



Meridian Community Band
presents the 31st annual

GRAND SOUSA CONCERT

Michael Scholes, Conductor
featuring Riley Piazzon, vocalist

Sunday, November 1, 2026
3:00 pm

MacDonald Middle School, East Lansing



THE GRAND SOUSA CONCERT --- A FALL TRADITION

The **Grand Sousa Concert** was established as the annual concert season opener for the Meridian Community Band in 1994 by Carolyn Sherrill. The Meridian Community Band continues this long-standing tradition of showcasing the style and content of a turn-of-the-century concert presented by America's most famous bandleader, John Philip Sousa. Over the years, audiences and musicians alike have met the use of soloists and authentic period pieces with appreciation and enthusiasm.

BIOGRAPHICAL SKETCHES



Michael Scholes, Conductor, currently serves as Director of Bands at St. Johns Middle School, a position he has held since 2004. Prior to teaching in St. Johns, Michael was band director for the Merrill (Michigan) Community School District (2000-2004). Additionally, he has worked with marching bands from Michigan State University and Albion College. He holds both bachelor's and master's degrees in music education from Michigan State University, where his primary conducting mentor was John T. Madden.

Michael is in high demand as a trumpet player, and has performed with the Lansing Concert Band, the Capitol City Brass Band, and Mason Symphony Orchestra, as well as at local churches and for school and civic pit orchestras. He is a member of Bugles Across America, an organization that provides volunteer live buglers for funerals of United States military veterans. Michael has served on the board for the Capital Area Down Syndrome Association and resides in Lansing with his wife, Jen, and their three children, Anna, Ella, and Kyle.

Lisa McKim-Hill, Assistant Conductor, joined the Meridian Community Band in 2025 as a flutist. A recent Michigan transplant, Lisa taught music in public, private, and charter school systems in both California and Arizona. Primarily a director of bands at the high school level, Lisa directed elementary and middle school bands and choirs during her career. Lisa also led music outreach service projects with high school band students, providing performance experiences for refugee children, homebound disabled seniors, and U.S. veterans.

Prior to her teaching career, Lisa was a practicing music therapist. Lisa holds a Bachelor of Arts in Music, with a Certification in Music Therapy from California State University, Long Beach and a Master's in Music degree, with emphasis in Instrumental Music Conducting from California State University, Sacramento.



Riley Piazzon, mezzo-soprano, is pursuing a Master's in Vocal Performance at Michigan State University. Riley earned a Bachelor of Music in Music Performance in 2024.

At MSU, Riley has performed with various ensembles including MSU Opera Theater and University Chorale. She has also performed with Chicago Summer Opera, Opera de Metro, and through MSU's Italian Outreach Program. Riley has held several administrative roles supporting bringing music to the community through the MSU Community Music School and is currently the Running Start Content Creator and Social Media Intern.

In her free time, Riley enjoys making bread, running, and playing video games.





