

Musical Arts

CONCERT SERIES 2021-2022

UNIVERSITY OF SOUTH ALABAMA DEPARTMENT OF MUSIC
SAENGER THEATRE MOBILE

USA Symphony Band and USA Wind Ensemble

Spring Concert

William H. Petersen, conductor

Nathan Shadix, guest conductor

Peter Wood, trumpet soloist

Kip Franklin, clarinet soloist

USA Symphony Band

Appalachian Counterpoint (2020)

David Gillingham (b. 1947)

Hymn to the Dawn (2004/2020)

Kimberly Archer (b. 1973)

Nathan Shadix, guest conductor

Havana Nights (2018)

Randall Standridge (b. 1976)

USA Wind Ensemble

Summon the Heroes (1996)

John Williams (b. 1932)
transcribed by Paul Lavender

Centennial Horizon (2011/2017)

Kevin McKee (b. 1980)

Peter Wood, trumpet

Concerto for Clarinet (1937-1940)

Artie Shaw (1910-2004)
arranged by Ted Parsons

Kip Franklin, clarinet

from *The Pines of Rome*, P.141 (1924)

IV. The Pines of the Appian Way

Ottorino Respighi (1879-1936)
transcribed by Guy M. Duker

Circus Bee

Henry Fillmore (1881-1956)

The Seventy-ninth Concert of Academic Year 2021-2022

Tuesday, April 26, 2022

7:00 p.m.

Program Notes

Appalachian Counterpoint (2020) – David Gillingham (b. 1947)

Appalachian Counterpoint was commissioned by the University of Kentucky Tuba-Euphonium Quartet, comprised of Edward Carter, Daniel Cox, Connor Moore, and Chase Teachy. The work is based on a traditional Appalachian folk song, *All the Pretty Little Horses*, originally set as a lovely lilting lullaby. There is, however, very little feeling of "lullaby" in this work as it is transformed into an Appalachian fiddling tune.

As the title of the work implies, the folk song is subjected to various contrapuntal treatment as well as different harmonic, rhythmic, and metric guises. A slow and sonorous interlude separates the two fast sections of the pieces and a rousing coda brings the work to an exciting conclusion.
(program notes from the composer)

Hymn to the Dawn (2004/2020) – Kimberly Archer (b. 1973)

Hymn to the Dawn was originally the second movement of a work for brass quintet. It was composed in memory of Charlie Carter, staff arranger for the Florida State University Marching Chiefs and one of my first composition teachers. Charlie became seriously ill while I was at graduate school. I was reluctant to face the severity of his illness and hesitated to call him in the hospital; as a result, he passed away before I had a chance to say goodbye.

Although the title suggests moving forward, the music is meant to reflect the unresolved nature of my relationship with Charlie.
(program notes from the composer)

Havana Nights (2018) – Randall Standridge (b. 1976)

My musical tastes are wildly eclectic. One moment, you might find me enjoying Beethoven's symphonies and the other you might find me head-banging to Iron Maiden. I have never been a musical snob and I value and love the entire array of sounds, rhythms, and textures that the world of music, in all its forms, has to offer.

One genre I have a particular affection for is mambo. Being introduced to the style when I was in high school, I was enchanted with the melodies, rhythms, and excitement that it generates. As I dug more deeply into the style, I was introduced to the work of Yma Sumac, Tito Puente, Pérez Prado, and others. I was absolutely enchanted.

Havana Nights is a concert work for wind ensemble, but it was also conceived as a short ballet. The action takes place in the mambo clubs of Havana as our heroine (Havanna) dances her way through the night life. She encounters another young dancer and the two begin a flirtatious, seductive conversation through the art of movement. As the ballet comes to a close, Havanna casts one final, gleeful look at her would-be suitor before escaping into the night.

This work was commissioned by District 10 of the Ohio Music Educators Association for their 2018 District 10 OMEA Honor Band. I would like to thank them for trusting my creativity and allowing me to create something "entirely else" for wind ensemble. Thank you for letting me use my musical voice.

