as “more spare in sonority, more lean in texture.” Growing frustrated with the distancing of the public from living composers, and fearing that composers were working in a vacuum, Copland began to seek a way to connect with the modern audience. As people became enthralled with advances in audio technology, such as the radio, phonograph, and film, Copland decided to embrace new emerging musical trends. Beginning in the mid-1930s, Copland entered his most productive period, marked by his effort to simplify music and appeal to the tastes of the public. His most well-known pieces from this period include the orchestral piece *El salón México* (1936), *Fanfare for the Common Man* (1943), several film scores, and three ballets based on American folk music— *Billy the Kid* (1938), *Rodeo* (1942), and *Appalachian Spring* (1944).

Fanfare for the Common Man was commissioned and written to inspire patriotism in the United States during World War II. The attack of Pearl Harbor on December 7, 1941, initiated the United States' involvement in the war, which had already been devastating parts of Europe and Asia for several years. The war required massive efforts from the United States population. Factories began to manufacture aircrafts and military equipment instead of consumer goods, millions of men and women enlisted, goods were rationed, and even children helped by collecting scrap material.

Shortly after the Pearl Harbor attack, Cincinnati Symphony Orchestra music director Eugene Goossens wrote an invitation to several important composers to compose "stirring" fanfares to contribute to the war effort and boost morale. Copland was initially reluctant to accept the unpaid commission, but he completed and premiered his fanfare in 1943. The title of his fanfare references a speech by former Vice President Henry A. Wallace. In Wallace's speech, he expressed the need to recognize the extreme hardship and effort required from everyday people. Wallace declared that "the century which will come out of this war, can be and must be the century of the common man." Copland agreed with this sentiment and composed *Fanfare for the Common Man* in homage to their efforts.

Contrasting with most other fanfares, Copland's *Fanfare for the Common Man* is slower and dignified. The short piece begins with percussion, as if to announce the arrival of war. Next enter the trumpets with sustained soaring melodies played in unison. The trumpets are joined by the french horns who build on the main theme. Trombones and tuba enter to unite with the theme, which leads to the climax of the piece. At the end of the piece, the brass and percussion join together. Copland makes extensive use of fourths and fifths to give a pure and open quality. The simple, yet compelling fanfare is so moving that the piece has been used extensively for presidents, to honor the victims of September 11th, on television, at sports events, and on the space shuttle *Endeavour* as the crew's wake-up call.

Appalachian Spring (1944), commissioned by Elizabeth Sprague Coolidge, is one of Copland's most successful works. Coolidge had given Copland the task of composing a ballet for the dancer and choreographer Martha Graham. The two artists collaborated mostly through letters while Copland was in México and Graham was located on the west coast. Already working on a series of Americana-style ballets, Graham sent Copland letters with detailed descriptions of the kind of music she wanted. In one of her letters, she described her vision for the work: "This is a legend of American living...This has to do with living in a new town, someplace where the first fence has just gone up." Copland had originally titled the piece "Ballet for Martha," but Graham suggested the name *Appalachian Spring* after the ballet had already been finished, right before its premiere. She was inspired by a poem called "The Dance" from Hart Crane's book, *The Bridge*. The words Appalachian spring are mentioned in this poem;

however, in this context, “spring” refers to a water source, while in the ballet, it connotes the arrival of springtime. In his memoirs, Copland humorously admits to having mispronounced the name for nearly 30 years, after learning of the fact during a trip to West Virginia in 1972.

The ballet was originally scored for a small chamber ensemble of 13 musicians. The plot of the ballet follows the story of a couple’s wedding day beginning at dawn, portrayed by serene and simple lines in the strings and winds. The revivalist preacher, a pioneer woman, the bride, the groom and the preacher’s followers are introduced to the scene. Next follows an energetic dance, a prayer scene, and the bride and groom dance a pas de deux. Joyous dancing contrasts with the couple’s apprehension toward their futures, but they are reassured by their elderly neighbors during a revivalist meeting. The couple stands in their new home at dusk, and the ballet ends as serenely as it had begun. Copland later arranged the parts into a suite for full orchestra for which he won a Pulitzer Prize for Music in 1945. The suite consists of eight contrasting sections and includes the major musical material from events in the ballet, excluding parts where choreography was the main focus. In his melodies, Copland uses intervals of fourths and fifths, which are characteristics of American folk music. Copland also included the melody from a Shaker hymn called “Simple Gifts” (1848) which is attributed to Elder Joseph Brackett. This Shaker melody is one of the most recognizable themes of the piece and is passed around throughout the orchestra. Copland instilled the essence of the American pioneer spirit, optimism and hope into *Appalachian Spring* through simple melodies that give the audience an impression of early 19th century pioneer life.

