THE UNIVERSITY OF MEMPHIS
Rudi E. Scheidt School of Music

presents

DANCE
as if no one is watching!

Quintus F. Wrighten, Jr., conductor

7:30 p.m. Thursday, October 6, 2011 Harris Concert Hall
College of Communication and Fine Arts
PROGRAM

Königsmarsch (1907)  
Richard Strauss  
(1864-1949)  
arr. Barrett

Blithe Bells (1931)  
Percy Grainger  
(1882-1961)  
arr. Jager

William Byrd Suite (1924)  
Gordon Jacob  
(1543-1623)

I. The Earle of Oxford’s March  
III. Jhon come kiss me now  
IV. The Mayden’s Song  
VI. The Bells

Spangled Heavens (2010)  
Donald Grantham  
(b.1947)

Please turn off all cell phones, pagers, and other electronic devices.
**Königsmarsch** (1907) - Richard Strauss (1864-1949) arr. Barrett

Although he is known to many as a composer of operas and tone poems, Richard Strauss also wrote a number of splendid marches and fanfares. *Königsmarsch* was composed originally for piano in 1906. The work was premiered in an orchestral setting by Otto Singer and a military band setting by Franz Pelz on March 6, 1907, for a palace concert in Berlin with the composer conducting. During this concert ceremony, King Wilhelm II granted Strauss a citizenship award of the "Imperial Order of the Third Class." The dedication of *Königsmarsch* reads: "To His Majesty the Kaiser, King Wilhelm II in profound respect and honor given by the composer." The march is characterized by the Romantic forces of rich scoring, rigorous flourishes, and a bold sense of harmonic power. Strauss incorporates a beautifully lyrical trio scored for woodwinds and horns and an unusual hymn section for brass alone.

**Blithe Bells** (1931) – Percy Grainger (1882-1961) arr. Jager

During the late 1920’s, Grainger developed a fond interest in Johann Sebastian Bach’s music as well as the transcription talents of Leopold Stokowski. Stokowski was known for his orchestral settings of Bach’s music, ergo the “Stokowski Sound,” in which the orchestra sounded like a pipe organ. This Bach-Stokowski influence impacted Grainger and can be heard in Blythe Bells. As Keith Brion writes: “Grainger’s treatment begins in the style of Stokowski’s great transcriptions...[but] rather than simply quoting Bach...the music begins to sound as if Grainger has swallowed Bach, digested him and by some mysterious and rather delicious process, both composers merge and emerges equals...” *Blithe Bells* is a “free ramble” on Johann Sebastian Bach’s aria Sheep May Safely Graze when a goodly shepherd watches o’er them.
William Byrd, a pupil of Thomas Tallis, was known for his polyphonic choral and keyboard music, both sacred and secular. His works were preserved in the Fitzwilliam Virginal Book, which is a significant reference work on Elizabethan keyboard music. The 300th anniversary of Byrd’s death was celebrated in 1923 with appropriate performances of his music. Gordon Jacob selected six of Byrd’s pieces for inclusion in his commemorative Suite. The opening movement, The Earle of Oxford’s Marche, was Byrd’s initial movement to The Battell, a 16th Century program work of 15 movements depicting the participants and events of a battle. The music flows to a steady, stately beat adding dignity to the event. Characteristic of this and all of the movements is the harmonic chord conclusion. The Pavana has the slow duple rhythm of the stately court dance. Jhon Come Kisse Me Now has a flirtatious vitality often found in the English madrigals. It is comprised of seven variations of an eight-bar tune. Beginning simply in the brass, The Mayden’s Song develops in content with counterpoint and embellished figures while retaining the style of the original. Instrumental texture provides variation to the simple melody of Wolsey’s Wilde. A simple rising two-note figure provides the background for the final movement, The Bells. Variations of a simple rhythmic figure of the bells, all keyed in B-flat, unfold as the music develops interest and momentum.

Spangled Heavens (2010) – Donald Grantham (b.1947)
Spangled Heavens is another in a series of the Grantham’s works based on shape note music. In three movements, the first movement is based on Holy Manna, and features three contrasting presentations of the tune. The first appearance is in F major, the second in A-flat major, and the third is a bi-tonal presentation combining the two keys, with F prevailing at the end. The second movement is based on Restoration. It begins with a freely-composed melody that soon yields to the shape note tune. The movement concludes with the freely-composed melody - in its original and a transposed version - used as a passacaglia accompaniment for the shape note melody. Movement three employs two contrasting but complementary songs: Sweet Canaan and Saints Bound for Heaven. The two tunes alternate throughout the movement, with modulation upward at each new occurrence. The work ends with a combination of the two melodies.
CONDUCTOR

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 Craig Alan Williams in the Rudi E. Scheidt School of Music. He received a 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. He is a producer of a CD of Eric Ewazen compositions, Southern Landscapes, recorded by the University of Memphis Wind Ensemble.
Wind Studies Division

Albert T. Nguyen, Director of Bands
Quintus F. Wrighten Jr., Associate Director of Bands
Dan Kalantarian, Assistant Director of Bands
N. Maurice Medley, Graduate Assistant

Upcoming events . . . . .

October 11th Tuesday  7:30 p.m.  Wind Ensemble
October 13th Thursday  7:30 p.m.  University Band
November 29th Sunday  3:00 p.m.  Sousa Spectacular
                              Wind Ensemble
                              Symphonic Band
                              University Band
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<tr>
<th>Instrument</th>
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<tr>
<td>Flute</td>
<td>Amy Cook, Emily Matheney, Cecilia Mok, Joseph Park, Steffanie Smith</td>
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<td>Oboe</td>
<td>Matt Smith, Corrine Thompson</td>
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<td>Clarinet</td>
<td>Breanna Cochran, Ryan Romero, Matthew Rupprecht, Carly Shields, Memorie Van Buren</td>
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<td>Bass Clarinet</td>
<td>Ashley Watson</td>
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<td>Bassoon</td>
<td>Katherine Pugh, Franklin Smith</td>
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<td>Saxophone – Alto</td>
<td>Michael Caffee, Zach Nixon</td>
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<td>Saxophone – Baritone</td>
<td>Daniel Medina</td>
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<td>Trumpet</td>
<td>Jawaun Crawford, James Guy, Makte Scarberry, Nairam Simoes, Alex Smith, David Wohlschlegel</td>
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<td>Horn</td>
<td>Sarah Barnes, Rebecca Butler, Nick DeFrank, David Harrison, Rebecca Henderson, Amber Jobe</td>
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<td>Trombone</td>
<td>Scott Anderson, Andrew Cook, Matthew Faulkner, Alex Holsey, Morgan Fite, Bass, Ben Parreno, Bass</td>
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<td>Euphonium</td>
<td>Mark Bonner, Sam Schirmer</td>
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<td>Tuba</td>
<td>Terrance Blackman, Jon Erickson, Terrell Smith</td>
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<td>Percussion</td>
<td>Quinn Hill, Alex Jackson, TJ Johnson, Ken Savage, Yuko Sato</td>
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<td>Piano</td>
<td>Curtis Jolley</td>
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