

Musical Arts

CONCERT SERIES 2018-2019

UNIVERSITY OF SOUTH ALABAMA DEPARTMENT OF MUSIC

MOBILE SAENGER THEATRE – MOBILE, ALABAMA

USA Bands Spring Concert at the Saenger

USA Symphony Band

Jason F. Rinehart, conductor

Matthew R. Greenwood, guest conductor

USA Wind Ensemble

William H. Petersen, conductor

Jason F. Rinehart, guest conductor

Andra Bohnet, flute

Melodious Thunk (2012)

David Biedenbender (b. 1984)

Our Cast Aways (2018)

Julie Giroux (b. 1961)

Of Sailors and Whales (1990)

W. Francis McBeth (1933-2012)

Five Scenes from Melville

I. Ishmael

II. Queequeg

III. Father Mapple

IV. Ahab

V. The White Whale

Galop, *from MOSCOW, CHEREMUSHKY* (1959)

Dmitri Shostakovich (1906-1975)

arranged by Donald Hunsberger

Matthew R. Greenwood, guest conductor

USA Symphony Band

INTERMISSION

Curtain Raiser (2017)

Peter Boyer (b. 1970)

Jason F. Rinehart, guest conductor

The Shadow of Sirius (2009)

Joel Puckett (b. 1977)

Concerto for Flute with Winds and Percussion

- I. The Nomad Flute
- II. The Eye of the Shadow
- III. Into the Clouds

Andra Bohnet, flute
William H. Petersen, conductor

Ninth Symphony, Op. 160 (2018)

James Barnes (b. 1949)

- I. Elegy
- II. Scherzo
- III. Night Music
- IV. Finale

Alabama Premiere

USA Wind Ensemble

The Sixty-second Concert of Academic Year 2018-2019

Tuesday, April 16, 2019

7:00 p.m.

Upcoming Laidlaw Concerts

Wednesday, April 17, 2019 at 7:30 p.m.

USA Steel Band and World Music Ensemble Spring Concert

Thursday, April 18, 2019 at 7:30 p.m.

USA Flute Choir and Celtic Crúe Spring Concert

Monday, April 22, 2019 at 7:30 p.m.

USA University Band Spring Concert

Thursday, April 25, 2019 at 7:30 p.m.

USA Concert Choir and University Chorale Spring Choral Concert

Would you like more information about University of South Alabama concerts at the Laidlaw Performing Arts Center? Check us out at www.southalabama.edu/music or email kbohnet@southalabama.edu to get on the email list.

Ask us for information about how to become a member of USA's Musical Arts Society!

USA Symphony Band Personnel

Jason F. Rinehart, conductor

Flute

Victoria French *
Heather Trinh
Rebecca Bates
Amanda Gooch
Cecilia Prentiss
Alexius Lowe
Kathryn Williamson
Addie Wilcox
Randy Le

Oboe

Cameron Swann *
Haley Turner

Clarinet

Gail Lyons *
Patricia Langham
Haley Nutter
Jenaya Simon
Claire Cazalas
Ashlyn Heaton

Bass Clarinet

Stephen Murray

Bassoon

Holly Bowman

Alto Sax

Connor Daley *
Bryce Baggett

Tenor Sax

Blake Bodie

Baritone Sax

Tucker Hernandez

Trumpet

Jake Reosti *
Brett Fabacher
Abigail McKinney
Davis Hall
Nicholas LuGrain
Jade Slater

Horn

Grant Skinner *
Charlie Harrison
Ashley Santo
James McKinney
Elisa Trejo

Trombone

Joseph Edmonds *
Tres Harrison
Frank Badners, bass
Latajah Wilcoxon, bass

Euphonium

Brandt Meinhardt *
Trevor Sullivan-Maze

Tuba

Tim Taldon, Jr. *
Kenneth Galloway

String Bass

Sabrina de Jong

Percussion

Kindall Calhoun *
Sarah Thomas
Joshua Davis
Kelton Shirley
Blake Odom
Christian Mixson
Aayush Patel

USA Wind Ensemble Personnel

William H. Petersen, conductor

Flute

Rebecca Reinhardt *
Maria Lawrence
Josselyn Vieyra
Hanna Ardrey
Emily Denison
Victoria French

Oboe

Rachel Hawkins *
Tiffany Fresne, *English horn*
Max Feinstein

Clarinet

Allie Randall*
Alex Linton
Erika Horne
Sarah Wilson
Dakota Bilbrey
Emily Castaneda

