



THE UNIVERSITY OF
MEMPHIS

Rudi E. Scheidt
School of Music

THE UNIVERSITY OF MEMPHIS Wind Ensemble

presents,

RAISE THE ROOF

Dr. Albert Nguyễn, conductor

Erin Duke, guest conductor

Jon Yopp, guest conductor

William Shaltis, timpani soloist

NOVEMBER 5, 2025 7:00 PM

PLOUGH CONCERT HALL

Rudi E. Scheidt School of Music

Jacob Allen, Interim Director

College of Communication and Fine Arts

Debra Burns, Dean

PROGRAM

Night on Fire

John Mackey (b. 1973)

***Hohner
in Memoriam Robert Hohner***

David Maslanka (1943-2017)

University of Memphis Percussion Group
-In Honor of Richard Cesani-
Dr. William Shaltis, conductor

***Raise the Roof
For Timpani and Band***

Michael Daugherty (b. 1954)

Dr. William Shaltis, timpani

INTERMISSION

The Solitary Dancer

Warren Benson (1924-2005)

Erin Duke, guest conductor**

Deep River

Benjamin Horne (b. 1995)

Jon Yopp, guest conductor*

AMEN!

Carlos Simon (b. 1986)

- I. Lively*
- II. Soulfully*
- III. Mysteriously*

*In partial fulfillment of the requirements for the Master of Musical Arts degree in Wind
Conducting

**In partial fulfillment of the requirements for the Doctor of Musical Arts degree in Wind
Conducting

PERSONNEL

Flute

Mackenzie Saylor*
Nicole Rodriguez
Catherine Balsamo
Samuel Jesuyemi

Oboe

Isaac Ripple*
Jesus Salazar
Simon Dickerson

Bassoon

Lora Yopp*
Mollie Coates
Caiden Ross

Clarinet

Shihao Zhu*
Joseph Burgos
Evgenii Mikheev
Andrew Hofmann
Emily Ward
Erin Moore
Isis Weaver

Alto Saxophone

Mark Lynch*
Chris Ghaffar

Tenor Saxophone

Eric Fung
Matthew Miner

Baritone Saxophone

Mateo Navarro

Trumpet

Logan Smoot*
Tyler Scott
Christian Chiasson
Oliver Buckley
Cody Longreen

French Horn

Brittany Cooper*
Samara Salsbury
Tristan Bass
Dean Blish
Jon Yopp**

Trombone

Cassidy Shiflett*
Evan Green
Nathan Hiers

Bass Trombone

Zachary Smart

Euphonium

Sophia Rivera*
Alfred Hernandez

Tuba

Nathan Owen*
Ethan Arnal

Double Bass

Kaleb Ritchie**

Piano

JingYi Bai

Percussion

Colton Renfrow*
Chris Palmer
Elijah Wynne
Daniel Padron
Paul Hayes
Allison Kiefer
Erin Duke
Yantong Chen
Grace McCommon

***Principal Player**

****Guest musician**

PROGRAM NOTES

Night on Fire

John Mackey (b. 1973)

The second movement of *The Soul Has Many Motions*, titled *Night on Fire*, was composed by John Mackey in 2013. The entire suite was commissioned by student music organizations at the University of Texas at Austin in honor of Richard Floyd's retirement, funded and organized by the very students whose musicianship he supported over many years. Mackey conceived the work as a set of "songs without words," with *Night on Fire* being the central pulse. *Night on Fire* begins with urgent momentum, fueled by hand drums and a hypnotic dancing melody. This "full-throated shout of collective expression," as Mackey describes it, mirrors Floyd's pedagogical conviction: that disciplined technique and expressive ferocity are not mutually exclusive, but complementary. *Night on Fire* thus becomes more than an homage, it's a musical embodiment of transformation. In physics, motion is change; in geometry, a transformation. Mackey's tribute represents these dual notions by evoking many kinds of motion: bodily, spiritual, and communal; culminating in a feeling that seems to ignite the very air.

