

Musical Arts

CONCERT SERIES 2022-2023

UNIVERSITY OF SOUTH ALABAMA DEPARTMENT OF MUSIC
SAENGER THEATRE MOBILE

USA Symphony Band and USA Wind Ensemble

2023 Spring Concert

William H. Petersen, conductor

Robert D. Abend, conductor

Robert Holm, piano

USA Symphony Band

Melodious Thunk (2012)	David Biedenbender (b. 1984)
Irish Tune from County Derry (1916)	Percy Grainger (1882-1961)
Kirkpatrick Fanfare (1999)	Andrew Boysen (b. 1968)
Serenade, op. 22 (1965)	Derek Bourgeois (1941-2017)
Chorale and Shaker Dance (1972)	John Zdechlik (1937-2020)

USA Wind Ensemble

Millennium Canons (2001/2003)	Kevin Puts (b. 1972) trans. Mark Spede
Piano Concerto in A minor, op. 16 (1868) I. Allegro molto, moderato	Edvard Grieg (1843-1907) trans. R. Mark Oliver
	Robert Holm, piano
Unhinged (2023) (<i>world premiere</i>)	Garrett Booth (b. 1999)
Children's March "Over the Hills and Far Away" (1919)	Percy Grainger ed. R. Mark Rogers
	Robert D. Abend, conductor
The New Moon in the Old Moon's Arms (2001) IV. Final Flight	Michael Kamen (1948-2003) trans. Chris LeBatard and Justin Williams
Dope (2022) (<i>consortium premiere</i>)	Katahj Copley (b. 1998)

The Sixty-ninth Concert of Academic Year 2022-2023

Tuesday, April 25, 2023

7:00 p.m.

PROGRAM NOTES

Melodious Thunk (2012) David Biedenbender (b. 1984)

“I don’t normally like to begin program notes with dictionary definitions – it feels pretty stuffy to me – but it seemed appropriate for this piece, so here goes...”

thunk [thuhngk] noun & verb

1. [n.] an abrupt, flat, hollow sound (example: The book landed on the floor with a thunk); synonym: thud
2. [v.] to produce an abrupt, flat, hollow sound
3. [v.] colloquial past tense and past participle of think.

Melodious Thunk was inspired by the famous jazz pianist Thelonious Monk. Monk’s wife, Nellie Smith, nicknamed him “Melodious Thunk” because of his clunky, awkward, and brilliant(!) piano playing, and his somewhat scatterbrained and disoriented nature.

(program notes from the composer)

Irish Tune from County Derry (1916) Percy Grainger (1882-1961)

Irish Tune from County Derry (published 1918) is based on earlier settings that date back as early as October 1902 with an essentially identical setting of this melody for wordless mixed chorus. Later versions for solo piano (1911) and string orchestra with two optional horns (1912) followed.

The wind band setting is cataloged as British Folk Music Setting No. 20, and like all his settings of British folk music, is “lovingly dedicated to the memory of Edvard Grieg.” The composer’s brief program note states, “This tune was collected by Miss J. Ross, of New Town, Limavady, Co Derry, Ireland and published in The Petrie Collection of the Ancient Music of Ireland, Dublin, 1855.”

(program notes from R. Mark Rogers)

Kirkpatrick Fanfare (1999) Andrew Boysen (b. 1968)

Kirkpatrick Fanfare was commissioned by Central Missouri State University for the dedication of the James C. Kirkpatrick Library in March 1999. This work has a definite Irish flavor, including a strain of Danny Boy. The “fanfare” features driving rhythms and exciting brass figures, making this dramatic work sure to please both performers and audiences alike.

(program notes from the composer)

Serenade, op. 22 (1965) Derek Bourgeois (1941-2017)

Derek Bourgeois wrote this **Serenade** for his own wedding, to be played by the organist as the guests left the ceremony. Not wishing to allow them the luxury of proceeding in an orderly 2/4, the composer wrote the work in 11/8, and in case anyone felt too comfortable, he changed it to 13/8 in the middle! The work has now been released in a number of different orchestrations of the original version for organ.