Bass Clarinet

Gail Lyons*
Haley Nutter, *bass and contra*

Bassoon

Gunnar Nelson*
Steven Overlaur

Alto Sax

Israel Valenzuela*
Tucker Hernandez

Tenor Sax

Bryce Baggett

Bari Sax

Connor Daley

Trumpet

Tyler Butler*
Dillon Franklin
Cameron Sansing
Kyle Brookins
Jaleel Hughes
Jacob Ramsey

Horn

Amber-Lynn Boothe*
Emma Brown
Bethany Driggers
Catherine Power
Grant Skinner

Trombone

Patrick Whitehurst*
Destiny Miskel
Brandon Bodie

Frank Badners, bass

Euphonium

Christopher Wren *
Greg Wheat
Noah Barnett

Tuba

Dalton Horne*
Micheal Williams

Percussion

Christian Mixson*
Jared Messinger
Trevor Perez
Kevin Newsome
Aayush Patel
Cassidy Wallace

String Bass

Rodik Newsome

Keyboards

Thiago Pontuschka
(piano and celesta)
LeeArron Klosterman
(harp)

Soprano

Program Notes – USA Symphony Band

***Melodius 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. I really liked the idea of playing around with Monk's name—first, because I personally really enjoy goofing around with "spoonerisms" (silly, ridiculous, mix-and-match letter games, which often happen by accident: for example, slip of the tongue becomes tip of the slung), and, second, because this nickname actually provided great musical inspiration. Melodious—well, that's fairly obvious—and thunk (which is a great onomatopoeia!) became the starting points for the piece. Big, fat thunks are interspersed with pointy, clunky, bluesy blips, which are then transformed into a long, smooth, laid-back melody accompanied by a funky bass line. I haven't consciously borrowed any specific tunes or licks from Monk, although I do use a small fragment of Dizzy Gillespie's tune Salt Peanuts, but I hope you'll hear some similarities between this piece and Monk's iconic musical style and quirky attitude.

- program note by David Biedenbender

***Our Cast Aways* (2018)** – Julie Giroux (b. 1961)

"For those who rescue, Those who get rescued, and especially for Those whose rescue never comes"

6.5 million companion animals enter animal shelters every year and 2.4 million of these adoptable animals are put down. These numbers do not include the thousands who suffer in silence. Thanks to thousands of caring people, these numbers are steadily decreasing, but we still have a long way to go.

This work is dedicated to all those who work hard in the fight to end puppy mills, to rescue suffering pets, and to provide care and medical attention to all those rescued. It is dedicated to those companions who get rescued and for those whose rescue never comes.

We are all shepherds. Every living creature is in our care. Hopefully mankind will someday uphold its responsibility and become caretaker of all living things on earth. Maybe someday all humans will be humane, and mankind will be kind.

- program note by Julie Giroux

Of Sailors and Whales (1990) – W. Francis McBeth (1933-2012)

From 1957 to 1996 Dr. Francis McBeth was Professor of Music, Resident Composer and Chairman of the Theory-Composition Department at Ouachita University in Arkadelphia, AR. He was also conductor of the Arkansas Symphony Orchestra in Little Rock for many years until his retirement in 1973, after which he was elected Conductor Emeritus. One of the most prolific composers of wind band music in the 20th Century, McBeth's formal training was received at Hardin-Simmons University, the University of Texas and the Eastman School of Music. He has consistently been in the top group of the most performed American symphonic wind composers the past 30 years, and his style is reflected in much of the music being written today by much younger composers.

Of Sailors and Whales is a five-movement work based on five scenes from Herman Melville's "*Moby Dick*." It was commissioned by and is dedicated to the California Band Directors Association, and was premiered in February 1990 by the California All-State Band, conducted by the composer. The work is sub-dedicated to Robert Lanon White, Commander USN (Ret.), who went to sea as a simple sailor.

- I. Ishmael
"I go to sea as a simple sailor"
- II. Queequeg
"It was quite plain that he must be some abominable savage, but Queequeg was a creature in the transitory state – neither caterpillar nor butterfly."
- III. Father Mapple
"This ended, in prolonged solemn tones, like the continual tolling of a bell in a ship that is foundering at sea in a fog – in such tones he commenced reading the following hymn; but changing his manner towards the concluding stanzas, burst forth with a pealing exultation and joy."

