THE UNIVERSITY OF MEMPHIS
Rudi E. Scheidt School of Music

presents

Patrick Sheridan
international tuba soloist and author

Liz Parsons, piano

and

The Symphonic Band

Nicholas V. Holland, III, conductor

Wednesday, January 26th, 2011
Harris Concert Hall
7:30 PM

College of Communication and Fine Arts
PROGRAM

Czardas (1904) ................................................................. Vittorio Monti
(1868-1922)
arr. Patrick Sheridan

Yorkshire Ballad ............................................................ James Barnes
(b. 1949)

Carmen Fantasie ............................................................ Franz Waxman
(1906-1967)

Tuba Concerto ............................................................... Martin Ellerby
(b. 1957)

intermission

The Hot Canary (1965/1998) .............................................. Paul Nero
(1917-1958)
arr. Patrick Sheridan

Old Man River (1936/1999) .............................................. Jerome Kern and Oscar Hammerstein II
(1885-1945, 1895-1960)
arr. Bob Lethermon & Patrick Sheridan

Flight of the Tuba Bee (1899) ........................................... Nikolai Rimsky-Korsakov
(1844-1908)
arr. Steve Bulla

The Strait of Hormuz (2008) ............................................ Sam Pilafian and Patrick Sheridan

Please turn off all cell phones, pagers, and other electronic devices.
Vittorio Monti (1868–1922) was an Italian composer, violinist, and conductor. Monti was born in Naples where he studied violin and composition at the Conservatorio di San Pietro a Majella. Around 1900, he became conductor for the Lamoureux Orchestra in Paris, where he composed several ballets and operettas, including Noël de Pierrot. His only famous work is Csárdás, which was composed around 1904 and played by almost every gypsy orchestra, which perform original arrangements of traditional music from Eastern Europe and the Balkans, bringing to life songs and dances that echo hundreds of years of journeys, adventures, culture and passion. Csárdás is a national dance of Hungary. It is a courting dance for couples, beginning with a slow section (lassú), followed by an exhilarating fast section (friss).

James Charles Barnes was born in 1949 in Hobart, Oklahoma. Barnes studied composition and music theory at the University of Kansas, earning a Bachelor of Music degree in 1974, and Master of Music degree in 1975. He studied conducting privately with Zuohuang Chen. Since 1977, he has been a professor of theory and composition at the University of Kansas, where he teaches orchestration and composition. Barnes is also a tubist, and has performed with numerous professional organizations in the United States. His numerous compositions are frequently played in America, Europe, Japan, Taiwan and Australia. He has twice received the American Bandmasters Association Ostwald Award for contemporary wind band music. Yorkshire Ballad was composed in 1985 after a visit to the Yorkshire Dales in Northern England. The piece follows the traditional ballad phrasing of AABA in a three statement setting with a climax during the final phrase of the third statement. Originally written for concert band, Yorkshire Ballad has also been transcribed and arranged by the composer for orchestra, solo tuba, and tuba/euphonium ensemble.

Franz Waxman (1906–1967) was a German composer, known for his bravura Carmen Fantasia for violin and orchestra, based on musical themes from the Bizet opera Carmen, and for his musical scores for films. During his career, Waxman received 12 Oscar nominations, winning in consecutive years for Sunset Boulevard and A Place in the Sun. In addition to his film scores, Waxman composed concert works and, in 1947, founded the Los Angeles International Music Festival, which he headed for twenty years. During his tenure, the festival served as the venue for world and American premieres of 80 major works by composers such as Igor Stravinsky, William Walton, Ralph Vaughan Williams, Dmitri Shostakovich and Arnold Schoenberg. Carmen Fantasia (1946) is a virtuoso showpiece for violin and orchestra. The piece is part of Franz Waxman's score to the movie Humoresque. The music was initially meant to be played by Jascha Heifetz, but, he was replaced by a young Isaac Stern for the first recording of the score. Stern's hands can be seen in the close-up shots from the movie. The piece was immediately popular, and was recorded commercially by Stern and Heifetz the year of its release.

Martin Ellerby (b. 1957) is an English composer. He was educated at the Royal College of Music, London, where he was taught by Joseph Horovitz. His compositions feature works for orchestra, chorus, concert band, brass band, ballet and various instrumental ensembles. Featured performances of his works include the BBC Proms, the Leipzig Gewandhaus, and many international festivals. Ellerby's Tuba Concerto reveals an
emphasis on musicality, and the through-composed work with two contrasting sections investigates the under-exploited lyrical side of the tuba, and allows a soloist to show their technical prowess.