(program notes from the score)

Chorale and Shaker Dance (1972) John Zdechlik (1937-2020)

Chorale and Shaker Dance was commissioned by the Bloomington (Minnesota) Jefferson High School Band. However, the community-based Medalist Concert Band, also of Bloomington, premiered the work in March 1972 at the Music Educators National Convention, with the composer conducting.

The work combines an original chorale tune and the traditional Shaker song *The Gift to be Simple*. Zdechlik transforms, varies, and juxtaposes both themes throughout the entire composition, incorporating intricate counterpoint and jazz-influenced syncopated rhythms. The Shaker melody does not appear in its entirety until near the end of the piece, when the trumpet section plays the tune over a flurry of activity in the upper woodwinds and a sonorous low brass accompaniment. A short allegro section follows, and the work draws to a close with several dissonant whole notes that resolve into a brilliant D major chord.

(program notes by Travis J. Cross for UCLA concert program March 10, 2015)

Millennium Canons (2001/2003) Kevin Puts (b. 1972)

Kevin Puts' **Millennium Canons** is a work that looks both backward to the masters of the past and forward to the innovations of the contemporary through its inclusion of such elements as a rhythmic vitality and vibrant orchestrational palette characteristic of the early 21st Century with clever and imitative counterpoint – a hallmark of Baroque masters such as Johann Sebastian Bach. Bach in particular is known for his mastery of fugues, inventions and canons, which give their inspiration to the title of the work.

Taking the concept of a canon (not an artillery weapon, spelled cannon, although the bombastic nature of the piece might lead the listener to think otherwise), in which identical melodic content is sounded simultaneously with time-spaced starting points, Puts creates a tapestry of styles ranging from the bold and declamatory fanfares stated in four distinct trumpet parts in the work's exterior to beautiful lyrical melodic strands shared between a sweetly tinged saxophone duet. Admittedly, the piece hardly sounds like Johann Sebastian Bach, with its gamut of extended tertian harmonies and brash visceral force, but the structural and stylistic elegance that lies underneath is what carries the piece from beginning to triumphant close.

(program notes courtesy of Jacob Wallace)

Piano Concerto in A minor, op. 16 – movement I (1868) Edvard Grieg (1843-1907)

Edvard Grieg was born in Bergen, Norway, on the 15th of June 1843. He was brought up in a well to do family in Bergen, and was taught piano by his mother. At the age of 15 he enrolled in the Leipzig Conservatory where he studied piano, intent on a musical career.

The **Piano Concerto in A minor, op. 16**, was composed in 1868 in Søllerød, Denmark where Grieg was staying to improve his health. It is clearly influenced by the piano concerto of Robert Schumann, sharing both key, form and compositional devices. Grieg had heard Schumann's concerto played by Clara Schumann in Leipzig in 1858 just two years after Robert's death. Much of the melodic material shows folk music inflections, and the final movement is dominated by the rhythm of the "halling," a Norwegian folk dance. The premiere took place in Copenhagen. Grieg had intended to play the solo part, but was unable even to attend the performances due to work commitments in Oslo.

The first movement is famous for its opening in which a timpani roll is followed by a dramatic piano flourish, preceding the main theme. The movement then follows the classical

sonata form, though with the piano playing throughout the exposition. The first subject is agitated and searching, but the second subject, introduced by the cellos, is in contrast calm and gentle. The movement has both dramatic and lyrical moments, and a virtuosic cadenza for the soloist. It closes, as it opened, with a dramatic flourish from the soloist.

(program notes courtesy of the Portabello Symphony)

Unhinged (2023) (*world premiere*) Garrett Booth (b. 1999)

Unhinged is an energetic, anxiety induced work that highlights mixed and odd time signatures thus offsetting rhythmic patterns audiences are comfortable with. The word ‘Unhinged’ is defined as highly disturbed, unstable, or distraught. The uncomfortable rhythmic action coupled with sudden changes in tempos, dynamics, and melodic content sets the listener inside the mind of an ‘unhinged’ individual.