— *Alaina Belisle*



Georges Bizet (1838-1875) became a student at the Paris Conservatory of Music when he was not yet 10 and produced his first symphony at age 17. His one-act operetta, *Le docteur Miracle*, with librettist Ludovic Halévy, was one of the recipients of a Jacques Offenbach prize in 1857. Another award that Bizet received was the Prix de Rome with its requisite three years’ study in Rome, during which he polished his writing style. One of his enduring works, *L’arlésienne*, heard today as an independent orchestral work, premiered in 1872 as incidental music for a play by Alphonse Daudet. Two of Bizet’s most famous operas were not well-received at their premieres: *Les pêcheurs de perles* (The

Pearl Fishers) in 1863 and *Carmen* in 1875. Important composers of the time, including Debussy, Tchaikovsky and Brahms (who saw the Viennese premiere of *Carmen* and attended 20 performances), applauded the latter work. Today it is one of the most beloved of all operas, and excerpts, such as “The Toreador Song” and “Habañera,” are part of popular culture. Bizet, unfortunately, never knew of *Carmen’s* success, as he died of a heart condition at age 36, three months after the opera’s Paris premiere. *Carmen* is a story about a flirtatious cigarette factory worker, who tempts a young corporal, Don José, to leave his girlfriend for her; she (Carmen) then abandons him for Escamillo, a toreador. In a jealous rage, Don José kills Carmen. Parisian audiences of the day were fascinated by the exoticism of the setting and the music, but they were shocked at the title character’s gypsy background and loose morals, as well as the graphic murder onstage.

Donald Hunsberger (b. 1932) was a professor of conducting at the Eastman School of Music, where he also conducted the Wind Ensemble from 1965 to 2001. He composed the *Carmen Fantasia* for husband/wife trumpeters Barbara Butler and Charles Geye, who requested a work that featured both instrumentalists equally. They premiered the composition in 1994, performing on trumpets, piccolo trumpets and flugelhorns (all of which you will hear tonight, also). Fanfare (Act I); Entr’acte to Act IV, Fanfares present each soloist in turn as they each make their own grand entrance playing an improvisatory-like cadenza. This first selection allows the soloists to individually, then collectively, demonstrate their virtuosity and that of their instruments. The brass section announces the second act duet, “La Fleur Que Tu M’avais Jetée,” which emphasizes the lyrical capabilities of these solo instruments as they interact with each other. After an introduction featuring the snare drum, sextet and chorus “Entry of the Gypsies” (Act 1) continues with the trumpeters playing the familiar tune, which they later vary with extensive ornamentation. The imaginative orchestral commentary highlights the exotic nature of the music. “Habañera” and “Toreador Song” (Act I) really need no explanation, but you might enjoy some of the instructions to the soloists written in this section: “arrogant and fatuous,” “as in anger,” and “Shout bullfight words!” Gypsy Song (“Les Tringles des sistres,” Act II) with its spicy grace notes, flamboyant percussion and increasingly faster tempo, provides a rousing conclusion to tonight’s performance. Like the original operatic music, Hunsberger’s *Fantasia* is vibrant and full of Spanish flair.”

—Ronald Wright

orchestra personnel

THE UNIVERSITY OF SOUTHERN MISSISSIPPI SYMPHONY ORCHESTRA

VIOLIN 1

Alejandro Junco, *co-concertmaster*
Marlene Gentile
Federico Franco
Casey Macklin
Juan Lincango
Icaro Santana
Guillermo del Prado
Rodolfo Torres
John Uzodinma

VIOLIN 2

Genesis Aguilar, *principal*
Lily Martinez
Julian Gallon
Adelle Paltin
Laura Lopera
Grace Pineda
Victor Amaut
Jonathan Chen
Trinady Moore

VIOLA

Ana Sofia Suarez, *principal*
Alaina Belisle
Christian Avila
Cecilia Araujo
Diana Lopez
Nicole Herrera

CELLO

Amani Zouehid, *principal*
Congcong Bi
Alejandro Restrepo Cardozo
Franco Galetto
Kassandra Henriquez
Brian Mille Lorette
Evelin Lopez
Casey Johnson
Courtney Francois