*The ribs and terrors in the whale
Arched over me a dismal gloom
While all God's sunlit waves rolled by,
And lift me lower down to doom.*

*In black distress I called my God
when I could scarce believe Him mine,
He bowed His ear to my complaint,
no more the whale did me confine.*

*My songs forever shall record,
That terrible, that joyful hour,
I give the glory to my God,
His all the mercy and the power.*
- IV. Ahab
"So powerfully did the whole grim aspect of Ahab affect me that for the first few moments I hardly noted the barbaric white leg upon which he partly stood."
- V. The White Whale
"Moby Dick seemed combinedly possessed by all the angels that fell from heaven. The birds!-the birds! They mark the spot."

- program note by W. Francis McBeth

Galop (1959) – Dmitri Shostakovich (1906-1975), arr. Donald Hunsberger

This light-hearted romp comes from a larger work, *Moscow, Cheryomushki*. In his early days, he composed incidental music and songs for many plays and even created a full-fledged operetta in the 1930s. He also composed film music throughout his career for both tragic and comic tales. In 1958 Shostakovich returned to the operetta to create a satire set in a housing project in southwest Moscow. It

premiered on January 24, 1959. The libretto was written by notable Russian humorists Vladimir Mass and Mikhail Chervinsky and centers around the chronic housing shortages of urban Russians.

Program Notes – USA Wind Ensemble

Curtain Raiser (2017) – Peter Boyer (b. 1970)

Having been focused primarily on orchestral music in my composing career to date, and having been rather unfamiliar with repertoire for concert band or wind ensemble, I hesitated before accepting the commission offer from Brian Cardany to compose a work for the 180th anniversary of The American Band of Providence. Among the reasons I chose to accept the challenge of composing my first work in this genre were that I am a native of Providence, and one of the former directors of The American Band was the late Francis Marciniak, who was my undergraduate music theory teacher during my first two years at Rhode Island College. These connections to the years in which I first set off on a musical path were part of my motivation to try my hand at a new genre.

The commission request was for music which would be appropriate to celebrate the 180th anniversary of The American Band, founded in 1837. In considering that request, and seeking to compose a piece which could serve as a festive concert opener for this and many other celebratory occasions, I settled upon the title of *Curtain Raiser*, which seems to suggest the character of this music.

- program note by Peter Boyer

The Shadow of Sirius: Flute Concerto with Winds and Percussion (2009) – Joel Puckett (b. 1977)

I have always found comfort in poetry. While in school, I was the guy with a collection of Bukowski under one arm and a collection of Yeats under the other. I have always enjoyed the rhythm of other people's thoughts and feelings. In the winter of 2009, my wife and I experienced a heartbreak that left me unsure of how to even breathe, let alone grieve.

On March 1st, 2009, I found a copy of W.S. Merwin's "The Shadow of Sirius," and I began to feel myself heal. I have almost no idea what most of this poetry means. But I know that it fills me with a profound sadness that is, at the same time, brimming with hope.

I recently heard Mr. Merwin discussing the origin of the title of his collection. He related that scientists have discovered that the star known as Sirius is actually a star system. What looks to our eye like a single object is actually many. Merwin found himself wondering what is on the other side of Sirius, lying in its shadow.

A friend once said to me, "many concerti explore a virtuosity of technique but not many explore a virtuosity of expression." It was with that thought in mind that I began work on my, *The Shadow of Sirius*, for solo flute and wind orchestra.

Each movement offers my reflection on a single Merwin poem from the collection. Although the work is played without pause, the soloist plays unaccompanied solos to separates the individual movements.

A consortium of American wind ensembles led by Michael Haithcock and the University of Michigan commissioned *The Shadow of Sirius*. The work is dedicated to the fantastic Amy Porter.

Grateful acknowledgment is made to the Copper Canyon Press, which has granted permission to reprint W.S. Merwin's poetry. All poems Copyright 2008 by W.S. Merwin. More information about this poetry can be found at www.coppercanyonpress.com.

**MOVEMENT 1: THE NOMAD
FLUTE**

You that sang to me once sing to me
now
let me hear your long lifted note
survive with me
the star is fading
I can think farther than that but I forget
do you hear me

do you still hear me
does your air
remember you
o breath of morning
night song morning song
I have with me
all that I do not know
I have lost none of it

but I know better now
than to ask you
where you learned that music
where any of it came from
once there were lions in China

I will listen until the flute stops
and the light is old again

MOVEMENT 2: EYE OF SHADOW

Sentry of the other side
it may have watched the beginning
without being noticed in all
that blossoming radiance
the beggar in dark rags
down on the threshold
a shadow waiting

in its own fair time
all in its rags it rises
revealing its prime claim
upon the latter day
that fades around it
while the sky is turning
with the whole prophecy

o lengthening dark vision
reaching across the faces
across colors and mountains
and all that is known
herald without a sound
leave-taking without a word
guide beyond time and knowledge
o patience
beyond patience