Hohner
In Memoriam Robert Hohner

David Maslanka (1943-2017)

“Bob Hohner was one of my closest friends and musical companions. He was one of the very few people I know who didn’t want a recording of music that he was to perform. It was his joy to discover musical sound. It was his insistent and persistent effort with *Arcadia II: Concerto for Marimba and Percussion Ensemble* that rescued this “failed” piece from oblivion, and started a long collaboration between us. I wrote *Montana Music: Three Dances for Percussion* for him, and then *In Lonely Fields for Percussion and Orchestra*. He recorded *Arcadia II*, *Montana Music*, and *Crown of Thorns*, and we were started on yet another composing project when he died. That project was to have been a “Symphony for Percussion.” I had a flash vision of a stage full of percussion, a large percussion orchestra – sections of marimbas and vibraphones – and lots of players, and I heard them playing a full-scale symphony.

The project came to a halt with Bob’s death, but I decided for his memorial piece that I would write at least one movement of this work, using all of the percussion forces available at the time at Central Michigan University. It is offered in memory of Bob, whose dedicated life as performer, teacher and friend touched, and continues to touch, many thousands of people.”

- Program note by the composer

Raise the Roof
For Timpani and Band

Michael Daugherty (b. 1954)

"Raise the Roof is inspired by the construction of grand architectural wonders such as the Notre Dame Cathedral (1345) in Paris and the Empire State Building (1931) in New York City. I create a grand acoustic construction by bringing the timpani into the foreground and giving the timpanist the rare opportunity to play long expressive melodies, and a tour de force cadenza. I incorporate a wide variety of timpani performance techniques: extensive use of foot pedals for melodic tuning of the drums, placement of a cymbal upside down on the head of the lowest drum to play glissandi rolls, and striking the drums with regular mallets, wire brushes, maraca sticks and even bare hands.

Raise the Roof is in the form of a double variation. The first theme of the double variation, played initially by the tuba, is presented in various timbral and rhythmic guises such as "guaguanco". The second theme of the double variation, first heard in the flutes and then the timpani, is reminiscent of a medieval plainchant. The two themes are passed around in canons and fugues and other permutations throughout the ensemble to create elaborate patterns, as in a gothic cathedral. *Raise the Roof* rises toward a crescendo of urban polyrhythms and dynamic contrasts, allowing the timpani and the symphonic band to create a grand acoustic construction."

-Program Note by the Composer

Warren Benson's *The Solitary Dancer*, composed in 1966, is designed as an evocation of "quiet, poised energy that one may observe in a dancer in repose, alone with her inner music." From its opening measures, the work establishes a sense of stillness and introspection. With this stillness though, it is still entirely eventful, things are always at work beneath the surface. Benson aimed for what he called "quiet excitement," achieved through sparse writing and a continuous shift between the instruments involved. Though not explicitly virtuosic, the piece emphasizes control, restraint, and maturity, all things that a dancer needs to excel. In his remarks, Benson encouraged younger composers to explore gaps in the repertoire, especially those musical experiences that exist in life but are absent from concert programming. Benson saw *The Solitary Dancer* as a response to that call. He noted that there are moments in life when tension, emotion, and focus quietly coexist, "like when a group of people get together and whisper ... there is a lot of intensity and excitement, but it never gets loud." In performance, the work feels as if the dancer is always ready to move but does not—yet the listener senses an energy just beneath the surface.

Deep River

Benjamin Horne (b. 1995)

"Deep River is an arrangement of the traditional spiritual of the same name for wind band. This arrangement is inspired by a popular art song version by Henry Burleigh. His low baritone voice as well as renditions by singers such as Paul Robeson are the motivation for this version's use of solo tuba for the song's initial presentation. Other allusions to Burleigh can be found through the work. *Deep River* for wind band opens with solos from various voices evocative of short testimonies before we begin the song. The low voice of the tuba then leads us in with the first verse as others join in. At the conclusion of the lyric "peace," an alto saxophone solo "crosses" us over into a new place where the song starts again, but livelier featuring the entire saxophone section."

-Program Note by the Composer

AMEN!

