



THE UNIVERSITY OF
MEMPHIS®

Rudi E. Scheidt School of Music

presents

Spring Revelry

featuring

THE UNIVERSITY OF MEMPHIS

Symphonic Band

William Plenk, conductor
Wilker Augusto, guest conductor
William M. Whitt, guest conductor

April 26, 2023

7:30 p.m.

Scheidt Family Performing Arts Center
Plough Foundation Performance Hall

Rudi E. Scheidt School of Music
Kevin Sanders, Director

College of Communication and Fine Arts
Ryan Fisher, Interim Dean

PROGRAM

Halcyon Hearts

Katahj Copley
(b. 1998)

Bullets and Bayonets

John Philip Sousa
(1854-1932)

William M. Whitt, guest conductor*

On A Hymnsong Of Philip Bliss

David R. Holsinger
(b. 1945)

Wilker Augusto, guest conductor*

The Hounds of Spring

Alfred Reed
(1921-2005)

Brief Intermission

Courtly Airs and Dances

Ron Nelson
(b. 1929)

1. Intrada
2. Basse Danse (France)
3. Pavane (England)
4. Saltarello (Italy)
5. Sarabande (Spain)
6. Allemande (Germany)

Prestissimo

Karl L. King
(1891-1971)
arr. James Swearingen
(b. 1947)

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In partial fulfillment of the requirements for the Doctor of Musical Arts degree in
Wind Conducting.

University of Memphis Symphonic Band

William Plenk, conductor

Flute

Dekimbryan Gillion
Ty Gross
Mercy Hammond
Matthew Hammons*
Micayla Scott

Oboe

Antoinette Conway
Jesus Salazar*

Bassoon

Mo Dorsey
Connor Lorino
Julian Rice*

Clarinet

Summer Moates
Onyinye Igboanugo
Eli Roy
Jacob Saunders
William Steen
Desmon Taylor*
Thaddeus Wilson

Bass Clarinet

Austin Kennedy

Alto Saxophone

Paris McCann
Amanda Roesch*

Tenor Saxophone

Josh Laughlin

Baritone Saxophone

Jacob Happy

Horn

Wilker Augusto**
Natasha McGlasson
Breanne Tompkins
Matt Whitt**
Drew Wolfe*

Trumpet

Gavin Burt*
Logan Pack
Jacob Rose
Trevor Todd
Jacob Turner

Trombone

Evan Green*
Val Huggins
Constance Robinson
Caleb Tosh

Euphonium

Ayden Bran*
Terrion Freeman

Tuba

Christopher Gilchrist*
Briley Brewer

Percussion

Tyler Dailey
Daniel Padron Hoepf
David Koger*
Mia Perez
Colton Renfrow
Daniel Young

Bass

Kedrick Cottrell

*denotes principal player

**denotes guest musicians

Halcyon Hearts

Katahj Copley (b. 1998)

*Love does not
delight in evil-
but rejoices
with the truth
it will always
protect
trust
hope
and persevere
for you-
love never fails.*

The effect of love on humanity is abundant, and I think we forget that from time to time. Regardless of race, gender, religion, or indifference, we are all united by a common thread: passion and love.

Centered around the warmth that love brings, *Halcyon Hearts* takes us on an unexpected journey to find love. While this love many result to be romantic for some, to me is about the moment someone finds their passion. Using colors, natural energy, and passion, I created a sound of ambition for the ensemble.

I would like to dedicate this piece to those who love all of mankind- no matter the negativity around you. *Let love be love and always choose it- when you do, the halcyon days will come.*

- Program notes by Ann Wilson

Bullets and Bayonets

John Philip Sousa (1854-1932)

Bullets and Bayonets is held by a legion of march aficionados to be one of the best in Sousa's legendary output; many believe it to be his best. Examination of the full score reveals this solidly constructed music to be conceived in the maturity expected of so experienced a composer. Sousa was sixty-four when he wrote it in 1918. It is truly composed, with flashes back to the charming style of his marches of the mid-1880s. And the scoring is fresh, imaginative, wonder fully sonorous - even sparse in some sections compared to other of his blockbusters. The musical ideas, deceptively simple, are solid and immediately rewarding to the player and the listener. It is, in short, a bold Sousa model fulfilling his statement that "... A march must be as free from padding as a marble statue."

If any contemporary bandmaster, bandperson, or listener may have difficulty with the title, John Philip Sousa certainly had none. At the time of his choice of name, bullets and bayonets were a frightening reality – perhaps bitter and repulsive – to the thousands of his soldier-countrymen then engaged in their use in the struggle that was raging on the western front in World War I. But, after these aggressive associations are stated, the music in no way seems to generate a military posture; even the low-profile regimental trumpeting in the final trio strain hardly qualifies.