BASS

Elton Machado, *principal*
Wendell de Rosa Rodrigues
Daniel Magalhaes
Pedro Areco
Matheus Henriquez
Carlos Herrera
Manuel Jara Ramirez
Charlie Levandoski

FLUTE

Katerina Bachevska, *principal*
Camden Sidenstricker

OBOE

Ruth Moreno Calderon, *principal*
Becca Chadwick

ENGLISH HORN

Becca Chadwick

CLARINET

Adam Stallings, *principal*
Freddy Mora

BASSOON

Oswaldo Redondo Alfaro, *principal*
Jordan Vestal

HORN

Brandon Garrison, *principal*
Brian Alston
Robby Brandon
Connor Hammond

TRUMPET

Caleb Guilbeau, *principal*
Mariah Atwood
Rachel Castaneda

TROMBONE

Caleb Owenby, *principal*
Julianna Hinton
Sage Michael, bass

TUBA

Daniel Davis

TIMPANI

Eduardo Prado

PERCUSSION

Josh Hale
Dalton Page
Jeff Prosperie Jr.
Chris Stuart

about the artists



Dr. Michael Miles is a unique brand of musician, whose career includes a blend of musical and academic positions. Dr. Miles' academic career includes appointments at Western Carolina University and Florida International University. He also served for seven years as chair at Southeastern Oklahoma State University and six years as director of the School of Music at The University of Southern Mississippi. Dr. Miles' interest in arts advocacy and education in the community has led

him to administrative positions in several community and state organizations. He served on the Hattiesburg Concert Association staff, and as executive director and founder of the Red River Arts Academy, an intensive summer arts training experience for students 14-18 years of age. Dr. Miles also served eight years as president of the Board of Directors of the Red River Arts Council in Durant, Oklahoma.

Dr. Miles' appreciation for all forms and styles of music are evident in the variety of performing, conducting and music directing positions he has enjoyed. As a trumpet artist, Dr. Miles has performed with dozens of symphony orchestras as featured soloist and principal trumpet, and released a compact disc recording of new music for trumpet and piano by Robert Suderburg and James Wintle, titled *Reflections in Times' Mirror*. In addition to his current duties as director of orchestral activities at Southern Miss, Miles' conducting appointments include music director of the Hattiesburg Civic Light Opera Company, Music Director of the Oklahoma Youth Symphonies, and music director of the Oklahoma Shakespearean Festival. Miles recently conducted the USM Chamber Orchestra in its Carnegie Hall debut and served as guest conductor of the Festival Orchestra at the V Clinicas Instrumentalis in Cartagena, Columbia. In 2013, Dr. Miles served as guest conductor with The University of Southern Mississippi Symphony Orchestra, backing the legendary Beach Boys at the Beau Rivage Casino in Biloxi, Mississippi. Dr. Miles has also served as guest conductor with the Xinghia Conservatory Orchestra of Guangzhou, China, Vidin (Bulgaria) Philharmonic, Springfield Symphony, Tulsa Philharmonic, Tallahassee Symphony, New Mexico University Symphony, and Oklahoma Youth Orchestra.

In his career, Dr. Miles has served as music director/conductor for over 190 musical theatre performances involving 55 different musical theatre productions, including the recent highly acclaimed Southern Miss productions of *The Drowsy Chaperone*, *The Phantom of the Opera*, *Magic of the Musical Stage*, *West Side Story*, *Mary Poppins*, *Ragtime*, *Showbiz Showstoppers*, *Showbiz Harmony* and *Sweeney Todd*. Dr. Miles served as music director of HCLO's

productions of *Into the Woods*, *Cabaret*, *Wizard of Oz*, *Camelot* and *Tommy*. Dr. Miles also served as chorus master for the Hub City Players production of *Rock of Ages* and music director for their production of *James and the Giant Peach*. *The Phantom of the Opera* and *James and the Giant Peach* productions were awarded the prestigious American Prize for Musical Theater in 2018.

In his tenure at Southeastern Oklahoma State University, Dr. Miles led an award-winning Jazz Ensemble that was recognized by the Oklahoma State Legislature as the “Official Jazz Ambassadors of Oklahoma.” This ensemble made three concert tours of the People’s Republic of China.



