THE UNIVERSITY OF MEMPHIS
Rudi E. Scheidt School of Music

presents

Sousa Spectacular

University Band
Dan Kalantarian, conductor

Symphonic Band
Quintus F. Wrighten, Jr., conductor

Wind Ensemble
Albert T. Nguyen, conductor

N. Maurice Medley, guest conductor

Sunday, November 20, 2011  Harris Concert Hall  3:00 p.m.

College of Communication and Fine Arts
UNIVERSITY BAND
PROGRAM

Washington Post March (1889)

Shenendoah (1999)

N. Maurice Medley, guest conductor*

Espit DeCorps (1985)

John Philip Sousa
(1854-1932)

Frank Ticheli
b. 1958

Robert JagA
b. 1939

*In partial fulfillment for the Doctor of Musical Arts degree in wind conducting

Please turn off all cell phones, pagers, and other electronic devices.
UNIVERSITY BAND PERSONNEL

**Piccolo**
Kristi Goldrick

**Flute**
Emily Matheney
Tim McNamara
Melanie Rucker
Evan Smothers

**Oboe**
Corrinne Thompson
Rebekah Wineman

**Bassoon**
Katherine Pugh
Franklin Smith

**Clarinet**
Stephanie Kendrick
Erren Lee
Ryan Romero
Mathew Rupprecht
Chelsea Turnipseed
Memorie Van Buren

**Bass Clarinet**
Ashley Watson

**Alto Saxophone**
Lee Barrett
Keon Prewitt
Deandre Scott

**Tenor Saxophone**
Zachary McElwain

**Baritone Saxophone**
William Bodley

**Trumpet**
Zach Buckler
Jawaun Crawford
Shelby McCall
Joshua Porter
Blake Scarberry
Jordan Smith
Jasmine Wright

**Horn**
Alicia Arreneaux
Bethany Beck
Rebecca Butler
Amber Jobe
Ben Mehlan
Brian Zaloudek

**Trombone**
Andrew Cook
Brian Hill
Joey Latham
Andrew McKinney

**Euphonium**
Sam Schirmer

**Tuba**
Josh Harper
Jacob Samuel
Terrelle Smith
Cedrica Brown

**Percussion**
Tevin Curtis
Andy Mueller
Fred Perry
Daniel Quinlan
Chris Vermillion

**Double Bass**
Andrew Knote
SYMPHONIC BAND PROGRAM

Fanfare and Allegro (1956)  
Clifton Williams  
(1923-1976)

Fairest of the Fair (1908)  
John Philip Sousa  
(1854-1932)

Fantasy on a Theme by Sousa (2003)  
Andrew Boysen, Jr.  
(b. 1968)
SYMPHONIC BAND PERSONNEL

**Flute**
Amy Cook  
Emily Matheney  
Cecilia Mok  
Joseph Park  
Steffanie Smith

**Oboe**
Matt Smith  
Corrine Thompson

**Clarinet**
Breanna Cochran  
Ryan Romero  
Matthew Rupprecht  
Carly Shields  
Memorie Van Buren

**Bass Clarinet**
Ashley Watson

**Bassoon**
Katherine Pugh  
Franklin Smith

**Alto Saxophone**
Michael Caffee  
Zach Nixon

**Baritone Saxophone**
Daniel Medina

**Trumpet**
Jawaun Crawford  
James Guy  
Blake Scarberry  
Alex Smith  
David Wohlschlegel

**Horn**
Sarah Barnes  
Rebecca Butler  
Nick DeFrank  
David Harrison  
Rebecca Henderson  
Amber Jobe

**Trombone**
Scott Anderson  
Andrew Cook  
Matthew Faulkner  
Alex Holsey  
Morgan Fite, Bass  
Ben Parreno, Bass

**Euphonium**
Mark Bonner  
Sam Schirmer

**Tuba**
Terrance Blackman  
Jon Erickson  
Terrell Smith

**Percussion**
Tevin Curtis  
Quinn Hill  
Alex Jackson  
TJ Johnson  
Daniel Quinlan  
Ken Savage
WIND ENSEMBLE PROGRAM

*In partial fulfillment for the Doctor of Musical Arts degree in wind conducting

Easter Monday on the White House Lawn (1928)  John Philip Sousa (1854-1932)

N. Maurice Medley, guest conductor*

Variations on "AMERICA" for Band (1949)  Charles Ives (1874-1954)

People who live in Glass Houses (1909)  Sousa

1. The Champaignes
2. The Rhine Wines

The Stars and Stripes Forever (1898)  Sousa

ed. Brion and Schissel
# Wind Ensemble Personnel

### Flute
- Adrian Bailey
- Kristi Goldrick
- Karina Núñez
- Alex Owens
- Anna Wilkens-Reed

### Horn
- Bethany Beck
- Miaqian Liu
- Joseph Stevens
- Becca Tinsley

### Trombone
- Nathan Duvall
- John Hagan
- Kumani Johnson

### Euphonium
- Kevin McKenzie
- T.J. Pelon

### Tuba
- Joseph Bolla
- William Hammer

### Double Bass
- Alex Uhlmann

### Clarinet
- Brenna Bounds
- Andrew Clark
- Michaela Gibbons
- Phillip Johnson
- Stephanie Kendrick
- Erren Lee

### Bass Clarinet
- Andrea Dover

### Saxophone
- William Bodley
- Walter Hoehn
- Brian Sims
- R.J. White

### Percussion
- Lucy Cao
- Zach McCoy
- Ron Miller
- Riley Nicholson
- Ben Parish
- Lucas Pruitt
- Yako Sato
- Katie Slemp