Also, this work is dedicated to one of my composition professors, Dr. Tom O'Connor. I absolutely could not have done any of this without your guidance, advice, and encouragement. I am forever in your debt. (program notes from the composer)

Summon the Heroes (1996) – John Williams (b. 1932)
transcribed by Paul Lavender

John Williams has become closely associated with epic storytelling ever since his giant orchestral scores for '70s disaster movies like *Earthquake* and *The Towering Inferno*. It stands to reason that Williams would have been approached to compose themes for the real-live athletes competing on an epic scale in the Olympic Games. Williams has composed works for the competitions on several occasions over the last two decades: his first, and still immensely popular, *Fanfare and Theme* for the 1984 Summer Games in Los Angeles. *The Olympic Spirit* commissioned by NBC Sports for the Olympics in Seoul, Korea in 1988, and this evening's work *Summon the Heroes* for the 1996 Summer Games in Atlanta. In an interview with William Guegold (author of *100 Years of Olympic Music*), Williams eloquently connects the mythic scale of athletic competition and his own creative endeavors; "I remember seeing a photograph of a female athlete suspended above the ground, every fiber of her being stretching for a ball just beyond her reach... captured in a shot, freezing time and denying gravity. There is unquestionably a spiritual, non-corporeal aspect to an athletic quest such as this that brings us close to what art is all about."

As with his *Liberty Fanfare*, *Summon the Heroes* is representative of Williams' more recent work which favors more complex, even dissonant harmonies, heard most in the unaccompanied brass gestures which follow the opening statement of the work. Some of the chords seem to harken back to Williams' roots as a jazz pianist. There is no shortage, however, of the Americana quality that has helped Williams carry the legacy of composers Aaron Copland and Leonard Bernstein.

(program notes courtesy of Christopher Anderson-Bazzoli)

Centennial Horizon (2011/2017) – Kevin McKee (b. 1980)

Centennial Horizon was commissioned by Albany trumpeter Catherine Sheridan. With two contrasting movements ("Aspen Grove" and "Roaring Gunnison") connected by an interlude ("Alpenglow"), I have attempted to capture some of the beauty and adventure of what truly is an amazing place: Colorado (the "Centennial State"). Inspired by my late grandmother's love of that state, the first movement is an homage to her.

When Catherine Sheridan wrote to me about composing a piece for trumpet and piano, my first thoughts were of my late grandmother, Gertrude, who was always suggesting that I write a piece with Colorado as the subject. She loved that state. And while she lived most of her life in California, she always longed to go back to Colorado amongst the quaking aspens, the mountains, the rivers and the vibrant colors. I have at last taken her up on her suggestion referencing the "Centennial State," a nickname given to Colorado for being inducted into the Union one hundred years after the signing of the Declaration of Independence.

The trumpet and concert band adaptation was commissioned by a consortium of 14 groups and individuals. (program notes from the composer)

Concerto for Clarinet (1937-1940) – Artie Shaw (1910-2004)
arranged by Ted Parsons

The *Concerto for Clarinet* is a composition for clarinet and jazz orchestra by Artie Shaw. The piece ends with a "legendary" altissimo C. The piece is a "pastiche thrown together out of some boogie-woogie blues, clarinet-over-tom tom interludes, a commonplace riff build-up towards the end, all encased in opening and closing virtuoso cadenzas for the leader's clarinet," according to Gunther Schuller.

Before his enlisted service in World War II, Artie Shaw was tasked with providing music for the movie *Second Chorus* which featured Fred Astaire. The film proved to be a failure, but Shaw extracted one of his works from the soundtrack, the *Swing Concerto*, and reworked it into his *Concerto for Clarinet*. The concerto was completed in 1940.

(program notes from the United States Marine Band)

from *The Pines of Rome*, P.141 (1924) – Ottorino Respighi (1879-1936)
IV. The Pines of the Appian Way (transcribed by Guy M. Duker)

Respighi's four movement masterwork *The Pines of Rome* frequently appears on concert programs throughout the world. Depicting native pine trees in Rome during different periods of the day, it is arguably his most popular work, sometimes overshadowing the other two compositions in his Roman Trilogy, "Fountains of Rome" and "Roman Festivals." Set in four movements, the work has been transcribed several times for wind band with performances of the fourth movement, "The Pines of the Appian Way," being the most popular.

The composer describes the final movement of his masterpiece: "Misty dawn on the Appian Way. The tragic country is guarded by solitary pines. Indistinctly, incessantly, the rhythms of innumerable steps. To the poet's fantasy appears a vision of past glories; trumpets blare and the army of the Consul advances brilliantly in the grandeur of the newly risen sun, toward the Sacred Way, mounting in triumph the Capitoline Hill."

