



THE UNIVERSITY OF  
**MEMPHIS**

Rudi E. Scheidt  
School of Music

# THE UNIVERSITY OF MEMPHIS Symphonic Band

*presents,*

## **HEALING**

*featuring*

### **GERMANTOWN HIGH SCHOOL Varsity Wind Symphony**

William Plenk, conductor  
University of Memphis Symphonic Band

Wilker Augusto, guest conductor

Jeremy Thompson, conductor  
Germantown High School Varsity  
Wind Symphony

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APRIL 29 | 7:00 PM

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PLOUGH CONCERT HALL

Rudi E. Scheidt School of Music  
Albert Nguyen, Interim Director  
College of Communication and Fine Arts  
Debra Burns, Dean

# **PROGRAM**

## **GERMANTOWN HIGH SCHOOL VARSITY WIND SYMPHONY JEREMY S. THOMPSON, Conductor**

<i>Alura Fanfare (2011)</i>	Ayatey Shabazz (b. 1971)
<i>Halcyon Hearts (2021)</i>	Katahj Copley (b. 1998)
<i>Brigid's Cross (2020)</i>	JaRod Hall (b. 1991)
<i>Glitzville (2000)</i>	Chris Crockarell (b. 1961)
<i>Cajun Folk Songs (1991)</i>	Frank Ticheli (b. 1958)
<i>Above the Line (2020)</i>	Bryce Newton (b. 1983)

### *Intermission*

## **UNIVERSITY OF MEMPHIS SYMPHONIC BAND DR. WILLIAM PLENK, Conductor**

<i>Joy Revisited (2005)</i>	Frank Ticheli (b. 1958)
Dr. William Augusto, guest conductor	
<i>Until The Scars (2019)</i>	John Mackey (b. 1973)
<i>Requiem (2013)</i>	David Maslanka (1943-2017)
<i>Deciduous (2023)</i>	Viet Cuong (b. 1990)
<i>I Know Moonrise (2019)</i>	Jess Langston Turner (b. 1983)
<i>Hymn to the Infinite Sky (2006)</i>	Satoshi Yagisawa (b. 1975)

# GERMANTOWN HIGH SCHOOL VARSITY

## WIND SYMPHONY

Mr. Jeremy S. Thompson, Conductor

### Flute

Aubrey Ferguson  
Brooklyn Hawkins  
Marissa Herron  
Amya Johnson  
Kayla Pham  
Ashley Pleitez  
Jillian Smith

### Oboe

Taylor Madaris

### Clarinet

Takiyah Cooper  
Warren Cousin  
Makiya Davis  
Isador Don-Perez  
Tadayja Harrison  
Gabrielle Hill  
Ma'Kyah Hill  
Dorian Stevens  
Chrishauna  
Washington

### Bass Clarinet

Chloe Davis  
Cam'ron Leaks

### Bassoon

Mia Lizardo

### Alto Saxophone

Deon Hendrix  
Daniel Negrete  
Jacquese Roach  
Julian Young

### Tenor Saxophone

Landon Bowers  
Kenzy Lam

### Baritone Saxophone

Jeremiah Coleman

### Trumpet

Jaliah Currie  
Alana Johnson  
Arianna McNeal  
Kailyhn Pham  
Raymond Preston  
Kameron Spencer  
Vaughn Vergara  
Brandon Wooten

### French Horn

Jeremiah McKenzie  
Chisom Onwuemenyi  
Emily Sandlin  
Saige Williams

### Trombone

JaDorie Roach  
Benjamin Stewart  
Melodie Stringer

### Euphonium

Dakota Bradley  
Kourtnei Settle

### Tuba

Samuel Brooks  
Manix Chambers

### Percussion

Andrew Adams  
Will Hankins  
Noah Jones  
Trevor Jones  
Evan Miller  
Kameron Nhem  
Ryan Rinehart  
Thelonious Roberts

# UNIVERSITY OF MEMPHIS

## SYMPHONIC BAND

Dr. William Plenk, Conductor

### Flute

Miley Jaimez  
Ivy Le\*  
Ellie Pappas  
Natalie Severs

### Oboe

Mikayla LeDuff\*  
McKenna Milne

### Bassoon

Connor Lorino

### Clarinet

Chandler Golden  
Onyinye Igboanugo  
Erin Moore  
Emily Ward\*  
Jaylon Williams

### Bass Clarinet

Andrew Hofmann

### Alto Saxophone

Alan Blair  
Mateo Navarro\*

### Tenor Saxophone

Conor Knaup

### Baritone Saxophone

Angel Rubio

### Trumpet

Remington Hicks  
Charles Langston  
Jean-Pierre Mora+  
Logan Pack\*  
Mason Stinson  
Jackson Webster

### French Horn

Elijah Evans  
Juan Garay\*  
Rhys Roberts  
Samara Salsbury

### Trombone

Leslie Avila  
Chandler Chrestman  
Mason Creekmore  
Bilal Muhaimin  
Constance Robinson  
Jacob Sanchez\*  
Maverick Zheng