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GRAND SOUSA CONCERT

Sunday, November 1, 2026 - MacDonald Middle School – East Lansing, Michigan

Mr. Michael Scholes, Conductor

Ms. Lisa McKim – Hill, Assistant Conductor

featuring vocalist Ms. Riley Piazzon, mezzo-soprano



PROGRAM OF SELECTIONS



NATIONAL ANTHEM:	The Star-Spangled Banner	William Stafford Smith arr. John Philip Sousa
OPERA:	Excerpts from the Opera <i>Andrea Chenier</i>.....	Umberto Giordano arr. Giuseppe Vaninetti ed. Andrew Glover
VOCAL SOLO:	Habanera from <i>Carmen</i> Riley Piazzon, soloist	Georges Bizet arr. Leonard B. Smith
OVERTURE:	Poet and Peasant	Franz von Suppé arr. Henry Fillmore
~~~~~ Intermission ~~~~~		
FANFARE:	Glory and Triumph	Hector Berlioz arr. Robert Longfield
DANCE:	Hungarian Dance No. 5	Johannes Brahms arr. Robert Longfield
VOCAL SOLO:	Will You Love When the Lilies Are Dead Riley Piazzon, soloist	John Philip Sousa arr. SSGT Scott Ninmer
POLKA:	Happy Go Lucky	Josef Strauss arr. Andrew Glover

ENCORE SELECTIONS

The Gridiron Club - The Rifle Regiment - Yorktown Centennial

High School Cadets - Smick, Smack, Smuck - The Stars and Stripes Forever





MERIDIAN COMMUNITY BAND MUSICIANS

Michael Scholes, Conductor
Lisa McKim-Hill, Assistant Conductor

Piccolo

Stephanie Proulx

Flute

Sydney Atwood

Michelle Bunnis

Terri Ewen*

Tiana Gillis

Lorie Hendricks

Lisa McKim-Hill

Elaine Reynolds

Linnea Rowse

Abby Seal

Megan Seiferly

Oboe

Lois Furry

Ellen White

Bassoon

Kelly Detter

Abby Wattenberg*

Clarinet

Casey Allen

Barb Dougherty

Diana Healey

JuliAnn Jordan

Amy Kapp

Clarinet (cont'd)

Logan Kramer

Andrea Mackey

Melissa Mackey*

Brianna Peterson

Irene Shutt

Tracy A Sisco

Stephanie Walker

Korben Wilson

Jane Wright

Bass Clarinet

Ben Allen

Randy Fotiu

Ellen Hinkston

Caitlin McKee

Debbie Spalding*

Contrabass Clarinet

Christine Trudeau

Alto Saxophone

Lori Hutting

Andrew Kargula

Miles McNall

Nancy Nelson

Michelle Shumaker

Julie Tubbs-Lott

Tenor Saxophone

Brent Bodnar

Kate Moss*

Baritone Saxophone

Jack Nelson

Cornet/Trumpet

Matt Bierwirth

Tad Boehmer

Carl Geiger

Carol Hamilton*

Kate Lein

Paul Lepley

Brian Lusk

John Morrissey

Philip Wieferich

Horn

Mary Gondek*

Rodger J Hiatt, II

Tracy Sonneborn

Bob Termuhlen

Denise Travis

Trombone

Steve Beck*

Megan Chilcote

Taylor Gast

Trombone (cont'd)

Gabriel Hayes

Mike Hendricks

Alexa Iannarelli

Drew Monks

Heidi Schlosser

Euphonium

Gary Killworth

John T McDaniel

Joy Rimpau*

Evagene Wellman

Tuba

Roy Bierwirth

Gray Galecka

Braden Hanks

Raphael Rittenhouse

Percussion

Bob Copeland

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Jeremy Rugenstein

Jim Solce

Rick Thomas*

*section manager





PROGRAM NOTES

The Star-Spangled Banner became the national anthem of the United States by an act of Congress in 1931. The lyrics are taken from a poem written by Francis Scott Key in 1814 while observing the defense of Fort McHenry in Baltimore Harbor during the War of 1812.

Excerpts from Andrea Chenier Umberto Giordano was born in Foggia, Italy, on August 27, 1867, and it was only at the urging of a family friend that he was allowed to study music. He attended the Conservatory at Milan for nine years. After completing his studies, he composed several operas that brought him a measure of success. *Andrea Chenier*, however, proved to be the work that permanently established his fame. It made the rounds of the Italian opera theaters after its introduction in Milan in 1896 and was presented in Berlin and London. Giordano died in Milan on November 12, 1948.

Habanera from Carmen ("music or dance of Havana") is the popular name for "*L'amour est un oiseau rebelle*"; ("Love is a rebellious bird"), an aria from French composer Georges Bizet's 1875 opera *Carmen*. It is the entrance aria of the title character, a mezzo-soprano, in scene five of the first act.

Overture from The Poet and Peasant Among the most popular works of composer Franz von Suppé, is his *Poet and Peasant (Dichter und Bauern) Overture* of 1846, composed not for one of his own operettas but as a part of incidental music to a play by a colleague named Elmar. The overture become so popular that it has been published in nearly forty different arrangements.

Glory and Triumph from "*Funeral and Triumphal Symphony*" In April 1840 French composer Hector Berlioz received a commission from Charles de Rémusat, the Minister of the Interior, for a work to be performed during the ceremonies commemorating the Tenth Anniversary of the July Revolution. The work was to be a funeral march for the transfer of the remains of the July combatants, which had been temporarily interred at the base of the Colonnade du Louvre. Another piece of music was played during the lowering of the caskets into the vaults which are under the Colonnade du Juliet.

Hungarian Dance No. 5 Johannes Brahms is considered to be the inheritor of the tradition of Beethoven and the last great of the great symphonists. His twenty-one "Hungarian Dances" were originally written as piano duets. His fascination for the characteristics of Hungarian music is apparent in these dances. He never claimed to have written the music but transcribed them from wild performances by Romany bands. The Hungarian Dance No. 5 is one of the best-known of all classical music compositions.