Unhinged is the first full wind ensemble composition of composer Garrett Booth who studies Music Education at the University of South Alabama. The work was a composition project assigned by Dr. David Z. Durant, professor of composition and theory at USA, which ended up becoming what it is now. Without Dr. Durant’s support and guidance, *Unhinged* would never have been fully realized.

Children’s March “Over the Hills and Far Away” (1919) Percy Grainger

Children’s March “Over the Hills and Far Away” (1919) holds a special place in the composer’s works for band. **Children’s March** was not his first original work for wind band, for that honor goes to **Lads of Wamphray**. Nor is it the first published work for wind band, for **Irish Tune from County Derry** and **Shepherd’s Hey** appeared in 1918.

Children’s March is the first composition of his maturity originally composed and scored for wind band and, indeed, one of his few compositions that does not exist in any full-length version suitable for performances by symphony orchestra. In contrast to many of Grainger’s other compositions, the march was provided with no program notes. The score bears the dedication “For my playmate beyond the hills,” which is understood by many Grainger scholars to reference Karen Holton, who shared a lengthy relationship with him during the first decade of the twentieth century.

With instrumental demands unlike any band work before its time and few since, and with matching technical challenges made to the entire performing ensemble, Percy Grainger’s Children’s March remains one of the most original and satisfying parts of the wind band essential repertoire. (program notes courtesy of North Texas Wind Symphony)

The New Moon in the Old Moon’s Arms (2001) Michael Kamen (1948-2003)

IV. Final Flight

Michael Kamen was one of the most widely performed film composers of the 1990s with films such as *Die Hard*, *Lethal Weapon*, *Mr. Holland’s Opus*, *X-Men*, *Highlander* and dozens more scores for film, theatre, and television. Kamen’s *Quintet*, commissioned by the Canadian Brass, has become a staple of the brass quintet repertoire.

The New Moon in the Old Moon’s Arms was the result of a commission from the National Symphony Orchestra under the direction of Leonard Slatikin in 2001. The symphonic tone poem’s fourth movement “Final Flight,” has been expertly transcribed by Christopher

LeBatard (USA Class of 2019) and Justin Williams, arranger for the Jaguar Marching Band. The version you will hear this evening was written originally for the Daphne High School Wind Ensemble and premiered at the 2023 Alabama Music Educators Association Conference.

Dope (2022) (*consortium premiere*) Katahj Copley (b. 1998)

“The first semester of my master’s – I was in a different headspace. I had finished writing *Where the Sky Has No Stars* and at the moment I felt renewed. I didn’t know what else to write, so I began to write music that felt disingenuous to my spirit (music that will never see the light of day) – I was going on autopilot and I had lost my voice.

During one of my lessons at the University of Texas, Austin, my professor, Omar Thomas and I began listening to a piece I had mocked up a couple of days before. We both weren’t feeling it, and finally I asked him to turn off the piece and I told him it didn’t sound like me. I felt lost creatively. He then asked me what music I listen to. I began to name only band music composers. He asked me again, and I told him outside of wind band music I’m in love with rap, r & b, jazz and soul. Then he asked me an important question: “Why do you make a barrier between those ideals?” I didn’t have an answer. He continued, “If you create something that is a celebration of who you are, the music you grew up with, and the music that inspires you now... then that would be dope...”

And with that this piece was born. DOPE is a gumbo of all the music that inspires and influences me. From Thundercat to Kendrick Lamar to Miles Davis to Hiatus Kaiyote and more, this piece is in essence a deep look into my musical world.

The piece can be broken up into three parts. Since this work is dedicated to the trail black music has created, inspired and the new horizons it’s reaching, each part is named after a part of the black identity.

UNDENIABLY is the opening of the piece. It’s gritty, intense with moments of color and undeniable energy. It is carried by a bass line heavily influenced by Thundercat’s playing on Kendrick Lamar’s *Untitled 05* along with Miles Davis’s *Nardis*.