Composer and violinist Paul Nero (1917–1958) dedicated his classic jazz fiddle tune, Hot Canary, to Eddie South. But his name and his music aren't known to all violin-loving musicians, historians, and seasoned music buffs. Nero's real name was Kurt Polnarioff, and he was a German violinist. Nero is perhaps best known for Hot Canary, which seems to be highly regarded in jazz-violin circles.

Ol' Man River (music by Jerome Kern, lyrics by Oscar Hammerstein II) is a song in the 1927 musical Show Boat that contrasts African American hardship and struggles of the time with the endless, uncaring flow of the Mississippi River; it is related from the point-of-view of a dock worker on a showboat. It is the most famous song from the show. Meant to be performed in a slow tempo, it is sung completely once by the black dock worker "Joe" who travels with the boat, and is re-sung three more times in brief reprises. Joe serves as a sort of musical one-man Greek chorus, and the song, when reprised, comments on the action, as if saying, "This has happened, but the river keeps rolling on anyway." The song is notable for several aspects: the lyrical pentatonic-scale melody, the subjects of toil and social class, metaphor to the Mississippi, and as a bass solo (rare in musicals, solos for baritones or tenors being more common).

Flight of the Bumblebee is an orchestral interlude written by Nikolai Rimsky-Korsakov for his opera The Tale of Tsar Saltan, composed in 1899–1900. The piece closes Act III, Tableau 1, when the magic Swan-Bird changes Prince Gvidon Saltanovich (the Tsar's son) into an insect so that he can fly away to visit his father (who does not know that he is alive). Although in the opera the Swan-Bird sings during the first part of the "Flight", her vocal line is melodically uninvolved and easily omitted. This feature, combined with the fact that the number decisively closes the scene, made an easy extraction as an orchestral concert piece possible. Flight of the Tuba Bee is an arrangement by Steve Bulla for the United States Marine Band, and pays tribute to the largest and perhaps fiercest insect of all, the dreaded tuba bee.

Strait of Hormuz is a concertina composed for solo tuba and concert band by Sam Pilafian and Patrick Sheridan. The work, commissioned by Keith Rudolph and the Penn High School Symphonic Band for their performance at the 62nd Annual Midwest Clinic, is the first in a series of original accompanied feature pieces from this collaborative writing team. Strait of Hormuz is an exploration of the music and people from seven countries (Afghanistan, Iraq, Iran, Israel, Kuwait, Oman, Pakistan and the cultural Armenians and Kurds that live in most of these countries) that are within hundreds of miles of the strait. The Strait is an interesting focal point for the current energy issues the globe faces. As the work was in progress, it became evident to the composers that for all the region's political and religious differences, the people of the region look similar, eat close to the same foods, and make and listen to music which is very much alike. Indeed, the six scales which constitute the foundation of this work are utilized in all of the countries near the Strait. The song and dance forms presented in the work are also found in all of these cultures. The festive end of this work is presented with the hope that some day the commonality between these peoples will prevail over their present differences.
PERFORMERS

Patrick Sheridan is one of the most celebrated soloists in his instrument’s history. He has performed more than 3,000 concerts in over 50 countries in venues ranging from the White House to NBA half-time shows to the Hollywood Bowl. At 20 years of age, he became a member of “The President’s Own” United States Marine Band. During his military service, he thrilled audiences across the United States with his amazing virtuosity and musicianship as one of the band’s primary soloists. Since then, Sheridan has gone on to become an incredibly diverse artist with concert performances transcending stylistic genres and building fans around the world for his instrument, the tuba. He has been featured in television and radio broadcasts on 4 continents including appearances most recently on NBC’s Today Show and NPR’s All Things Considered and Performance Today. Sheridan maintains a busy international career with more than 75 concerts annually with orchestras, bands, and chamber ensembles and in recital. At home and abroad, he also performs with the creative collective, The Big Bottom Band.