Carlos Simon (b.1986)

"*AMEN!* (2017) was commissioned by the University of Michigan Symphony Band and is a homage to my family's four-generational affiliation with the Pentecostal church. My intent is to re-create the musical experience of an African American Pentecostal church service that I enjoyed being a part of while growing up in this denomination. Pentecostal denominations, such as Church of God in Christ (C.O.G.I.C.), Pentecostal Assemblies of God, Apostolic, Holiness Church, among many others, are known for their exuberant outward expressions of worship. The worship services in these churches will often have joyous dancing, spontaneous shouting, and soulful singing. The music in these worship services is a vital vehicle in fostering a genuine spiritual experience for the congregation.

The three movements in *AMEN!* are performed without break to depict how the different parts of a worship services flows into the next. In the first movement, I've imagined the sound of an exuberant choir and congregation singing harmoniously together in a call-and-response fashion. The soulful second movement quotes a gospel song, *I'll Take Jesus For Mine*, that I frequently heard in many services. The title, *AMEN!*, refers to the plagal cadence or "Amen" cadence (IV-I), which is the focal point of the climax in the final movement. Along with heavily syncopated rhythms and interjecting contrapuntal lines, this cadence modulates up by half step until we reach a frenzied state, emulating a spiritually heighten state of worship."

--Program note by the composer

MUSIC BIOGRAPHY

DR. ALBERT NGUYỄN, Director

Dr. Albert Nguyễn is the Director of Bands at the University of Memphis Rudi E. Scheidt School of Music, where he also leads the Conducting Area and serves as Executive Director of the Summer at the Scheidt Music Camps. His primary responsibilities include overseeing the University Bands Program, conducting the Wind Ensemble, directing the graduate Wind Conducting Program, and teaching graduate-level courses in wind/band repertoire and rehearsal techniques.

Under Dr. Nguyễn's leadership, the University of Memphis Wind Ensemble has performed at prestigious events including the College Band Directors National Association (CBDNA) Southern Division Conference, the Tennessee Music Education Association (TNMEA) All-State Conference, and international venues in Austria and Italy. He is a sought-after conductor and clinician, having worked with ensembles across the United States, including All-State Bands in Arkansas, Kentucky, South Carolina, and Texas. His presentations on leadership, conducting, and rehearsal strategies have been featured at the Midwest Clinic and numerous music educator conferences nationwide.

Dr. Nguyễn began his professional career as Director of Bands at Morrilton High School in Morrilton, Arkansas. He earned a Bachelor of Arts in Music Education from Arkansas Tech University and both his Master's and Doctor of Musical Arts degrees in Wind Conducting from The University of Texas at Austin.

In recognition of his excellence in teaching, creative activity, and service, Dr. Nguyễn has been honored with the Pearl Wales Professorship and the First Tennessee Professorship at the University of Memphis. He is a member of Kappa Kappa Psi, Tau Beta Sigma, Phi Beta Mu, and the American Bandmasters Association, and currently serves on the Diversity Committee for the College Band Directors National Association.

MUSIC BIOGRAPHY

DR. WILLIAM SHALTIS, Timpani Soloist

Bill Shaltis is the associate professor of percussion at the University of Memphis Rudi E. Scheidt School of Music and principal timpanist of the New Hampshire Music Festival Orchestra and Boise Baroque Orchestra, and regularly performs with the Memphis Symphony Orchestra. Formerly, Shaltis was the principal timpanist for the Boise Philharmonic Orchestra, principal percussion of the Evansville Philharmonic and Owensboro Symphony, and on faculty at Missouri Southern State University and the University of Evansville. He is a sought-after clinician and performer throughout North America, Europe and China and has performed and presented at several PASICs, the NAFME and Midwest Conferences, and at state conferences, Day of Percussion events and universities throughout the country.

Shaltis created the video podcast series Good Beats (tips for music educators) and The Solo Timpanist. His debut album, "Essence/Descent," features premiere recordings of 21st century solo and chamber timpani repertoire and is available on major streaming platforms. Shaltis is also a co-founder of the annual Two Rivers Timpani Summit.

Shaltis is a proud performing artist/clinician for Grover Pro Percussion, JGpercussion, Remo, Yamaha, and Zildjian.