UNAPOLOGETICALLY (the middle section) is a world-building vibe and examines just how beautiful the music can be. I explore the colors and stretch them to their limits, but in doing so found new hues within myself and my writings. With this act, I gained heavy inspiration from John Coltraine, Robert Glasper, Kamasi Washington and Hiatus Kaiyote (to name a few).

UNDISPUTEDLY (the finale) is an intense, groove-filled statement. Every color explored is here and is in its full potential. It’s bold and – like Undeniably and Unapologetically – is undisputedly black. It is guided by my love for Tyler, the Creator’s *Hot Wind Blows*, Marvin Gaye’s *I Want You* (due to Kendrick’s *The Heart series*), and Kamasi Washington’s *Street Fighter Mas* along with Askem.

I hope you enjoy **DOPE**.

(program notes courtesy of the composer)

*The University of South Alabama Wind Ensemble is proud to be part of the commissioning consortium for Katahj Copley’s **Dope**.*

USA Symphony Band
Robert D. Abend, 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. Robert Abend 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.

Flute

Trinity Mays, piccolo
Mia Jalkh *
Elizabeth Courtney
Katherine Davidson
Emma Norris
Sarah Harlin

Oboe

Crystal Garrard *^
Rebecca Guthrie

Bassoon

Jenna Garrison
Gunnar Nelson #

Clarinet

Kandace Davis *
Elaina Olewnik
Aeilya Walker
Daisha Taylor
Sarah Lewis, bass clarinet
Reese Liggett

Saxophone

Paxtyn Breland, alto sax *
Julia Hinkle, alto sax
Christian Hall, tenor sax
Riley Duncan, baritone sax

Trumpet

Zach Nelson *
Andrew McKinley
Kaitlyn Sykes
James Gandy
Desmond Foster
Nathan Cobb
Sam Collins

Horn

Everette Salter *
Hannah Ingram
Alexa Posey
Gabrielle Knight

Trombone

Marshall Waites *
Jeff Ward
Kelsei Valez Yamaoka
Brianna Rawden ^
Sam Fulton, bass trombone

Euphonium

Gabe Merchant *
Joel Jones
Hunter Brown
Paul Cowan

Tuba

Erin Dees *
Aidan Bullard

Percussion

Nathaniel Slater *
Blake Odom
Tyler Scott
Zane Johnson
Gabrielle Gichie

* principal

guest performer

^ graduating member

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 ^
Maddie Kille
Katelyn Badtke

Oboe

Crystal Garrard ^
Amy Selkirk @
Cameron Swann #

Bassoon

Gunnar Nelson #

Clarinet

Reese Liggett *
Shannon Kille
Gabriel Clark
Kandace Davis
Dylan Hughes

Bass Clarinet

Erin Lockwood

Saxophone

Lizzy Faust, alto sax *
Wyndal Mosley, alto sax *
Greg Weatherly, tenor sax
Zander Westphal, bari sax

Trumpet

Nathan Shadix *^
Ethan Walsh *^
Brett Fabacher ^
Liz Lajnef
Lindsey Hawkins
Jared Freeman

Horn

Garrett Booth *
Mason Ledbetter
Mallori Garner
William Stoll

Trombone

Ben Brunson *
Cooper Tate
Joshua Walker
Harrison Howell, bass
trombone

Euphonium

Trevor Sullivan *
Tael McKellar

Tuba

Mark Saylor *
Joey White

Double Bass & Electric Bass

Jeffrey Ward

Percussion

Sam Goecke *^
Tyler Scott
Nathaniel Slater
Ryan Wright
Aayush Patel #
Brian Nozny @
Robert Abend @

Piano

Shalva Vashakashvili

* principal

^ graduating member

guest performer

@ USA faculty

BIOGRAPHIES

Robert Holm, piano **Professor of Music, University of South Alabama**

Robert Holm, a Steinway Artist since 2010, is Professor of Music and head of the piano division at the University of South Alabama, principal pianist for the Mobile Symphony Orchestra and pianist at Dauphin Way Baptist Church. Prior to his appointment at USA in 1997, Holm received a B.A. in Piano at Pt. Loma Nazarene University in San Diego followed by studies at the University of Illinois School of Music with Professor Kenneth Drake, where, in 1999, he earned a D.M.A. in Piano Performance and Literature.