### Bass Trombone

Thaddeus Oliver

### Euphonium

Neola Bice  
Alexander Chan\*  
Kathryn Dacus  
Sebastian Santos

### Tuba

Juan Garcia\*  
Lyle Stephens  
Ryan Winans

### Piano

Isabella Santos

### Percussion

Willie Castellanos  
Mia Perez  
Mason Threkeld  
Jesse Wickman\*  
Elijah Wynne

\*denotes principal  
player

+denotes guest  
musician

# **Germantown High School Varsity Wind Symphony**

## **PROGRAM NOTES**

### ***Alura Fanfare (2011)***

**Ayatey Shabazz**

*Alura Fanfare* by Ayatey Shabazz is a bold and energetic work that features powerful brass fanfares and vibrant woodwind lines. Shabazz, a Mississippi-based composer and educator, is known for his contributions to marching band and concert band literature. *Alura Fanfare* is a commanding opener designed to captivate audiences with its strength and intensity.

### ***Halcyon Hearts (2021)***

**Katahj Copley**

*Halcyon Hearts* is a lyrical and reflective piece inspired by themes of love and emotional connection. The piece features warm harmonies and expressive melodies, creating a sense of comfort and calm. Copley, a Georgia-based composer, frequently draws on personal experiences to craft music that is thoughtful and accessible ensembles of various sizes.

### ***Brigid's Cross (2020)***

**JaRod Hall**

This lyrical work by JaRod Hall offers musical textures that evoke feelings of solace and safety. Inspired by the Irish symbol of protection, the piece features rich harmonies and expressive lines. A prominent piccolo solo provides a delicate yet poignant voice throughout the piece. Hall, a Texas-based composer and educator, is recognized for writing music that blends storytelling with emotional depth.

***Glitzville (2000)*****Christ Crockarell**

*Glitzville* is a lively and engaging work for percussion ensemble. With driving rhythms and syncopated grooves, the piece captures the energy and excitement of a bustling city scene. Crockarell, a founding member of The Row-Loff Duo, is well-known for his innovative percussion ensemble compositions.

***Cajun Folk Songs (1991)*****Frank Ticheli**

Frank Ticheli's *Cajun Folk Songs* is a two-movement work that draws from the rich folk traditions of Louisiana. The first movement presents a haunting and expressive melody, while the second movement contrasts with an upbeat and energetic dance. Ticheli, a Louisiana native, composed this piece as a tribute to the cultural heritage of the region.

***Above the Line (2020)*****Bryce Newton**

*Above the Line* by Bryce Newton is a spirited gallop march that features driving rhythms and bold melodic lines. Newtown expresses that to live "above the line," means that we hold ourselves to a higher standard, particularly in our words and actions. The study of music and performance is a powerful means to teach and promote the value of teamwork and personal integrity, especially when faced with challenges. Students who study music learn to express themselves through their art while developing the personal skills and ethics to become outstanding citizens and thereby commit to living a life "above the line."

# University of Memphis Symphonic Band

## PROGRAM NOTES

*Joy Revisited (2005)*

Frank Ticheli

*Joy Revisited*, and its companion piece, *Joy*, are the results of an experiment I have been wanting to try for many years: the creation of two works using the same general melodic, and expressive content. In other words, I endeavored to compose unidentical twins, two sides of the same coin - but with one major distinction: *Joy* was created with young players in mind, while *Joy Revisited* was aimed at more advanced players. Thus, *Joy Revisited* is somewhat longer, more technically demanding, and develops ideas further than its companion. Where *Joy* sounds a dominant chord, *Joy Revisited* elaborates upon that chord with a flourish of 16th-notes. While *Joy* moves at a bright tempo and is centered around Bb, *Joy Revisited* moves even faster, and is centered around Eb, extending the register of the instruments upwards by a perfect fourth. Despite these and many more differences between the two works, both come from the same essential cut of cloth, both were composed more or less simultaneously, and both were born out of the same source of inspiration. In short, *Joy* and *Joy Revisited* serve as two expressions of the feelings experienced by one expectant father (who happens also to be a composer) on one wonderfully anxious and exciting day.

- Program Note from Composer

"Until the Scars" is an adaptation of the first movement of "Wine-Dark Sea: Symphony for Band," a work based on the ancient story of "The Odyssey" by Homer. After ten years of bloody siege, the Trojan War was won because of Odysseus' gambit: A horse full of soldiers, disguised as an offering. The people of Troy took it in as a trophy and were slaughtered. Odysseus gave the Greeks victory, and they left the alien shores for home. But Odysseus' journey would take as long as the war itself. Homer called the ocean on which Odysseus sailed a wine-dark sea, and for the Greek king it was as murky and disorienting as its name; he would not find his way across it without first losing himself. In this section of the story, Odysseus, having filled his ship with the spoils of war, leaves for home, but he carried another, more dangerous, cargo: Pride. This movement opens with his triumphal march and continues as he and his crew maraud through every port of call on their way home.

