THE UNIVERSITY OF MEMPHIS
Rudi E. Scheidt School of Music

presents

University Band
Albert T. Nguyen, conductor
Quintus F. Wrighten Jr., guest conductor
Marcus A. Wiggins, guest conductor

&

Navy Band Mid-South
Lt. Charles S. White, conductor

Tuesday, April 26, 2011 Harris Concert Hall 7:30 p.m.
College of Communication and Fine Arts
Fantasia in G Major, BWV 572 (1703-07/1957)
J.S. Bach
(1685-1750)
Arr. Goldman
Quintus F. Wrighten, Jr., conductor

English Folk Song Suite (1924)
Ralph Vaughan Williams
(1872-1958)
Marcus A. Wiggins, conductor
I. March – “Seventeen come Sunday”
II. Intermezzo – “My Bonny Boy”
III. March – “Folk Songs from Somerset”

Angels in the Architecture (2008)
Frank Ticheli
(b. 1958)
Albert T. Nguyen, conductor
INTERMISSION

Exultate (2001)
Samuel R. Hazo
(b. 1966)

A Century of Progress (1933)
John Philip Sousa
(1854-1932)

Circus Polka (1942)
Igor Stravinsky
(1882-1971)

Clarinet Candy (clarinet section solo) (1962)
Leroy Anderson
(1908-1975)

First Suite for Military Band (1909)
Gustav Holst
(1874-1934)

Stars and Stripes Forever (1896)
John Philip Sousa
(1854-1932)

Please turn off all cell phones, pagers, and other electronic devices.
**Fantasia (Pièce d’Orgue) in G Major**, BWV 572 is known more commonly as the *Fantasia in G major*, this piece is the only Bach organ work with a French title and French headings. This highly original, tri-partite work has been handed down in many sources, most bearing the title “Pièce d’Orgue di Giov: Sebast: Bach”. The great G Major Fantasia for organ is the middle portion of a three-part Fantasia for organ, listed as #572, Volume XXXVIII in the Bach Gesellschaft edition of the complete works. Date and place of composition are listed as “...1705/6 Amstadt (or Weimar?)”. It was here that his music was found by the Consistory to be full of “wonderful variations and foreign tones”, and the *Fantasia in G Major* is strikingly dissonant in its constant texture of suspensions. But, the breadth of the five-part polyphonic writing and the richness of the harmonic sonority make the Fantasia one of the grandest of all Bach’s compositions for organ. It is also one that lends itself well to the sound and sonority of the modern wind band. The first section, a toccata-prelude for the hands alone, is headed tres vitement in several sources, and contrasts dramatically with the grandiose central, five-part alla breve section, usually marked gravement. This breaks off suddenly and gives way to the final section, more restrained but still full of energy, and marked lentement. In the transcription, an attempt is made to recapture the sound of the Baroque organ through the medium of the modern band.

*Emily Threinen*

**English Folk Song Suite** was composed for British military band in 1924. It is in three movements (“March–Seventeen Come Sunday,” “Intermezzo–My Bonny Boy,” and “March–Folk Songs for Somerset.”) The first movement contains the folk songs “I'm Seventeen Come Sunday,” “Pretty Caroline,” and “Dives and Lazarus.” The second movement contains “My Bonny Boy,” and “Green Bushes.” The third movement contains “Morning Dew,” “High Germany,” “The Tree So High,” and “John Barleycorn.” English Folk Song Suite, along with the two Suites by Gustav Holst, was one of the first works in this century's repertoire of compositions specifically composed for band and is a true cornerstone of wind literature.

The harmony is primarily modal due to the use of folk melodies. The first movement begins in F dorian mode with a modulation to A flat major for the B section. The second movement is also in F dorian. The third movement begins in B-flat major, then shifts to C minor, and then to E-flat major. The use of these melodies and tonalities can be attributed to Vaughan Williams’ life-long interest and research in English folk songs.
Angels in the Architecture was commissioned by Kingsway International, and received its premiere performance at the Sydney Opera House on July 6, 2008 by a massed band of young musicians from Australia and the United States, conducted by Matthew George. The work unfolds as a dramatic conflict between the two extremes of human existence — one divine, the other evil.

The work's title is inspired by the Sydney Opera House itself, with its halo-shaped acoustical ornaments hanging directly above the performance stage.

Angels in the Architecture begins with a single voice singing a 19th-century Shaker song:

I am an angel of Light
I have soared from above
I am cloth'd with Mother's love.
I have come, I have come,
To protect my chosen band
And lead them to the promised land.

