



Rudi E. Scheidt
School of Music

presents

SOUTHERN HARMONY

featuring

THE UNIVERSITY OF MEMPHIS

Symphonic Band

William Plenk, conductor
Erin Duke and Wilker Augusto, guest conductors

APRIL 23 , 2024 | 7:30 PM

SFPAC Plough Hall

Rudi E. Scheidt School of Music
Kevin Sanders, Director
College of Communication and Fine Arts
Ryan Fisher, Interim Dean

PROGRAM

Dr. William Plenk, conductor

PRESTISSIMO

Karl King
(1891-1971)
arr. James Swearingen

Erin Duke, guest conductor*

SUITE FROM "MASS"

Leonard Bernstein
(1918-1990)
arr. by Michael Sweeney

Bluff City Brass Quintet

Tyler Helms
Lacey Peschel
James Currence
Cassidy Shiflett
Bryson Harding

MYSTERIUM

Jennifer Higdon
(1878-1939)

Wilker Augusto, guest conductor*

HAUNTED OBJECTS

John Mackey
(b.1973)

SYNTHETIC SUNLIGHT

Steven Bryant
(b.1972)

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

UNIVERSITY OF MEMPHIS SYMPHONIC BAND

Dr. William Plenk, conductor

Flute

Miley Jaimez*
Micayla Scott
Jorge Roque
Ty Gross

Oboe

Mikayla LeDuff*
Antoinette Conway

Bassoon

Charles Bridges*
Connor Lorino

Clarinet

Des Taylor*
Onyinye Igboanugo
Jordan Kyles
Eli Roy
Jaylon Williams
Kameron Walker

Bass Clarinet

Erin Moore

Alto Saxophone

Landon Riggins*
Paris McCann

Tenor Saxophone

Eli Wyatt

Bari Saxophone

Mateo Navarro

Double Bass

Aniyya Dent

Horn

Kelsey Pegues*
Tristan Bass
Steven Groff
Elijah Evans
Drew Wolfe
Breanne Tompkins

Trumpet

Benjamin Shaffer*
Logan Pack
Jacob Turner
Marshall Rambin
Jaylen Thigpen
Charles Langston

Trombone

Evan Green*
Mason Creekmore
Constance Robinson
Leslie Avila
Thomas Stehlik

Bass Trombone

Val Huggins

Euphonium

Ayden Bran*
Sebastian Santos
Dontavius Howze
Terrion Freeman
Kathryn Dacus

Tuba

Gabi Ramsey*
Reagan Nunley
Benjamin Shedd
Lyle Stephens

Percussion

Colton Renfrow*
Jesse Wickman
Daniel Padron Hoopp
Daniel Young
Tyler Dailey
Mia Perez
Kenneth Polk
Mason Threlkeld

Piano

Carmen Lemos Gonzalez

*denotes principal player

PROGRAM NOTES

PRESTISSIMO

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

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

SUITE FROM "MASS"

Leonard Bernstein
(1918-1990)
arr. by Michael Sweeney

Bernstein's *MASS* was a monumental 90-minute work written for the opening of the John F. Kennedy Center for the Performing Arts in Washington, D.C. in 1971. In this suite commissioned by the Canadian Brass and the Eastman Wind Ensemble, arranger Michael Sweeney focuses on a select number of movements, often using the brass quintet to represent the vocal lines found in the original. The striking and beautiful work includes *Alleluia*, *Sanctus*, the well-known *A Simple Song*, *Agnus Dei*, *Offertory* and *Almighty Father*.

- Program Note from publisher

MYSTERIUM

Jennifer Higdon
(1878-1939)

"Mysterium" is a tribute to the wonderful mystery of how music moves us. Perhaps it is the unexplainable that creates such magic, for both the performer and the listener, but there is no denying the incredible power of a shared musical experience.

This arrangement of this work was commissioned by Scott A. Stewart, Emory University Wind Ensemble, and Scott Weiss, University of South Carolina Bands.

- Program Note by the composer

HAUNTED OBJECTS

**John Mackey
(b.1973)**

Haunted Objects (Tsukumogami) is cast in two relatively short movements, each of which captures the phantasmagoric nature of these pseudo-creatures. The first movement begins with a wail of terror: clanging percussion and dissonant clusters of notes with an insistent marching rhythm set the stage for the unexpected. Out of this cacophony emerges a gentle, bubbling pointillism that seems far removed from anything unnatural, except for the strange ghostly descent of ethereal trombone glissandi. A dreamy oboe solo feigns a continuation of the musical material but is almost immediately (and repeatedly) disrupted by loud interjections of fragments of the opening wail. Adding to the foreboding atmosphere, each new phrase finds itself in a shifting harmonic landscape, giving a sense of instability and unease. At the apex of the movement, the two ideas merge, as the dreamy melody takes on the aggressive character and shows that, in reality, the two were the same all along. The movement ends ominously, with the monstrous side of the *tsukumogami* in full display.

The second movement begins with the contrast of a short, beautiful chorale that emphasizes a rising motif, before bursting forth with a quirky dance in asymmetric mixed meters. In many ways, this movement mirrors the first: the effervescent textures mimic those from the opening movement, and the primary melody is once again stated in a long oboe line before being conjoined with the opening chorale material. One might suggest that the two movements envision the *tsukumogami* from two different perspectives: in the first movement, we feel the terror and disquiet of a home's resident suddenly aware that there may be spirits surrounding them, and in the second, we hear the perspective of the *tsukumogami* themselves, with unassuming love for their home and a playful sense of purpose. The coda of the work, however, spins out of control with velocity and fervor, showing that despite their (mostly) friendly intentions, these kindly spirits sometimes just can't help sending their human counterparts running for the hills.

- Program Note by Jake Wallace

SYNTHETIC SUNLIGHT

**Steven Bryant
(b.1972)**

Synthetic Sunlight refers both to a world of 1980s neon nostalgia, with the band accompanied by electronic sounds that recall my youth, and to the idea of creating sunlight (and its many metaphorical stand-ins: warmth, joy, hope) where none is to be found naturally.

Dedicated to Glen Adsit, for his tireless efforts to bring more interesting music for every level of musician into the world.

- Program Note by the composer

MUSIC BIOGRAPHIES

DR. WILLIAM PLENK, conductor

Dr. William Plenk is Associate Director of Bands and Director of Athletic Bands for the Rudi E. Scheidt School of Music at the University of Memphis. In this role, he oversees the UofM Marching Band and Pep Band, conducts the Symphonic Band, and teaches music education courses. Dr. Plenk also serves as Associate Director for Academic Programs, administering undergraduate curriculum and advising for the School of Music.

Outside of the University, Dr. Plenk is active as a guest conductor, clinician, and adjudicator. He has worked with concert bands, marching bands, and drum corps from across the United States, Singapore, and Japan, including a three-season tenure with the Tenrikyo Aimachi Marching Band from Nagoya, Japan. Dr. Plenk has presented or conducted at the CBDNA Western/Northwestern and Southern Division Conferences, as well as the CBDNA National Athletic Band Symposium.

Before arriving in Memphis, Dr. Plenk served as Associate Director of Bands and Director of Athletic Bands at the University of Nevada, Reno, developing the athletic band program into one of the most respected in the region. He received his Doctor of Musical Arts degree in conducting from the University of California, Los Angeles, where he was Conductor of the UCLA Symphonic Band, Associate Conductor of the UCLA Wind Ensemble, and Associate Conductor of the UCLA Brass Ensemble. He also received a Master of Music degree in tuba performance from UCLA, and a Bachelor of Music degree in tuba performance from Ithaca College.