*- Program Note from Composer*



*Requiem* is a single-movement fantasia written in response to an event of the Holocaust in World War II. It is not possible truly to grasp the deaths of millions of people, but the death of one, in this case a year-old baby – brought me face-to-face with the horror and revulsion of the whole. We think that history is past, and nothing can change it. But the effects of such things as the Holocaust are still immediately with us; the open wound has not been healed. It is my feeling that music can bring closure, and it is my hope that *Requiem* will serve in this capacity.

A *Requiem* is a Mass for the dead. This relatively brief instrumental piece with the title *Requiem* is not a Mass, but serves a parallel function – the need to lay to rest old things in order to turn the mind and heart toward the new. I have an abiding interest in why humans go to war. I have recently read much about World War II and was confronted once again with the awful fact of fifty million needless deaths. Shostakovich thought of every one of his compositions as a tombstone and wished that he could have written a separate memorial piece for every person who died in war. I do believe that we are in a major transitional time, and that this transition happens first in each of us. My *Requiem* is both for the unnamed dead of all wars, and for each person making their own inner step, saying goodbye in order to say hello.

- Program Note from Composer

For a long time after my father passed away, I felt like I had “lost my leaves.” In the ways that leaves harness light to create energy for trees and plants, I felt like I had so little left to harness creatively. Many days I feared those leaves would never grow back. After struggling for months to write, I finally found some healing while creating *Deciduous*. This involved revisiting chord progressions that brought me solace throughout my life and activating them in textures that I have enjoyed exploring in recent years. The piece cycles through these chord progressions, building to a moment where it’s stripped of everything and must find a way to renew itself. While I continue to struggle with this loss, I have come to understand that healing is not as much of a linear process as it is a cyclical journey, where, without fail, every leafless winter is followed by a spring. *Deciduous* was commissioned by the Florida Bandmasters Association and premiered by the grade 11-12 Florida All-State Band under the direction of Dr. Emily Threinen.

*- Program Note from Composer*

## ***I Know Moonrise (2019)***

**Jess Langston Turner**

"I Know Moonrise" began its life as a work for choir with alto soloist adapted from an anonymous spiritual text from the mid-1800s: The piece starts slowly and falteringly, (marked "haltingly, mournful") with a solo French horn taking the place of the alto voice in a poignantly blues-inflected melody. The music darkens as it passes out of moonlight into the graveyard and down into the grave. But on the other side of the grave waits joy, reconciliation, light, and rest. "I Know Moonrise" was commissioned for the retirement of my father, Dr. Daniel Turner, after more than 40 years of service as Director of Bands and Head of the Department of Music Education at Bob Jones University, Greenville, SC.

*- Program Note from Composer*

## ***Hymn to the Infinite Sky (2006)***

**Satoshi Yagisawa**

*Hymn to the Infinite Sky* is a tone poem based on the words of the conductor of the school band who commissioned the work. "The sky has to be a symbol of peace. However, the sky is also where combat planes are flying when children look up. That is very sad. I wish there would be no more conflict on the Earth. I hope that children all over the world will hold onto their dreams towards the sky. I pray to the infinite sky for world peace." This piece was commissioned by the Nihama Primary School, Ichikawa City, Chiba Prefecture, Japan.

*- Program Note from Publisher*

# MUSIC BIOGRAPHIES

## MR. JEREMY S. THOMPSON, Director

Jeremy S. Thompson is in his third year as the Director of Bands at Germantown High School. Under his leadership, the Varsity Wind Symphony (VWS) has staged significant performances in iconic venues alongside some of the nation's top concert ensembles. Thompson is actively involved in the West Tennessee School Band and Orchestra Association, Tennessee Band Association, Minority Band Directors National Association, National Association for Music Education (NAfME), American School Band Directors Association (ASBDA), and Alpha Phi Alpha Fraternity, Inc. He holds degrees from Stillman College—Bachelor of Arts in Trumpet Performance, the University of Mississippi—Master of Music in Music Education, and he is currently pursuing a PhD at the University of Memphis in Music Education with a cognate in Leadership and Policy Studies. When he is not busy with band and church music activities, he loves making bar-b-q and creating memories with his awesome wife, Alison, and children, Lucas and Aria.

## **DR. WILLIAM PLENK, Director**

William Plenk has been on the faculty of the Rudi E. Scheidt School of Music at the University of Memphis since Fall 2017. Serving as Associate Director of Bands and Director of Athletic Bands, Dr. Plenk oversees the Mighty Sound of the South, University of Memphis Pep Band, Symphonic Band, and teaches other courses within the School of Music.

Outside of the University of Memphis, Dr. Plenk is highly active as a clinician and adjudicator. He has worked with concert bands and marching bands from across the United States, Singapore, and Japan, including a three-season tenure with the Tenrikyo Aimachi Marching Band from Nagoya, Japan, the eight-time All Japan National Champion. He has served on the staff of several drum and bugle corps including The Academy, The Cadets, Boston Crusaders, and Phantom Regiment.

Dr. Plenk previously served for six years 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.

Dr. Plenk holds memberships in the College Band Directors National Association, College Music Society, National Association for Music Education, and is an honorary member of Phi Mu Alpha, and the national band fraternity Kappa Kappa Psi.