Circus Bee (1908) – Henry Fillmore (1881-1956)
edited by Robert Foster

Circus Bee was a celebration of sorts for the fact that Henry Fillmore and his father (who managed their publishing business) finally agreed that the young composer could publish his music "at home" even though it did not meet the elder Fillmore's standard of being religious music.

The title came from an imaginary circus newspaper; if John Klohr could name his famous march after a show business paper called *The Billboard*, then why not name his new march after a circus paper, real or not? Perhaps, if Henry Fillmore were still living, he would compose "The Circus Fanfare March" after the bulletin published by the Windjammers Unlimited, Inc. This group of circus music buffs alternates recording sessions at their conventions with discussions concerning music performed at circuses, past, present, and future. Most seem to agree that the *Circus Bee* reflects Fillmore's lifelong interest in circuses and his varied experiences while touring with five different big top shows.

(program notes from Program Notes for Band)

USA Symphony Band
William H. Petersen, conductor
Nathan Shadix, assistant conductor

The University of South Alabama Symphony Band is one of three concert bands in the Department of Music. A select performing group of woodwind, brass, and percussion instrumentalists, Dr. Will Petersen conducts the Symphony Band with an emphasis on classic wind-band repertoire, marches, new literature, and works with featured soloists. The USA Symphony Band is open by audition to music majors and to non-majors with prior instrumental performance experience in high school or junior college. All students must audition each semester in order to gain acceptance in the ensemble. Auditions consist of standard orchestral, wind band, and solo repertoire for each instrument.

Trumpet

Austin Allen *
Jaleel Hughes
Elizabeth Lajnef
Dakota Mellick
Tanner Madden
Jade Slater *
Zach Nelson
Jay Gandy

Flugelhorn

Blake Daniel
Samuel Collins
Desmond Foster
Luke Wallace

* denotes graduating senior

Trombone

Nathan Shelton
Josh Walker
Juan Mata
Brianna Rawden
Rachel Myers

Bass Trombone

Harrison Colthup

Euphonium

Tael McKellar
Paul Maurin

Tuba

Erin Dees
Matthew Blanco

Percussion

Patrick Boyd
Jamie Clark
Danielle Davis
Sam Goecke
Nathan Shadix

USA Wind Ensemble
William H. Petersen, conductor

The University of South Alabama Wind Ensemble is the premier instrumental ensemble in the Department of Music. A select performing group of woodwind, brass, and percussion instrumentalists, Dr. Will Petersen conducts the Wind Ensemble with an emphasis on new wind ensemble literature, the highest-level original wind band compositions, transcriptions, and live performance. The USA Wind Ensemble is open by audition to music majors and to non-majors with prior instrumental performance experience in high school or junior college. All students must audition each semester in order to gain acceptance in the ensemble. Auditions consist of standard orchestral, wind band, and solo repertoire for each instrument.

Flute

August Gallaher ^
Marlo Daniels, piccolo
Mia Jalkh
Kadence Clemmons
Katherince Davison

Oboe

Michelle Perry ^*
Crystal Garrard

English Horn

Crystal Garrard

Bassoon

Gunnar Nelson ^

Clarinet

Erika Horne ^*
Reese Liggett
Patricia Ard *
Emily Castaneda *
Claire Cazales *
Leila Thomas
Jillian Myers

Bass Clarinet

Erin Lockwood

Contrabass Clarinet

Tucker Hernandez *

Alto Saxophone

Zander Westphal ^
Elizabeth Faust
Blake Bodie *

Tenor Saxophone

Greg Weatherly

Baritone Saxophone

Wyndal Mosley

Trumpet

Nathan Shadix ^
Ethan Walsh
Jacobe Ramsey
Brett Fabacher
Lindsey Hawkins
Julia Nelson
Austin Allen
Jaleel Hughes

Horn

Garrett Booth ^
Catherine Power
Mallori Garner
Mason Ledbetter

^ denotes principal

* denotes graduating senior

Trombone

Cooper Tate ^
Destin Hinkel
Ben Brunson
Nicholas Herboso, bass

Euphonium

Juan Mata ^
Trevor Sullivan

Tuba

Mark Sayler ^
Timothy Taldon
Joey White

Double Bass

Jeffrey Ward

Percussion

Sam Goecke ^
Christian Callaway
Tyler Scott
Aayush Patel
Nicholas Jensen

Performer Biographies

Dr. Peter Wood, trumpet Professor of Music, University of South Alabama

Dr. Peter Wood, Professor of Music, teaches applied trumpet and coaches brass ensembles at the University of South Alabama. The 2011 recipient of the Andy and Carol Denny National Alumni Association Excellence in Teaching Award, he also won the College of Arts and Sciences Excellence in Teaching Award in 2007. He serves on the International Trumpet Guild Board of Directors and as the ITG Publications Editor, a position which he is responsible for overseeing production of the ITG Journal, as well as all ITG publications, both in print and online.