This "angel" — represented by the singer — frames the work, surrounding it with a protective wall of light and establishing the divine. Other representations of light — played by instruments rather than sung — include a traditional Hebrew song of peace ("Hevenu Shalom Aleichem") and the well-known 16th-century Genevan Psalter, "Old Hundredth." These three borrowed songs, despite their varied religious origins, are meant to transcend any one religion, representing the more universal human ideals of peace, hope, and love. An original chorale, appearing twice in the work, represents my own personal expression of these aspirations.

In opposition, turbulent, fast-paced music appears as a symbol of darkness, death, and spiritual doubt. Twice during the musical drama, these shadows sneak in almost unnoticeably, slowly obscuring, and eventually obliterating the light altogether. The darkness prevails for long stretches of time, but the light always returns, inextinguishable, more powerful than before. The alternation of these opposing forces creates, in effect, a kind of five-part rondo form (light — darkness — light — darkness — light).
Just as Charles Ives did more than a century ago, *Angels in the Architecture* poses the unanswered question of existence. It ends as it began: the angel reappears singing the same comforting words. But deep below, a final shadow reappears — distantly, ominously.

Frank Ticheli

**Exultate** was composed by Samuel R. Hazo in July 2001. Considered music for a celebration, it was commissioned for the Duquesne University School of Music Presidential Installation Ceremonies for incoming University President, Dr. Charles Dougherty.

John Philip Sousa’s **A Century of Progress** was written in anticipation of the Sousa Band’s performance at the 1933 Chicago World’s Fair. 2011 marks the centennial of Naval aviation, and in recognition of that Navy Band Mid-South performs this selection as tribute to this milestone.

Igor Stravinsky’s **Circus Polka** was composed for the Ringling Brothers Circus in 1942, soon after his arrival in the United States. The polka was to accompany a ballet of elephants. Stravinsky never saw the actual ballet, but he once met Bessie, the young elephant for whom the polka was written, and he shook her foot.

Leroy Anderson joined the U.S. Army in 1942 and was assigned to Iceland as a translator and interpreter. In 1945 he was assigned to the Pentagon as Chief of the Scandinavian Desk of Military Intelligence. **Clarinet Candy** was composed in 1962 and features Navy Band Mid-South’s clarinet section, MU1 Julie Peters, MU3 Jessica Schneider and MUSN Andrew Spencer.

Gustav Holst composed our next selection, the **First Suite in E-flat** in 1909. It is considered the cornerstone of the finest British works for concert band and is one of the few band originals to be transcribed for symphony orchestra.

What Navy band concert would be complete without **The Stars and Stripes Forever**? By act of Congress in 1987, it was given the title of our National March.
Quintus F. Wrighten, Jr. holds the Bachelor of Music from The University of South Carolina and Master of Music Education from The University of Southern Mississippi, where he studied Wind Conducting with Dr. Thomas V. Fraschillo. While at USM, Mr. Wrighten served as a graduate assistant, teaching marching band, guest-lecturing various music education courses in administration and conducting, and conducting each of the concert ensembles.

Recently, Wrighten served as the Director of Bands at Blythewood Middle School, Assistant Director of Bands at Blythewood High School, and Fine Arts Liaison to the feeder elementary schools to Blythewood Middle School in Blythewood, South Carolina. He is currently a Doctor of Musical Arts student in the area of Wind Conducting at the University of Memphis, studying with Dr. Kraig Alan Williams. A Sidney McKay Fellow, he serves as a graduate assistant, conducting each of the three concert ensembles and assisting in the direction of the “Mighty Sound of the South” Athletic Bands.

Mr. Wrighten is an active marching band adjudicator and concert band clinician, having judged and conducted marching and concert ensembles in Virginia, North Carolina, South Carolina, Georgia, Tennessee, Arkansas, and Mississippi.

Wrighten’s professional affiliations include the National Band Association, College Band Directors National Association, Kappa Kappa Psi National Honorary Band Fraternity, Pi Kappa Lambda National Music Honor Society, Music Educators National Conference, South Carolina Music Educators Association, and the South Carolina Band Directors Association.