Mark Clodfelter is a versatile performer of international acclaim and a Grammy-nominated recording artist. He was recently described by *Classical Voice North Carolina* as “...a stellar world-class trumpeter who’s dazzling playing wowed the audience,” as “warm toned” by the *Lexington Herald Leader* (KY) and “an exceptionally strong performer” by the *International Trumpet Guild Journal*. As a soloist, Mark has appeared in many of the world’s finest performing venues throughout the United States, Germany, Austria, France, Switzerland, Italy, Ireland, Russia, Thailand, Greece, Australia, Brazil, Aruba, Croatia, the Czech Republic and the People’s Republic of China.

Mark can be heard as principal trumpet of the Asheville Symphony Orchestra and the Trade Winds Recording Ensemble (Tampa, FL).

At home in a great array of styles, his commercial affiliations have included split lead with the DiMartino/Osland Jazz Orchestra and the Kentucky Jazz Repertory Orchestra. He is member of Covalence, a chamber duo with Rebecca Wilt, his wife and renowned collaborative pianist. Mark has served as a member of the faculty of the InterHarmony International Music Festival in Arcidosso, Italy, the Aruba Symphony Festival in Oranjestad Aruba, and he is currently on the faculty of the Tennessee Governor’s School for the Arts. Mr. Clodfelter has recorded extensively in styles ranging from classical to rock. He has also appeared with such headliners as Josh Groban, The O’Jays, Gladys Knight, Mannheim Steamroller, the Moody Blues, the Lettermen, Doc Severinson, Bob Mintzer, Frank Mantooth, Lou Rawls, Glen Campbell and Ray Charles.

A dedicated educator, Mark is the interim director of the School of Music and professor of trumpet at the University of Delaware. During the past two decades he served as professor of trumpet at both the University of North Carolina-Greensboro and the University of Kentucky. In each case, his students continue to garner national and international recognition, winning coveted awards and professional placement. Additionally, he was co-conductor of the Blue Grass Area Jazz Ambassadors and the Central Kentucky Youth Jazz Orchestra. Mark entered collegiate teaching as instructor of trumpet and director of Jazz Band at Mars Hill College. He was a member of the faculty of the prestigious Eastern Music Festival and has taught the Carolina Crown Drum and Bugle Corps. Mark was a founding member of the Giannini Brass and has held positions with the Greensboro Symphony, Orchestra Kentucky, the North

Charleston Pops, the Western Piedmont Symphony, the Salisbury Symphony, the Greenville (S.C.) Symphony and the Eastern Philharmonic Orchestra. Mr. Clodfelter holds a Bachelor of Music Education degree from Lenoir-Rhyne University and a Master of Music degree from the University of North Carolina School of the Arts. Mark Clodfelter is an S.E. Shires Performing Artist and plays Pickett Brass custom mouthpieces.



Grammy Award-winner, **Professor Christopher Moore**, has been teaching trumpet at Florida State University since 2003. Prior to his appointment at FSU, Dr. Moore was associate professor of trumpet at the University of Kansas, where he directed the trumpet studio for seven years, conducted the trumpet ensemble, and performed as a member of the Kansas Brass Quintet. Dr. Moore also served as assistant professor of music at Morningside College from 1989 to 1993, and from 1994 to 1996, was a full-time member of the Philadelphia professional brass quintet, the Chestnut Brass Company, recording 4 CDs with that group and winning the

Grammy Award in their field in 2000 with *Hornsmoke*, a CD that featured the brass chamber music of Peter Schickele.

Dr. Moore holds a Doctor of Musical Arts degree in performance and literature from the Eastman School of Music, a Master of Music in performance from the University of New Mexico, and a Bachelor of Music in performance from Florida State University. He has won numerous solo competitions, including top prize at the ITG competition and at state and regional MTNA competitions. Professor Moore has also been a finalist at the Ellsworth Smith International Trumpet Competition as well as the MTNA National Finals.

Dr. Moore has presented clinics at the Midwest Band and Orchestra Clinic, the National Association of Wind and Percussion Instructors (NACWPI) National Convention, and has performed at National MENC, International Trumpet Guild Conferences and the National Trumpet Competition. He is past president of NACWPI and is currently on the Executive Board of the National Trumpet Competition and was recently elected to the Board of the International Trumpet Guild. Dr. Moore is a Selmer Artist and can be heard on his first solo CD, *Trumpeting the Stone*, on the Mark Masters label, as well as in the most recent edition of Sigmund Hering's *Progressive Etudes* by Carl Fischer Publications. Most recently, Carl Fischer Publications released *Student's Essential Studies for Trumpet, A Sequential Collection of 42 Standard Etudes for the Advancing Student*, compiled and edited by Dr. Moore.