Always, by way of his marches the musical commentator of people, events, and places, Sousa's title and its dedication "To the officers and man of the U.S. Infantry" are no surprise. That it happens to be a really great march is no surprise, either.

-Program notes by Frederick Fennell

On A Hymnsong Of Philip Bliss

David R. Holsinger (b. 1945)

On A Hymnsong Of Philip Bliss is a radical departure of style of this composer. The frantic tempos, the ebullient rhythms we associate with Holsinger are replaced with a restful, gentle, and reflective composition based on the 1876 Philip Bliss-Horatio Spafford hymn, *It Is Well with My Soul*. Written to honor the retiring principal of Shady Grove Christian Academy, *On A Hymnsong Of Philip Bliss* was presented as a gift from the SGCA Concert Band to Rev. Steve Edel in May of 1989.

Horatio G. Spafford, a Chicago Presbyterian layman and successful businessman, planned a European trip for his family in 1873. In November of that year, due to unexpected last minute business developments, he had to remain in Chicago, but he sent his wife and four daughters on ahead as scheduled aboard the S.S. Ville du Havre. He expected to follow in a few days. On November 22, the ship was struck by the Lochearn, an English vessel, and sank in twelve minutes. Several days later the survivors were finally landed in Cardiff, Wales, and Mrs. Spafford cabled her husband, "Saved alone." Shortly afterward, Spafford left by ship to join his bereaved wife.

It is speculated that on the sea near the area where it was thought his four daughters had drowned, Spafford penned this text with words so significantly describing his own personal grief, "When sorrows like sea billows roll..." It is noteworthy, however, that Spafford does not dwell on the theme of life's sorrows and trials but focuses attention in the third stanza on the redemptive work of Christ. Humanly speaking, it is amazing that one could experience such personal tragedy and sorrow as did Horatio Spafford and still be able to say with such convincing clarity, "It is well with my soul..."

Hymnwriter Philip Bliss was so impressed with the experience and expression of Spafford's text that he shortly wrote the music for it, first published in 1876. Bliss was a prolific writer of gospel songs throughout his brief lifetime, and in most cases, he wrote both the words and the music. This hymn is one of the few exceptions.

There is speculation that this was perhaps the last gospel song written by Bliss. Bliss and his wife, Lucy, were killed in a train wreck in Ashtabula, Ohio, on December 29, 1876. Most sources mention that Bliss actually escaped from the flames first but was then killed when he went back into the train to try to rescue his wife. Neither body was ever found.

As a postscript, Bliss's trunk was salvaged from the wreckage, and in it, evangelist D. W. Whittle found an unfinished hymn, which began, "I know not what awaits me, God kindly veils my eyes..."

- Program notes by composer

The Hounds of Spring

Alfred Reed (1921-2005)

*When the hounds of spring are on winter's traces,
The mother of months in meadow or plain
Fills the shadows and windy places
With lisp of leaves and ripple of rain*

*As soft as lips that laugh and hide
The laughing leaves of the trees divide
And screen from seeing and leave in sight
The god pursuing, the maiden hid.*

*Algernon Charles Swinburne,
Atlanta in Calydon*

"When the hounds of spring are on winter's traces," a magical picture of young love in springtime, forms the basis for the present purely musical setting, in traditional three-part overture form, of this lovely paean... an attempt to capture the twin elements of the poem, exuberant youthful gaiety and sweetness of tender love, in an appropriate musical texture. The poem, a recreation in modern English of an ancient Greek tragedy, appeared in print in 1865, when the poet was 28 years old. It made Algernon Swinburne literally an overnight success.

The Hounds of Spring was commissioned by, and is dedicated to, the John L. Foster Secondary School Symphonic Band of Windsor, Ontario, and its director, Gerald A.N. Brown. The first performance took place in Windsor on May 8th, 1980, by the aforementioned group, under the direction of the composer.

- Program notes by composer

Courtly Airs and Dances

Ron Nelson (b.1929)

Courtly Airs and Dances is a suite of Renaissance dances which were characteristic to five European countries during the 1500s. Three of the dances (*Basse Dance*, *Pavane*, and *Allemande*) are meant to emulate the music of Claude Gervaise by drawing on the style of his music as well as the characteristics of other compositions from that period. The festival opens with a fanfare-like Intrada followed by the *Basse Danse* (France), *Pavane* (England), *Saltarello* (Italy), *Sarabande* (Spain), and *Allemande* (Germany).

- Program notes by composer

Prestissimo

Karl L. King (1891-1971)
arr. James Swearingen (b. 1947)

Prestissimo contains all the musical excitement that we've come to expect from this march giant and, as a result, all the good memories and fun times we associate with the circus radiates through this classic march. Equally effective at a standard march tempo, or as an up-speed circus gallop.

-Program notes from publisher