### Trumpet
- Randy Ballard
- Andrew Lang
- Dino Maestrello
- Paul Morelli
- Nairam Simoes
John Philip Sousa personified turn-of-the-century America, the comparative innocence and brash energy of a still young nation. While famous as a fabulous band master, Sousa was by training and experience an orchestral musician. His instrument was the violin. Prior to assuming the role of Director of the US Marine Band, his experience had almost totally centered on his role of conductor/concertmaster/composer and arranger in the American musical theatre of his time. Later, his ever touring civilian band represented America across the globe and brought music to hundreds of American towns.

John Philip Sousa, born November 6, 1854, reached his exalted position with startling quickness. In 1880, at age 26, he became conductor of the U.S. Marine Band. In 12 years the vastly improved ensemble won high renown and Sousa’s compositions earned him the title of “The March King”. Sousa went one better with the formation of his own band in 1892, which brought him world-wide acclaim.

As a teenager in Washington, Sousa received sophisticated training in composition, counterpoint and orchestration from an Austrian immigrant, Felix Benkert. Benkert had studied in Vienna with the famed Austrian theorist Simon Sechter, who himself had been taught by Brahms. Sechter’s most famous student was Anton Bruckner. Armed with great talent, passionate patriotism, and the tools of Benkert’s sophisticated Viennese instruction, Sousa standardized the march form as it is known today, brilliantly exploiting its potential. However, he was no mere maker of marches, but an exceptionally inventive composer of 200 works, including symphonic poems, suites, operas, and operettas. Sousa’s robust, patriotic operettas of the 1890’s helped introduce a truly native musical attitude in American theatre. His El Capitan musical comedy of 1895 was the first successful Broadway show to be composed by an American.

Sousa’s own band, founded in 1892, gave 3500 concerts in 400 different cities in just its first seven years. Over the four decades if its existence, in an era of train and ship travel, it logged over a million miles. There were European tours in 1900, 1901, 1903 and 1905, and a world tour in 1910-11, which was to be the zenith of the band era.

The Sousa Band became a mainstay in the catalog of the Victor Talking Machine Company. During the 40 year span, the Sousa Band, created over 1100 record sides. These recordings brought Sousa’s music to the entire world—even to the remote Fiji islands, where recordings assured an ecstatic reception when he visited with his band in 1911.

The unprecedented popularity of the Sousa Band came at a time when few American orchestras existed. From the Civil War until about 1920, bands, not orchestras were the most important aspect of the American concert life. And no finer band than Sousa’s had ever been heard. Sousa modified the brass band by decreasing the number of brass and percussion instruments, and then increasing woodwinds to 2/3 of his personnel. As a final touch he added a harp to create a truly symphonic sound.
Sousa's conducting genius attracted the finest musicians, enabling him to build an ensemble capable of executing programs almost as varied as those of a symphony orchestra. The Sousa Band became the standard by which American bands were measured. It caused a dramatic national upgrading in quality.

Sousa's fame was also spread by the success of his compositions. Such marches as "The Stars and Stripes Forever", "El Capitan", "Washington Post", and "Semper Fidelis" are universally acknowledged as the best of the genre. Sousa said a march "should make a man with a wooden leg step out" and his surely did.

First rate salesmanship, learned from the musical theatre, was another key to success of his public concerts. Sousa pleasingly packaged classical standards and the orchestral treatments of popular fare, establishing a standard style for Pops concerts of American symphonies. Sousa never spoke at his concerts, preferring non-stop music that spoke for itself. His band played Pasifal excerpts ten years before the opera was introduced at the Metropolitan Opera, yet combined it with such fare as "Turkey In the Straw." This audience-friendly programming ultimately did more to champion good music than the work of any other American orchestra of the era.

Sousa was also an innovator. He astounded Europe by introducing ragtime on his 1900 tour, touching off a fascination with American music which influenced such composers as Debussy, Ravel, Stravinsky, Grainger, and Milhaud.

The principal commodity Sousa sold was pride in America and American music. Due to his efforts, American music won world acclaim for the first time. A popular, but erroneous, tale even arose that Sousa had changed his name of "So" by adding USA, the initials of his beloved country.

For decades Sousa's visits were a special event for America's cities. Invariably he was met at the station by an assemblage of high school bands, the mayor, and all the manner of dignitaries. Preceding his performance he would briefly conduct the city's combined high school bands. Receptions were held in his honor, he was asked to speak on the radio, and he was given the key to the city.