Students from the FSU Trumpet Studio have won positions in professional performing organizations, university teaching positions, secondary and elementary positions, and have been placed in some of the best graduate programs in the country. Additionally, students have attended the Aspen Music Festival and School, Eastern Music Festival, Suwannee Music Festival, Colorado Music Festival, and the Pierre Monteaux School, in addition to winning competitions through MTNA, NTC and ITG.

Partners for the Arts

PRESIDENT'S CIRCLE

Mr. and Mrs. W. Carey Crane, III.

GRAND BENEFACTOR

Gail and Larry Albert ***

Dr. Stella Elakovich

in memory of Drs. Dana Ragsdale
and Karen O. Austin

Dr. and Mrs. J. Larry Smith

in memory of

Mrs. Jane Becker Heidelberg

Dick Jordan and Allen Williams

in memory of Mary Garrison

Jordan, Sonia Jordan and Sonyna

Jordan Fox

Dr. and Mrs. R. Greer Whitacre***

BENEFACTOR

Myrle-Marie Bongiovanni

Peter and Diane Ciurczak

in memory of Lillian, Helen

and Regina

Dick and Mo Conville***

Cory Ferraez

Forrest General Hospital

Hattiesburg Clinic

Dr. and Mrs. Aubrey K. Lucas

Carole M. Marshall

in memory of John Ivany Marshall

Cody and Joan McKeller

Paul and Johnnie McPhail

in memory of Johnny

and Maude Price

Becky and Doug Montague

Dr. Steven Moser

Dr. and Mrs. Steven M. Murphy

Kris and Amanda Powell

Doug and Pam Rouse***

Southern Miss Alumni Association

Dr. Virginia Angelico Tatum, DDS

Charitable Fund, a Donor Advised

Fund of The U.S. Charitable

Gift Trust

Thad and Gerry Waites

Dr. and Mrs. Chris Winstead

Christian M. Zembower

SUSTAINER

Dr. William Odom

PATRON

Elizabeth Mee Anglin

Jennifer Brannock and

Dr. David R. Davies***

Jewel Brantley Tucker

in memory of Samuel Tucker

Dr. Amy Chasteen ***

Marc & Betsy Pogue Christianson

Perry and Gwen Combs

Dr. and Mrs.

Christopher R. Crenshaw

Iris Easterling

Chad and Catherine Edmonson

Mr. Shane Germany

Dennis and Erin Granberry***

Ronald Hancock

Ruby D. Harden

Don and Amy Hinton***

Craig and Jan Howard

Dr. Pat Joachim

in honor of Dr. and Mrs.

John Flanery

Raoul and Althea Jerome

Dr. and Mrs. Arthur Martin

Dr. and Besty Troy McIntire

in memory of Dr. Dean Cromartie

Keith and Carolyn McLarnan

Robert and Kathryn Morrow

in honor of Rob Wheeler

Andy and Stace Mercier***

Dr. Michael and Stacey Miles***

Mrs. Virginia M. Morris

David Ott

Dr. Suzannah Patterson

Randy and Kathy Pope

Meg and Tom Puckett

Robin and Connie Roberts

Dee and Toddy Tatum

in memory of Dr. and Mrs.

A.T. Tatum***

Mr. and Mrs. Stephen Thomas

Dr. Douglas F. Thomas

Eric and Mary Sumrall

Doug and Becky Vinzant***

Dr. and Mrs. Greg Underwood

William Waller and Charles Dawe

Henry G. Winstead

DONOR

Dr. Angela Ball

Dixie and Dennis Baum

Dr. and Mrs. David W. Bomboy

Bob and Peg Ciraldo

Tim and Elise Cole

Amber Cole

Joelle Crook

in memory of George T. Crook

Kimberley Davis

Dr. Fred H. Drews III.

Chad Driskell

Andy and Beejee Dickson

Bart and Kay Dornier

Jace Ferraez

Desmond and

Stacy Reischman Fletcher

Phillip Mellen and Amy Gasparrini

Dr. and Mrs. Robert Heath

in honor of Sarah K. Heath

Wes Hanson

Stanley Hauer

Chris and Joyce Inman

Dr. and Mrs. Richard A. Johnson

Dr. Jameela Lares

Dr. Mike Lopinto

in honor of John and

Carolyn Lopinto

Michael Marks

Maureen K. Martin

in honor of Dr. and Mrs.