Dr. Wood's trumpet students have earned high honors at national and international competitions, with many going on to enjoy successful performance and teaching careers. He founded the rapidly growing USA brass chamber music program, and he and his colleagues have expanded it to include numerous brass quintets, trumpet ensemble, horn choir, trombone choir, tuba-euphonium ensemble, and brass choir. His USA Trumpet Ensemble has performed three times at conferences of the International Trumpet Guild – in Sydney, Australia; Columbus, Georgia; and King of Prussia, Pennsylvania. He also founded the South Alabama Brass Chamber Music Honors Festival and has written grants to help bring the St. Louis Brass Quintet, American Brass Quintet, and Rhythm & Brass to campus, among other renowned guest artists.

As a trumpeter, he has performed on four continents in a wide variety of musical settings. In the Spring of 2011, he traveled to northern Italy to teach, perform, and record as an artist-in-residence at the Trento Conservatory. He performs with the Mobile Symphony Orchestra and has released two solo CD recordings on the MSR Classics and Beauport Classical labels. He has performed at conferences of the International Trumpet Guild, College Music Society, and Society of Electroacoustic Music in the United States, as well as at the Florida Electroacoustic Music Festival. He has taught at master classes and performed solo recitals at colleges and universities all over the United States and was selected to perform at the Nong Festival of Electroacoustic Music at the Korean National University of Arts in Seoul, South Korea.

Wood earned the Doctor of Music degree in Trumpet Performance and Literature at Indiana University-Bloomington, the Master of Music degree in Trumpet Performance at the University of Wisconsin-Madison, and the Bachelor of Science in Music Education degree at the University of Illinois. His principal trumpet teachers include Stephen Burns, Edmund Cord, John Aley, Ray Sasaki, Michael Tunnell, and Patrick Dessent. He lives in Mobile with his wife, hornist Jodi Graham Wood, and three children.

Peter Wood is a Conn-Selmer endorsing artist and plays Bach Artisan B-flat and C trumpets and a Conn Vintage One flugelhorn.

Kip Franklin, clarinet**Assistant Professor of Music, University of South Alabama**

Kip Franklin currently serves as Assistant professor of Music at the University of South Alabama where he teaches clarinet, music theory, and conducts the USA Clarinet Ensemble. Dr. Franklin has performed as a soloist, chamber musician, and orchestral player throughout the United States and abroad. As a member of the USA Faculty Wind Trio, he released the album *Perpetuum Mobile* in 2016. An advocate of new music, Dr. Franklin was a part of the consortium for David Maslanka's *Eternal Garden: Four Songs for Clarinet and Piano* (2009) and his *Concerto for Clarinet and Wind Ensemble* (2014), and has co-commissioned significant works from other composers including David Biedenbender and Phillip Wharton. He was a featured performer at the International Clarinet Association ClarinetFest Conventions Ostend, Belgium; Orlando, Florida; and Baton Rouge, Louisiana, and has presented at the Alabama Music Educators Association and the Midwest Clinic. Dr. Franklin's research interests are centered on commissioning and recording new pieces in the clarinet canon. His debut solo CD, *Crossroads: Twenty-first Century Music for Clarinet*, was released in 2018. Prior to USA, Dr. Franklin served on the faculty of Saginaw Valley State University.

In addition to performing and teaching, Dr. Franklin keeps an active schedule as a clinician and adjudicator. As a guest clinician, he has presented master classes at numerous high schools and universities across the country and was an adjudicator for the Michigan School Band and Orchestra Association. He regularly writes articles for *The Clarinet*, *Buzzread Blog*, and is an audio reviewer for the ICA. Other international experience includes studies and performances at the Centro Studi Carlo della Giacoma (Italy), the Vianden Music Festival (Luxembourg), and the Institut Français des Alps (France).