Will You Love When the Lilies Are Dead The song originates from Sousa's 1898 comic operetta, *The Charlatan* (also known as *The Mystical Miss*), which featured a book by Charles Klein. While Sousa is famous for his marches, he also wrote lyrics for this particular selection. Within the plot of *The Charlatan*—which revolves around Prince Boris of Bokhara being forced into a peasant marriage by decree of the Russian Czar—the song contributes to the romantic and theatrical tone of the performance.

Happy Go Lucky Josef Strauss, the second son of Johann Sr., was born in Vienna, Austria, on August 22, 1827. Among his talents were poetry, painting, and music. His father chose for him a non-musical career, as he had done with his brothers. Josef, refusing to honor his father's wish that he become a professional soldier, studied architecture and engineering instead. He invented a street-cleaning machine which was used in Vienna. When his brother, Johann, Jr., became ill, Josef was persuaded to take his place. It was then that he decided to study music seriously. His first set of waltzes, premiered on July 23, 1853, bears the title, *The First and Last Waltzes*. His most famous work is the *Pizzicato Polka*. Josef later accompanied Johann Jr.'s orchestra on several tours, but owing to his own delicate health, he could not continue.





ENCORE SELECTIONS

The Gridiron Club March (1926) Sousa had a long association with the Gridiron Club, an association of journalists in Washington, D.C., and attended their annual meetings for over forty years. He had composed a humorous song for them, "Do We? We Do" thirty-five years earlier. When Sousa died in 1932, a sizable delegation of the organization attended his funeral, and the Gridiron Club Quartet provided the only music.

The Rifle Regiment March (1886) This march was dedicated to the officers and enlisted men of the 3rd U.S. Infantry Regiment also known as "The Old Guard," which is the oldest active-duty unit in the U. S. Army (dating back to 1784) and serves as the official ceremonial unit and escort to the U. S. President. Although different in musical format from his other works, it is regarded by scholars to be one of his best marches.

Yorktown Centennial March (1881) The Yorktown Centennial was held to observe the centenary of the last battle of the Revolutionary War and the surrender of British forces at Yorktown. Sousa dedicated it to Colonel H.C. Corbin, master of ceremonies of the centennial. In 1900, this march was reprinted with the title "Sen-Sen". This was a project of the Sen-Sen Chiclet Company to promote that product. It is not known if Sousa approved of that venture.

The High School Cadets (1890) Sousa composed this march in 1890 for the marching cadet corps of Washington D.C.'s only high school. He dedicated it to the teachers and students at the high school. The cadets were invited to a Marine Band rehearsal to hear the march played. They liked what they heard and produced \$24 to cover the cost of having the march published and copyrighted.

Smick, Smack, Smuck (1878) This theater song needs explanation lest the reader misunderstand the young John Philip Sousa. It was written for a minstrel routine, with narration between the three verses and the trio; Sousa wrote the narration as well as the music. It is the story of a hapless young man who courted an unattractive girl who "...had a wart upon her nose and eyes that looked just like a crow's." She was seemingly bashful and retiring, but on the third date her beau discovered that she had an abnormal passion for kissing.

The Stars and Stripes Forever (1896) In his 1928 autobiography, *Marching Along*, Sousa wrote that he composed the march on Christmas Day 1896. Sousa was on board an ocean liner on his way home from a vacation with his wife in Europe and had just learned of the recent death of David Blakely, the manager of the Sousa Band. He composed the march in his head and committed the notes to paper on arrival in the United States. It was first performed at the Philadelphia Academy of Music on May 14, 1897, and was immediately greeted with enthusiasm. Following an Act of Congress in 1987, it was officially adopted as the national march of the United States of America.

Program notes source material:

Heritage Encyclopedia of Band Music, Wind Repertory Project.

Paul E. Bierley, *The Works of John Philip Sousa* (Integrity Press, Westerville, OH. 1984).





WITH GRATITUDE TO OUR DONORS

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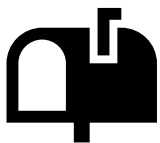
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Okemos, MI 48805-0542



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2026-27 CONCERT SEASON



Songs of the Season Holiday Concert	Sunday, December 13, 4 pm MacDonald Middle School
Red Cedar Festival of Community Bands	Saturday, February 27 (time TBD) Okemos High School
"Michigan-Made" Spring Concert	Sunday, April 25, 3 pm MacDonald Middle School
Memorial Day Service	Monday, May 31, 11 am Glendale Cemetery, Okemos
Music in the Park	Thursday, July 1, 7 pm (tentative) McCormick Park, Williamston
Sounds of Summer	Friday, July 2, 7 pm (tentative) Lake Lansing Park South, Haslett

Visit us online at www.meridiancommunityband.org for current events and news.

ABOUT MERIDIAN COMMUNITY BAND

Founded in 1974 as part of the Okemos (Michigan) Community Education program, the mission of the MCB is to provide an opportunity for community musicians to come together in an enjoyable and cooperative atmosphere to practice, perfect, and perform inspiring and educational concerts in the American town band tradition for the benefit of the greater community.

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