Aubrey K. Lucas

Bebe McLeod and Bill McLeod

in memory of

Dr. John A. McLeod III

Susan Melacon

Drs. Marvin and Bitsy Browne Miller

Astrid Mussiett

in memory of Gladys S. Mussiett

Dr. Andrew Nida

Clay Peacock

Brad and Jacquelyne Pittman

Jann and George Puckett

in honor of Dr. DeAnna Douglas

David and Sharon Richardson

Barbara L. Ross

Dr. and Mrs. Douglas M. Rust

Sidney P. Sytsma

Seth and Carolee Scott

Alex and Sabrina Schuenger

Kate Smith and Hank Mazaleski

William L. Thames

in honor of Monica Hayes

Richard and Debra Topp

Dr. Sharon and Mr. Carey Varnado

Ric Voss

Russ Willis

Southern Bone and Joint

Specialist, P.A.

CONTRIBUTOR

Area Development Partnership

William and Lynne Baggett

Mr. and Mrs. Larry Basden

Mr. George Bassi

Todd and Mary Glenn Bradley

Charles A. Brown

Fran and Gene Carothers

Ron and Margaret Chapman

Nicholas and Rachel Ciraldo

Mitch and Marcia B. Cochran

Jacob Cotton

Bettie Cox

Dr. Renee Criddle
 Jerry and Bethanie DeFatta
 Andrew Dews
 DeAnna Douglas
 Steve and Mary Dryden
 Sergey and Veronica Dzugan
 Ellen Price-Elder
 Mark Rigsby and Melanie Eubanks
 Shelley Gendusa
 Robert and Shirley Glaab
 Judy Elizabeth Griffith
 John and Linda Boutwell-Griffith
 Nancy Guice
 in memory of Dr. John D. W. Guice
 Dr. and Mrs. David Halliwell, III
 Myron S. Henry
 John and Susan Howell
 Dr. Luis Iglesias
 Jay Dean and Maryann Kyle
 in memory of Jack and Sara Dean
 Ivonne Kawas
 Lorinda S. Krhut
 Marcia M. Landen
 Chuck and Vicki Leggett
 Mr. John Logan
 John M. and Carolyn Lopinto, Sr.
 Sinclair Lundy, CPA
 Marcos Machado
 Dr. and Mrs. Thomas Messer, Jr.
 in honor of Dr. Mike Lopinto
 Milo and Jackie McCarthy
 Bill McHugh
 Mike and Linda Kuykendall
 Ben and Jackie McIlwain
 Danilo Mezzadri
 Deborah and Steve Moore
 John Mullins
 in honor of Jim Meade
 Joe and Meg Paul
 Peter Pikul
 Bettie Cox and David Powers
 Bob and Betty Press
 Jeanette and Tom Price
 Louis N. Rackoff and Elizabeth Slaby
 Dr. Francis Laatsch and Susan Reiter
 Barbara Ann Ross
 Wes and Traci Rouse
 Ellen Ruffin
 David and Teejay Shempur
 David Sliman
 Joseph Steadman
 in memory of Betty A. Steadman
 Mary Margaret Tatum
 Jennifer Torres
 Jerry and Diane Waltman
 Brittney Westbrook
 Denis and Jean Wiesenburg
 Larry G. Williamson

FRIEND

Dr. Jenna and Mr. Daniel Barton
 Kelsey Barrett
 Chris and Elizabeth Bedenbaugh
 Drs. Joshua and Diana Bernstein