Beyond his busy performing life, Sheridan’s commitment to education is extensive. His wind students occupy principal positions in major international ensembles including orchestras in Amsterdam, Berlin, Vienna, Rome, Paris, Madrid, Tokyo, Hong Kong, and many others. In 2001, Sheridan founded The Institute for Performance Success. This ‘peak performance’ training institute is dedicated to bringing fresh and innovative learning environments to performers, teachers, executives, athletes and others seeking ‘peak performance’ in their careers. Along with Sam Pilafian, Sheridan is the co-author of the world’s best selling breathing method for instrumental improvement, The Breathing Gym. He is also co-author of the GIA publication, Leadership Success, with Dr. Tim Lautzenheiser. Mr. Sheridan is currently on the music faculties at Arizona State University and UCLA. In the Phoenix community, he serves as the Music Director of The Salt River Brass and is the conductor of the youth band, Sonic Winds. Sheridan also frequently works across the United States as a guest conductor with university bands and orchestras, as well as middle and high school and all-state and regional honor bands and orchestras.

Sheridan’s musical compositions and arrangements have been performed internationally by orchestras, concert bands, marching bands, jazz bands and drum corps. Most recently his music was performed by the US Army Band and at the American Bandmasters Association’s national convention. Strait of Hormuz (with co-composer Sam Pilafian) is a fairly new piece for tuba and wind band, which he premiered at the 62nd Annual Midwest Clinic in December of 2008. They are also working on a double concerto for Joe Alessi and Wycliffe Gordon to be premiered at the CBDNA National Conference in 2011 by the University of New Mexico’s Wind Symphony with Eric Rombach-Kendall conducting. Sheridan’s music, arrangements, CDs, DVDs, and books are published by Focus on Music, GIA Publications, De Haske Music, Mythen Hollanda and Dillon Music Publishing.

Mr. Sheridan has over 20 years experience in the music industry as a design consultant. Instruments influenced by his designs are played in hundreds of professional orchestras, military bands and chamber ensembles around the world. Thousands of university, high school, middle school and elementary school students play on instruments in which Sheridan has been involved in the design process. He currently works as a design
consultant for Jupiter Band Instruments, Inc. Sheridan was a part of the design team responsible for Jupiter’s Quantum Marching Project which introduced five new marching brass models in 2008. Ensembles competing in Drum Corps International and Bands of America as well as collegiate marching bands around the United States are using these instruments with great success. He is currently working on a new line of Jupiter professional brass to be introduced in 2009. He is also an Artist and Educational Ambassador for Jupiter.

Sheridan is a member of ASCAP, an Honorary Member of Kappa Kappa Psi and a Trustee of The International Music Camp. He holds a Master of Business Administration degree with an emphasis in finance and marketing from the University of Michigan and spends his free time with his children, Katie and Jack, hiking and camping in beautiful Arizona.

Dr. Nicholas V. Holland, III is the Associate Director of Bands and Assistant Professor in Music Education at the University of Memphis. He is the musical director and conductor of the Symphonic Band. He received the Ph.D. in music education, with minors in instrumental conducting, research methodology, and educational leadership from The University of North Carolina at Greensboro, and received B.M. and M.M. degrees in music education with emphasis in percussion and conducting from East Carolina University. His conducting teachers include John R. Locke, William W. Weidlich, Robert Ponto, and Robert Hause. Previously, he was Director of Bands at Valdosta State University in Valdosta, Georgia and Director of Bands/Instructor of Percussion at Eastern New Mexico University in Portales, New Mexico. Dr. Holland maintains membership in such professional organizations as CBDNA, MENC, TNMEA, WTSBOA, Kappa Kappa Psi, Tau Beta Sigma, Pi Kappa Lambda, and Phi Mu Alpha. He has published research on sound pressure levels and their effect on wind musicians in concert and athletic bands. Dr. Holland is an active clinician, adjudicator, and arranger for marching bands and concert bands throughout the Southeast and Mid-South.

Elizabeth Parsons is a graduate of the University of Memphis, receiving her Bachelor’s degree in Piano Performance, and has begun work on her Master’s in Collaborative Piano, studying under Victor Asuncion. During her years as a student and the years following her time at the university, Liz has had the opportunity to accompany many vocalists and instrumentalists, collaborating on many undergraduate and graduate-level recitals. She is currently the pianist for the Memphis Symphony Chorus and the Choral Pianist for the University of Memphis, both under the direction of Dr. Larry Edwards. She accompanies rehearsals as well as leading sectional rehearsals for the choirs, and has also assisted in soloist’s rehearsals with the Memphis Symphony Orchestra. Liz also plays for many middle and high school choirs throughout the city of Memphis, and has taught piano privately for over seventeen years. Liz is married to Michael Parsons, Director of Instrumental Music at Briarcrest, and has one son, Andrew, who is also a rising musician in percussion.
The Symphonic Band