Dr. Holm was a finalist at both the 2003 International Franz Liszt Competition in Grottammare, Italy, and the 2002 International Bartók-Kabalevsky-Prokofiev Competition in Redford, Virginia, and Third Prize winner at the 1997 International Beethoven Piano Sonata Competition in Memphis, Tennessee. In 1988, Holm was one of 88 pianists who performed with Chubby Checker and the Rockettes at the Superbowl XXII halftime show in San Diego, California.

Dr. Holm has appeared as soloist performing concerti by Mozart, Beethoven, Liszt, Grieg, Rachmaninoff and Gershwin with various ensembles, including the Johnson City Symphony Orchestra, Alabaster (AL) Symphony, Mobile Symphony Orchestra, Mobile Youth Symphony, USA Symphony Orchestra, University of Mobile Orchestra, and the Mobile Symphonic Pops Band. He has performed as soloist and collaborative artist at Steinway Hall in London, at Carnegie (Weill) Hall, at Shaoxing University (China), at Lakehead University (Canada), and has given solo programs throughout the United States at Howard University, Washington State University, Ball State University, Northeastern State University, University of Mississippi, University of Southern Mississippi, and Pt. Loma Nazarene University.

In 2006, Dr. Holm, violinist Enen Yu and cellist Guo-Sheng Huang formed the Archduke Piano Trio, which has performed over 35 standard chamber works throughout Alabama and Mississippi. In 2015, Holm joined Gerald Anderson, Jeff Bennett and Stephen Nielson as the newest member of the four-piano ensemble Festival of Keyboards. Recently, Holm has twice visited China, giving recitals and master classes in Shaoxing, Hangzhou and Dalian. At the University of South Alabama, Holm has given over 51 solo recitals, including sonata cycles by Mozart and Beethoven, and over 250 collaborative recitals.

William H. Petersen, conductor **Director of Bands, University of South Alabama**

Dr. William Petersen was appointed to the faculty of the University of South Alabama in 2012. Petersen serves as Director of Bands 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 Dr. Petersen's 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.

Dr. 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 (DBCNA), 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.

Robert D. Abend, conductor

Associate Director of Bands, University of South Alabama

Dr. Robert Abend recently completed his studies at Michigan State University, where he earned his DMA in Wind Conducting. At MSU, he assisted and guest conducted with all the concert bands, assisted with athletic bands, marching band methods, and undergraduate conducting courses. His primary conducting teacher was Dr. Kevin L. Sedatole. Abend earned his Masters degree in wind conducting at Western Michigan University where he studied with Dr. Scott Boerma. Upon graduation from WMU, Abend was recipient of the All-University Graduate Teaching Effectiveness Award, an honor given to only three masters teaching assistants across the entire university.

Prior to his graduate studies, Dr. Abend taught instrumental music in Michigan for eight years. Most recently, he served as the Director of Bands at Dakota High School in Macomb, Michigan from 2013-2018. Under his direction, the Dakota High School band program was made up of approximately 200 students and included four concert bands, marching band, jazz band, winter drumline, and winterguard. In 2015, the Dakota High School Wind Ensemble was selected to perform at the Michigan Music Conference. Before his tenure at Dakota High School, Rob taught at Southgate (MI) Anderson High School and Elizabeth Ann Johnson High School in Mt. Morris (MI).

Dr. Abend earned his Bachelor of Music Education degree from Eastern Michigan University, where he studied percussion with John Dorsey and conducting with John Zastoupil. As a percussionist, Abend has performed with the Macomb Symphony Orchestra, the Motor City Brass Band (timpanist), and was featured as a soloist at the 2009 Michigan Day of Percussion. His professional affiliations include American School Band Directors Association, College Band Directors National Association, Kappa Kappa Psi, and the National Band Association.

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