Dr. Cherie & Mr. Lance Bowe
 Chris and Lisa Bowen
 Lauren Bridges
 Joe Brumbelee
 Maurine Bruner-Philpot
 Jennifer Clark
 Dr. Adam Clay
 Jim and Deedre Coll
 Darcie Conrad
 Billie Davis
 Diane Dobson
 Allyson Easterwood
 Elissa Ernst
 Mrs. Elizabeth Bush-Foreman
 Ms. Allison Gillespie
 Heather and Ken Graves
 in memory of Jeremy Lespi
 Betty Hearon
 Randy and Anita Henderson
 Everett R. Henderson
 Brenda Hesselgrave
 George Hardin
 Dr. Jay Howell
 Dr. Eddie and Sarah Holloway
 Jane W. Jones
 Louis King
 Barbara Kersh
 Capt. Karl Langenbach
 Karen LeBeau
 Linde and Jeff Lynn
 Rosemary T. Meador
 Catherine Merrikin
 Mark Miller
 Kristie Murphy
 Christa Nelson
 Chuck Nestor
 in memory of Charles Nestor Sr.
 Teresa Odom
 Katherine Olexa
 Kathy Owens
 Amy Rogers Pelton
 in memory of
 Betty C. Rogers Morris
 Mr. and Mrs. Zeke W. Powell, Jr.
 Jeff Rassier
 Martin and Stacey Ready
 Ms. Martha Resavy
 Sherrie Mitchell Richmond
 Mr. George Roetzer
 Dr. Alexander Russakovsky
 Bill and Rosalie Schoell
 Erin Sessions
 Dr. Mary Sheffer
 Ken and Carol Simpson
 Ann and Bill Simmons
 Mrs. Valerie Simmons
 Kenneth and Virginia Stevens
 Mary Ann and Jeff Stewart
 Lorraine A. Stuart
 David and Katie Sullivan
 Sally and Garland Sullivan
 in memory of Garland H. Williams

Martha and Terrell Tisdale
 in honor of Peter and Diane
 Ciurczak
 Dr. Timothy J. Tesh
 Janet and Pat Tidmore
 David Tisdale
 Susannah J. Ural and John Raspberry
 in memory of Dr. William F. Ural
 Betty Lynn and Joe Ed Varner
 in memory of Virginia H. Culpepper
 Lee Anne Venable
 Cathy Gulli Ventura
 Ms. Sherri Weathers
 Rob and Kathryn Wheeler
 Cory R. Williams
 Ms. Sherri Weathers
 Dr. John Wootton
 Pat Zachary

***Legacy Lifetime Member
As of April 1, 2021

*To request a correction to this list,
 contact Kate Smith, Partners for the
 Arts, at 601.266.4095 or
 kate.smith@usm.edu.*

**If you are
 not already a
 member
 of PFTA,
 please join us
 today!**

**usm.edu/
 partners-arts
 601.266.5922.**

instrumental applied faculty

STRINGS

Dr. Stephen Redfield, violin
Marta Szlubowska-Kirk, violin
Dr. Hsiaopei Lee, viola
Dr. Alexander Russakovsky, cello
Dr. Marcos Machado, bass
Dr. Nicholas Ciraldo, guitar

WOODWINDS

Dr. Danilo Mezzadri, flute
Dr. Galit Kaunitz, oboe
Dr. Jackie McIlwain, clarinet
Dr. Kim Woolly, bassoon
Dr. Dannel Espinoza, saxophone

BRASS

Dr. Jacquelyn Adams, horn
Dr. Tim Tesh, trumpet
Dr. Ben McIlwain, trombone
Dr. Richard Perry, tuba
Dr. John Wooton, percussion



Follow us on social media for the latest news,
insider information and more!



DON'T MISS A SINGLE EVENT OF THE 2021-22 SEASON!

The best way out is always through

Humperdinck's Hänsel und Gretel

Southern Opera and Musical Theater Company

Jonathan Yarrington, director, and Carlos Fernandez, music director

October 28 and 30, 2021, 7:30 p.m.

NEW LOCATION Southern Station

Reclaiming my time

Featuring Time for Three

USM Symphony Orchestra, Michael Miles, conductor

November 11, 2021, 7:30 p.m.

Mannoni Performing Arts Center Auditorium

Peace on Earth

Holiday Choral Spectacular

Hattiesburg Choral Union, USM Symphony Orchestra

Michael Miles, Greg Fuller, Jonathan Kilgore, conductors

November 30 and December 2, 2021, 7:30 p.m.

Main Street Baptist Church

By the people, for the people

USM Symphony Orchestra, Michael Miles, Carlos Fernandez, conductors

**Featuring Joseph Alessi and Ben McIlwain, trombone,
and the William T. Gower Concerto Competition Winners**

February 19, 2022, 7:30 p.m.

Bennett Auditorium

Nevertheless, she persisted

Dolly Parton's 9 to 5: The Musical

Mike Lopinto, director, and Michael Miles, music director

March 3-5, 2022, 7:30 p.m.

Mannoni Performing Arts Center Auditorium

...and justice for all

USM Symphony Orchestra, Michael Miles, conductor

Featuring Xavier Foley, bass and John Uzodinma, violin

April 21, 2022, 7:30 p.m.

Bennett Auditorium