**Piccolo**
Amy Cook, Bartlett

**Flute**
Emily Matheney, Jackson
Mollie Bielenberg, Salem, OR
Steffanie Smith, Bartlett
Joseph Park, Collierville
Alexandria Owen, Memphis
Amber Dole, Munford

**Oboe**
Matthew Smith, Memphis

**Clarinet**
Brenna Bounds, Memphis
Leah Parker, Memphis
Memorie Van Buren, Memphis

**Bass Clarinet**
Andrea Dover, Memphis
Meaghan Michalchuk, Collierville

**Bassoon**
Katherine Pugh, Memphis

**Alto Saxophone**
Michael Caffee, Burk Burnett, TX
Bradley Reynolds, Hagerstown, MD

**Tenor Saxophone**
Adam Major, Memphis

**Horn**
Sarah Barnes, North Little Rock, AR
Sean Franklin, Stafford, VA
Rebecca Butler, Arlington
David Williams, Eads
Adam Fulton, Union City

**Trumpet**
Jeffrey Foster, Stafford, VA
Jessica Merritt, Stafford, VA
Thomas Dunlap, Conway, AR
Jawaun Crawford, Memphis
Alexander Smith, Savannah, TN
Blake Scarberry, Memphis

**Trombone**
Andrew Cook, Bartlett
Scott Anderson, Collierville
Benjamin Hill, Memphis
Ben Parreno, San Jose, CA

**Euphonium**
Sam Schirmer, Collierville
Kevin McKenzie, Olive Branch, MS

**Tuba**
Ben Mehlan, Lorton, VA
Andre Jones, Memphis
Terrelle Smith, Memphis

**Percussion**
Zeke David, Covington
Kaley Burr, Ripley
Daniel Quinlan, Memphis
Kevin Savage, Marion, AR
Casey Inlow, Eads

**Piano**
Mallory Mashburn, Bartlett

**String Bass**
Alex Uhlmann, Memphis
Friends of Music
Rudi E. Scheidt School of Music

ALLEGRO CIRCLE ($5,000 and above)

- Mr. John Brayton
- Hohenberg Charity Trust
- Memphis Gridiron Show, Inc.
- SunTrust
- Janie Evans
- Dr. Charles & Margaret Hubbert
- Elvis Presley Charitable Foundation
- Terminix
- Lee and Sandra Grinspan
- Ms. Delores Kinsolving
- Mr. and Mrs. Rudi E. Scheidt
- Raymond VunKannon

Procter and Gamble Fund

VIVACE CIRCLE ($2500 - $4999)

- Anadarko Petroleum Corporation
- Dixie Brown
- Anthony Lopes
- Emily Zacharias

OVERTURE CIRCLE ($1500 - $2499)

- Randal and Beth Rushing
- Michael and Francis Tievy

HARMONY CIRCLE ($500 - $1499)

- James Gholson
- Mid South Jazz Foundation
- Joe Hinson
- World Cataract Foundation

PRELUDE CIRCLE ($100 - $499)

- Paula Amrod
- David DePeters
- Willie Gregory
- The Jewish Fdn of Memphis
- Claudia McCarthy-Phillips
- Robert Patterson
- James and Mary Jane Richens
- Frank and Marian Shaffer
- Kay Yager
- John and Sara Chiego
- Jane Dutcher
- Joyce Hardin
- Sigurd Johnson
- Patty Miller
- Walter Pepper
- Jean Rittmueller
- Kenneth Smith
- Teresa Davis
- Pamela Gaston
- Mason and Ann Hawkins
- Emelyn Joyner
- Kevin Nicholas
- Jeanine Rakow
- Charles Schulz
- Paula Spence-Evans

The Friends of Music help fund student career development, scholarships, fellowships, masterclasses, ensemble performances, new instruments, production activities and curriculum development. As a Friend of Music, not only will you help exceptional students as they become mature artists, you will be a partner in the performances that allow them to shine. Donate today and become a supporter of music. By doing so, you will enrich our community now and in the future. If you would like to become a Friend of the School of Music, please contact Todd Stricklin, Director of Development for the Rudi E. Scheidt School of Music at (901) 678-3625 or wtstrckl@memphis.edu or visit our website http://music.memphis.edu. Names of donors will be listed unless otherwise requested. The 2010 - 2011 Friends list includes the period from July 1 through June 30.

Special thanks to the following organizations for underwriting this residency and performance: Jupiter Band Instruments, Amro Music, the Rudi E. Scheidt School of Music, Kappa Kappa Psi, and Tau Beta Sigma.