Before radio, improved electronic records, and finally, the miracle of talking pictures, "Sousa and his Band" had already become one of America's greatest musical attractions. From his first national tour in 1892 to his last performance in 1932, Sousa and his Band were famous for their musicality, typically, swift pace, and joyous spirit. In America's golden age of bands, Sousa's Band and his music were preeminent.

Keith Brion
Dan Kalantarian joins the University of Memphis Rudi E. Scheidt School of Music faculty as Assistant Director of Bands. His duties include directing the University Concert Band, directing the Basketball Pep Band, assisting with the "Mighty Sound of the South" Marching Band, and teaching courses in music education. He holds bachelor and master's degrees from UCLA and has previously served as Associate Director of Bands at Idaho State University, the University of Hawaii, Wake Forest University, and Ball State University. Mr. Kalantarian remains active as an arranger/composer, adjudicator, and guest clinician throughout the country; and also serves as an advisor and consultant for high school and collegiate wind bands in Canada, Japan, Singapore, and China.

Quintus F. Wrighten, Jr. is the Associate Director of Bands at the University of Memphis. He conducts the Symphonic Band, serves as the director of the marching band, The Mighty Sound of the South, and teaches courses in music education. Wrighten recently served as the Director of Bands at Blythewood Middle School, Assistant Director of Bands at Blythewood High School, and Fine Arts Liaison to the feeder elementary schools to Blythewood Middle School in South Carolina. He was a regular guest conductor of the high school wind ensemble, with whom he conducted a performance at the South Carolina Music Educators Association Conference in 2009.

Before joining the University of Memphis faculty, Wrighten was a doctoral wind conducting graduate assistant and Sidney McKay Fellow under Kraig Alan Williams in the Rudi E. Scheidt School of Music. He received the Master of Music Education with an emphasis in wind conducting in 2006 from the University of Southern Mississippi, where he studied with Dr. Thomas V. Fraschillo. He served as a graduate assistant, instructing the marching band, guest lecturing music education courses in administration and undergraduate conducting, and guest conducting each of the concert ensembles. A native of New London, Connecticut by way of Sumter, South Carolina, Wrighten holds a Bachelor of Music degree from the University of South Carolina, where he received the Tau Beta Sigma Leadership Award and was named a University Outstanding Graduating Senior.

Mr. Wrighten remains active across the Southeast as an adjudicator, clinician, and conductor. He has conducted honor bands and adjudicated ensembles in several states, including Virginia, North Carolina, South Carolina, Georgia, Tennessee, Arkansas, Mississippi, and Texas.
Mr. Wrighten is a member of College Band Directors National Association, National Band Association, Kappa Kappa Psi National Honorary Band Fraternity, Tau Beta Sigma, Pi Kappa Lambda National Music Honor Society, Music Educators National Conference, South Carolina Music Educators Association, and the South Carolina Band Directors Association.

Albert Nguyen is Director of Bands for 2011-2012. In addition to overseeing the bands program, he continues to work with the Mighty Sound of the South Marching Band. Dr. Nguyen has been Assistant Director of Bands and Director of Athletic Bands at the University of Memphis for the past three years.

Before coming to the University of Memphis, Dr. Nguyen served as a Graduate Assistant at The University of Texas at Austin where he directed the Concert Band and was a member of the Longhorn Band teaching staff. He was also an assistant conductor for the Wind Ensemble and frequently appeared as a guest conductor with the Wind Symphony, Symphony Band and Chamber Winds. Dr. Nguyen began his professional teaching career in Arkansas as the Director of Bands at Morrilton High School.

Maintaining his connection with public schools, Dr. Nguyen frequently serves as an adjudicator, clinician and guest conductor. He received his Bachelor of Arts Degree in Music Education from Arkansas Tech University and the Master of Music and Doctorate of Musical Arts in Wind Conducting from The University of Texas at Austin. He is a member of Kappa Kappa Psi, Tau Beta Sigma, the College Band Directors National Association and is a contributing author in the GIA publication - Teaching Music through Performance in Band, Volume 7.

Nakia Maurice Medley received his B.M. in saxophone performance at the East Carolina University Fletcher School of Music in 1998 and his M.M. in Music Education from the University of North Carolina at Greensboro in 2006. While attending East Carolina University, Mr. Medley was a member of the award winning Jazz Ensemble A, the Symphonic Wind Ensemble and served as Drum Major of the East Carolina University Marching Pirates. He also held the position of President of the CMENC. Mr. Medley has taught twelve years in North Carolina where his high school wind bands both concert and symphonic received superior ratings at state and national competitions. He has served as clinician/conductor throughout North Carolina and Virginia. Mr. Medley has served as an active conductor with the Carolina Band Festival Conductors Conference with John Locke, the Northwestern University summer conducting symposium with Michael Haithcock and Mallory Thompson and The Hartt School Summer Conducting Symposium with Glen Adsit and Robert Reynolds. Mr. Medley has served as the graduate assistant with The Mighty Sound of the South, guest conductor with the University of Memphis Symphonic and University Bands. Mr. Medley is currently assistant conductor with the University of Memphis Wind Ensemble and the Women's Pep Band conductor. Mr. Medley holds membership in MENC, Phi Mu Alpha and Phi Beta Sigma Fraternity, Inc.
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