Marcus A. Wiggins, a native of Texas, is a freelance tubist in the greater Memphis area and adjunct faculty member at Arkansas Tech University. He received his Bachelor of Music (with high distinction) from the University of Missouri-Kansas City Conservatory of Music and Dance, a Master of Music in Tuba Performance from Indiana University, Bloomington, IN, and is currently pursuing a Doctoral of Musical Arts from the University of Memphis. Mr. Wiggins has performed with numerous orchestras, wind ensembles, brass ensembles and chamber ensembles. Some of these ensembles include St. Joseph Symphony, as principal tubist, and the University of Indiana Philharmonic.
Mr. Wiggins is an active recitalist, clinician, and soloist throughout Tennessee. Currently, he is the resident low brass instructor for both the Briarcrest Christian School and the Riverdale Middle School band programs. Mr. Wiggins has also appeared on the national stage in many national competitions as a solo artist. Most recently, he won the Music Teachers National Association (MTNA) Young Artist Competition for the state of Tennessee, which allowed him to advance to the regional level. The Southeastern Regional Division for MTNA is comprised of eleven states and Marcus was chosen as runner-up in his category by a panel of nationally ranked judges. He has also been featured in a variety of state, regional, national, and international conferences including the Southeastern Regional Tuba/Euphonium Conference in March 2011, Great Plains Regional Tuba/Euphonium Conference in April 2007, and the UMKC Tuba and Euphonium Ensemble at the United States Tuba and Euphonium Army Band Conference in January 2006.

Mr. Wiggins maintains a private studio comprised of all different ages, many of which are the top players in his/her band. Recently, several of his students won positions in the Tennessee All District band. Several of them also received awards for their performances at both the state and regional levels at the Tennessee Solo and Ensemble competition.

**Albert Nguyen** is the Assistant Director of Bands and the Director of Athletic Bands at the University of Memphis. His duties include the direction and administration of The Mighty Sound of the South, the University Pep Band, and conductor of the University Band. Prior to this appointment, Dr. Nguyen served as a Graduate Assistant at the University of Texas at Austin where he conducted the Concert Band, was an assistant conductor of the Wind Ensemble, Symphony Band and Chamber Winds. He was also a member of the teaching staff for The University of Texas Longhorn Band with responsibilities that included drill writing and leadership training.

Dr. Nguyen taught in the public schools of Fort Smith and Morrilton, Arkansas. He actively maintains his connection with public schools as an adjudicator, clinician and guest conductor. He received his Bachelor of Music Education Degree from Arkansas Tech University, where his principal teachers were Dr. Gary Barrow and Hal Cooper. A student of Jerry F. Junkin, he received his Master of Music and Doctorate of Musical Arts in Wind/Band Conducting from the University of Texas at Austin. He is a member of Kappa Kappa Psi and holds professional memberships to the Texas Music Educators Association, Music Educators National Association and College Band Directors National Association.
Lieutenant C.S. White is a native of Annapolis, Maryland where he enlisted in the United States Navy in 1991. He holds degrees from Towson University (B.S.) and California State University, Dominguez Hills (M.A.). He served his first fifteen years in the Navy's enlisted ranks in successful tours of duty at the Atlantic Fleet Band in Norfolk, VA, Navy Band New Orleans, CINCSOUTH Band in Naples, Italy, Navy Band Southwest in San Diego, CA and the School of Music in Norfolk, VA before being commissioned a Limited Duty Officer in June 2006.

Upon his commissioning, he was assigned to the U.S. Fleet Forces Band in Norfolk, VA where he served as Assistant Fleet Bandmaster. In January 2007, he was assigned as Director, Navy Band Fleet Support Unit with additional duties as Training Support Officer, School of Music in Norfolk, VA. LT White assumed his current duties as Director, Navy Band Mid-South in July 2009.

He has performed with numerous professional and community ensembles throughout the United States and Europe. An active conductor, clinician, performer, and composer, his Fanfare for Ian and Elena was selected in 2007 as one of seven winners of the Dallas Wind Symphony Brass Fanfare competition and was premiered by the DWS on November 13, 2007. Additionally, his composition Right Brain Killed Left, was awarded Project of the Year by California State University, Dominguez Hills in 2010.

Lieutenant White's awards include the Joint Service Commendation Medal, Navy Commendation Medal, Navy and Marine Corps Achievement Medal (three awards), Joint Meritorious Unit Ribbon, Navy Unit Commendation Ribbon, Navy Meritorious Unit Commendation Ribbon (three awards), Good Conduct Medal (four awards), National Defense Service Medal (two awards), Kosovo Campaign Medal (two awards), GWOT Service Medal, Navy Overseas Service Ribbon (two awards), NATO Medal (two awards), and Navy Pistol Sharpshooter Ribbon.