I touch the day
I taste the light
I remember

**MOVEMENT 3: INTO THE
CLOUDS**

What do you have with you
now my small traveler
suddenly on the way
and all at once so far

on legs that never were
up to the life that you
led them and breathing with
the shortness breath comes to

my endless company
when you could stay close to me
until the day was done

o closest to my breath
if you are able to
please wait a while longer
on that side of the cloud

***Ninth Symphony, op. 160 (2018)* – James Barnes (b. 1949)**

James Barnes has established himself as one of the unique voices of the American Band movement, with compositions ranging in difficulty from works for school ensembles to commissions for some of the country's finest military and collegiate ensembles. In 2017, twenty-five schools throughout the United States, including the University of South Alabama, commissioned Barnes to compose his *Ninth Symphony, op. 160*. Completed in the fall of 2018, the *Ninth Symphony* represents some the composer's most impressive work.

Cast in four movements, the opening movement, titled "Elegy" is dark and often foreboding. Hints of compositional influence from Mahler and Respighi can be heard in some of the short motifs in the brass and woodwinds. The second movement, "Scherzo," at times aligns itself much more closely with the scherzo's cousin, the waltz. The melodic content is romantic but is often juxtaposed with punctuating brass and percussion figures. The third movement, "Night Music" has a feeling of vastness created through the composer's unique scoring. English horn and alto flute have prominent roles in the movement as well. The symphony ends with the fourth movement, titled "Finale", which moves to a major key and has a rollicking 6/8 feel in the outer portions of the form. The middle of the movement includes a serene chorale punctuated by hints of the beginning of the movement. Afterward, the music evokes a distant military battalion, similar to Morton Gould's famous *West Point Symphony*. The work then builds to a an explosive and exciting conclusion utilizing the full forces available to the American wind band.

Tonight's performance is the Alabama premiere of James Barnes's *Ninth Symphony, op. 160*.

SOLOIST BIOGRAPHY

Andra Bohnet, flute



Andra Bohnet is a flutist who embraces a rich variety of musical styles with both virtuosity and sensitivity. In addition to her position as Professor of Music at the University of South Alabama where she teaches flute, music history/literature and chamber music, she is the principal flutist with Mobile Symphony Orchestra where she has been a featured soloist on several occasions. Her newest chamber ensemble, the Trebuchet Wind Trio (www.trebuchetwindtrio.com), released their debut CD *Perpetuum Mobile* in 2016. She also plays Irish flute, whistle and Celtic harp in a variety of settings including Mithril (www.mithril.us), a high-energy Celtic/world music band which has released seven CDs, and Liminal (www.liminalduo.org), a new flute and percussion duo, which crosses the threshold between ancient and modern musical idioms with a bit of technology added into the mix.

Her solo CD, *Clinton on Clinton*, rediscovered the music of John Clinton (1809-1864), an Irish flutist, composer and flute maker who was a major figure in 19th century flute design. For this project, she performed Clinton's music on seven flutes manufactured by Clinton & Co. over 150 years ago! This research has been presented to the National Flute Association and the British Flute Society (www.clintonfluteproject.com).

She also recorded and toured previously with her chamber ensemble for flute and strings, the Silverwood Quartet, which has performed throughout the United States and in Japan, including a gala performance for the National Flute Association. The group has recorded six CDs and explores popular and world music in addition to the classical repertoire. Also, the group's primary arranger, Andra's creative charts capture the musical essence of styles ranging from Irish traditional to Tibetan Chant and alternative rock and roll. The CD, *A Celtic Mosaic*, explores a variety of unique and original music from Celtic sources including music from *Riverdance*, *Lord of the Rings*, *Ballykissangel* and a trilogy of tunes by Loreena McKennitt. About *The Classic Rock Album*, rock icon Ian Anderson, flutist and leader of Jethro Tull, said, "Many thanks for the CD. I enjoyed it very much and especially the variety of musical styles it incorporated. Keep up the good work and help bring the worlds of pop/rock and the Classical traditions together."

Andra performs and records on flutes of all shapes and sizes (classical, traditional simple system, baroque and a variety of ethnic instruments), as well as Celtic harp. She has performed and presented at several National Flute Association Conventions, the Canadian Flute Convention, British Flute Society, World Flute Societies and Boxwood Canada. In addition to fluting, Andra is a master martial artist, yogi, avid snow skier, techno-geek, and alternatively wishes she was a hobbit or a Jedi knight!