Dr. Franklin is a member of the International Clarinet Association, The College Music Society, and Pi Kappa Lambda. His clarinet teachers include Theodore Olen, Caroline Hartig, Kennen White, and Guy Yehuda. Dr. Franklin also studied music theory and composition with Gordon Sly, José-Luis Maurtua, and David Gillingham.

William H. Petersen, conductor
Director of Bands

Dr. William Petersen was appointed to the faculty of the University of South Alabama in 2012. Petersen serves as Director of Band and Associate Professor of Music and is in charge of all facets of the university's band program. He conducts the USA Wind Ensemble, the premier instrumental ensemble at USA, teaches applied tuba and euphonium, coaches brass chamber ensembles, and serves as the tubist in the University of South Alabama Faculty Brass Quintet. Dr. Petersen serves as director of the 250-member, nationally recognized Jaguar Marching Band, a position he held from 2013-2019 and resumed in 2021. In addition, he also teaches courses in graduate music education, marching band techniques, and conducting.

Under his direction, the USA Wind Ensemble has developed a reputation for excellence in performance and served as the featured guest ensemble for the 2015, 2016 and 2022 Alabama All-State Band Festival. Likewise, the Jaguar Marching Band has established itself as a nationally recognized ensemble, both in musical ability and marching technique, during Petersen's tenure. The JMB has entertained thousands at USA football games, marched parades for over 100,000 during the Mardi Gras season, and performed at two nationally televised bowl games. In addition, the Jaguar Marching Band served as the exhibition band for the 2015 Bands of America Atlanta Super Regional. In 2021 he helped to create the South Alabama Marching Band Championships at Hancock Whitney Stadium as a premier marching band competition for high schools across Alabama and the Gulf Coast. He is in demand as a guest conductor and clinician of both concert bands and marching bands throughout the country.

From 2005-2009, Dr. Petersen was Assistant Director of Athletic Bands and Instructor of Music at Virginia Tech in Blacksburg, VA where he served as Assistant Director of the Marching Virginians, Director of the Hokies Pep Band, and conducted concert bands. In 2007, Petersen was honored as Virginia Tech "Music Professor of the Year" by the Gamma Mu Chapter of Delta Omicron and a "Favorite Faculty Member" by the Virginia Tech Department of Residence Life.

Petersen received his BME in Instrumental Music (2002), MM in Wind Conducting (2005), and DM in Wind Conducting (2013) from Indiana University. He holds memberships in the College Band Directors National Association (CBDNA), National Band Association (NBA), National Association for Music Education (NAfME), Alabama Music Educators Association (AMEA), the Alabama Bandmasters Association, the International Tuba and Euphonium Association (ITEA), Kappa Kappa Psi, and honorary memberships in Tau Beta Sigma and Phi Mu Alpha Sinfonia.

Nathan Shadix, guest conductor
Graduate Assistant

Nathan Shadix is a 2016 graduate of the University of South Alabama where he earned a Bachelor of Music in Music Education. After completing his degree, he spent the next four years teaching elementary, middle, and high school music at Bayside Academy. He will complete his Master of Music studies in the Spring of 2023, and hopes to teach and perform in his local community.

Nathan Shadix currently serves as the principal trumpet in the University of South Alabama Wind Ensemble and performs throughout the region as a freelance trumpeter. In addition, he is active with the several Mobile Second-Line groups, performing in numerous events throughout the Carnival season. Nathan serves as a graduate assistant for the University Bands where his duties include assisting all the concert bands, the Jaguar Marching Band, and the Jaguar Basketball Band, "Jag Band."

UNIVERSITY OF SOUTH ALABAMA DEPARTMENT OF MUSIC

The Department of Music at the University of South Alabama, through its innovative curriculum and exemplary faculty, offers educational and creative opportunities for musicians and music educators. Propelled by an increasing music student population, a newly created graduate degree program, and a highly active concert series featuring accomplished soloists and diverse ensembles, the department continually embraces new artistic experiences that balance the rich history of music with emerging music of the 21st Century. Providing opportunities for lifelong learners within our community, the department is an important asset to the University of South Alabama and a valuable resource for the entire Gulf Coast region.

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Dr. Tracy Heavner, saxophone

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Ms. Jodi Graham Wood, horn
Dr. Arie Vandewaa, trombone
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