Lieutenant White resides in Millington, TN with his wife Denise, daughter Elena and son Ian.
University Band

Flute
Hillary Clemons, Stafford, VA
Tim McNamara, Somerville, TN
Kellie Montoya, Memphis, TN
Joseph Park, Collierville, TN
Melanie Rucker, Olive Branch, MS
Gwenyth Stoecker, Cordova, TN
Samantha Sutton, Arlington, TN

Oboe
Matthew Smith, Memphis, TN
Rebekah Wineman, Interlochen, MI

Clarinet
Andrew Clark, Memphis, TN
Brenna Bounds, Memphis, TN
Stephanie Kendrick, Nashville, TN
Ray Ruffin, Clarksville, TN
Chelsea Turnipseed, Arlington, TN
Memorie Van Buren, Memphis, TN

Bass Clarinet
Andrea Dover, Germantown, TN

Alto Saxophone
Lee Barrett, Jackson, TN
Christiana Giles, Memphis, TN
Britany Neely, Memphis, TN
De'Andre Scott, Chicago, IL
April Sego, Bartlett, TN

Tenor Saxophone
Jazmine Sales, Memphis, TN

Baritone Saxophone
Ryan Thom, Stafford, VA

Horn
Sarah Barnes, North Little Rock, AR
Bethany Beck, Marion, AR
Sean Franklin, Stafford, VA
Adam Fulton, Union City, TN
David Harrison, Memphis, TN
Miaojian Liu, Shanghai, China
Brian Zaloudek, Collierville, TN

Trumpet
Zachary Buckler, Collierville, TN
Jawaun Crawford, Memphis, TN
Thomas Dunlap, Conway, AR
Jeffrey Foster, Stafford, VA
Evan Morrison, Memphis, TN
Blake Scarberry, Southaven, MS
Jordan Smith, Memphis, TN
James Wilson, Memphis, TN
Jasmine Wright, Memphis, TN

Trombone
Mark Anthony Bonner Jr., Memphis, TN
Andrew Cook, Bartlett, TN
Ian Johnson, Collierville, TN
Cadarrius McGlown, Memphis, TN
Sam Schirmer, Collierville, TN

Euphonium
Ben Mehlan, Lorton, VA
Shelby Replogle, Medina, TN

Tuba
Josh Harper, Bartlett, TN
Josh Marking, Atoka, TN
Terrelle Smith, Memphis, TN

Percussion
Kaley Burr, Henning, TN
TJ Johnson, Ripley, TN
Frederick Perry, Bolivar, TN
Daniel Quinlan, Memphis, TN
Josh Ryan, Memphis, TN
Ken Savage, Marion, AR

String Bass
Derek Peeples, Memphis, TN

Piano
Cedric Taylor, Collierville, TN
NAVY BAND MID-SOUTH
LT Charles S. White, USN, Director; Conducting
MUCS Keith D. Gill, USN, Assistant Director

WOODWINDS
MU1 Jeremy Bustillos (Alto Saxophone)
MU1 Julie Peters (Clarinet)
MU2 Winnifield Dawkins (Tenor and Baritone Saxophone)
MU3 Jessica Schneider (Clarinet)
MUSN Andrew Spencer (Clarinet)
MUSN Christa Vernon (Flute & Piccolo)

TRUMPETS
MU1 Charles Birkby
MU1 Aaron Deaton
MU1(SW) Brian Grondell
MU2 Christopher Hodges
MU3 Lee Koelz
MU3 David Roberts

FRENCH HORN
MUC Christopher Cornette
MU3 Jeffrey Jones

TROMBONES
MU2 Mike Donaldson
MU2 Christopher Birkby
MU2 Zachary Ellerbrook (Bass Trombone)
MU3 Matthew Gilfillan
MUSN Michael Fly

EUPHONIUM
MU2(SW) Daniel Crabtree

TUBA
MU2 John Moriarty
MU2 Bradley Parrish

PERCUSSION
MU2 Austin Alley (Bass Guitar)
MU2 Jonathan McLeran
MU3 John Runyan
MU3 Leigh Donaldson
MUSN Omar Machadorios (Keyboard)
MUSN Dylan Shotwell
MUSN Erin Strickland

AUDIO
LT-Lieutenant
MUCS-Senior Chief Musician
MUC-Chief Musician
MU1-Musician First Class
MU2-Musician Second Class
MUSN-Musician Seaman
SW-Surface Warfare
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