



THE UNIVERSITY OF  
**MEMPHIS**®

Rudi E. Scheidt School of Music

# ***Renewal***

featuring

## **THE UNIVERSITY OF MEMPHIS Symphonic Band**

William Plenk, conductor  
William M. Whitt, guest conductor

October 14, 2022  
7:30 PM

Rudi E. Scheidt School of Music  
Harris Concert Hall

**Rudi E. Scheidt School of Music**  
Kevin Sanders, Director

**College of Communication and Fine Arts**  
Ryan Fisher, Interim Dean

*Celebrations* (1988) John Zdechlik  
(1937-2020)  
William M. Whitt, guest conductor\*

*Amazing Grace* (1994) Frank Ticheli  
(b. 1958)

*Dancing In Rain* (2009) Yo Goto  
(b. 1958)

*Intermission*

*Rise* (2018) Adam Schoenberg  
(b. 1980)

*Sextour* (1850) Jean-Georges Kastner  
(1810-1867)

Landon Riggins, soprano saxophone  
Amanda Roesch, soprano saxophone  
Paris McCann, alto saxophone  
Josh Laughlin, tenor saxophone  
Josef Viramontes, tenor saxophone  
Jacob Happy, baritone saxophone

*Firebird Suite: Berceuse and Finale* (1910) Igor Stravinsky  
(1882-1971)

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

# University of Memphis Symphonic Band

William Plenk, conductor

## Flute

Mercy Hammond  
Matthew Hammons\*  
Samuel Jesuyemi  
Micayla Scott

## Oboe

Antoinette Conway  
Jesus Salazar\*

## Bassoon

Mo Dorsey  
Connor Lorino  
Julian Rice\*

## Clarinet

Koda Kennedy  
Deaven Knowles  
Summer Moates  
Eli Roy  
Gray Salameh  
Jacob Saunders  
Desmon Taylor\*  
Thaddeus Wilson

## Bass Clarinet

Austin Kennedy

## Alto Saxophone

Paris McCann  
Landon Riggins\*  
Amanda Roesch

## Tenor Saxophone

Josh Laughlin\*  
Josef Viramontes

## Baritone Saxophone

Jacob Happy

## Horn

Wilker Augusto\*\*  
Breanne Tompkins  
Matt Whitt\*\*  
Drew Wolfe\*

## Trumpet

Oliver Buckley  
Logan Pack  
Benjamin Shaffer\*  
Fabian Schneider  
Jacob Turner

## Trombone

Bridgett Flakes  
Evan Green\*  
Val Huggins  
Constance Robinson

## Euphonium

Andrew Jennette\*  
Ayden Bran  
Terrion Freeman

## Tuba

Christopher Gilchrist\*  
Briley Brewer

## Percussion

Tyler Dailey  
Daniel Padron Hoopp  
David Koger\*  
Keenan Perry  
Colton Renfrow  
Serafina Cid Ross  
Daniel Young

## Piano

Lucas Smith

## Bass

Kedrick Cottrell

\*denotes principal player

\*\*denotes guest musician

## **Celebrations**

**John Zdechlik (1937-2020)**

*Celebrations* was commissioned by Earl C. Benson, conductor of the Medalist Concert Band of Bloomington, Minnesota, to commemorate the twentieth anniversary of the ensemble. The work is very spirited and consists of two themes. The first is very fluid and is stated by the woodwinds. The brass and percussion add punctuation to this theme. The second theme (while maintaining the same tempo) is very sostenuto and lyric in sound.

John P. Zdechlik was an American composer, conductor, performer and clinician. He earned his Ph.D. in theory and composition from the University of Minnesota, where he studied with Paul Fetler and Frank Bencriscutto, for whom Zdechlik served as assistant for several years. Thanks to Bencriscutto, Zdechlik's first major success as a composer came in 1969. Bencriscutto had been commissioned to write an original work for the Concordia College Band in Saint Paul, Minnesota, but was too busy to fulfill the commitment. The commissioner, Leon Titus, agreed to have Zdechlik fill in as the composer, resulting in Zdechlik's first major compositional success, Psalm 46.

In 1970, Zdechlik began his tenure at Lakewood Community College (now Century College) in White Bear Lake, Minnesota, where he served for nearly three decades as conductor, professor, music department chair, and resident composer until his retirement in 1997. Soon thereafter, a commission from Bloomington Jefferson High School in Bloomington, Minnesota resulted in Zdechlik's most famous work, Chorale and Shaker Dance, which premiered at the Music Educators National Conference in 1972. Zdechlik claims to have guest conducted the piece over 500 times in his career. Owing to his early success as a composer for the concert band medium, the vast majority of Zdechlik's future output was also for concert bands.

## ***Amazing Grace***

**Frank Ticheli (b. 1958)**

The composer writes, “I wanted my setting of *Amazing Grace* to reflect the powerful simplicity of the words and melody - to be sincere, to be direct, to be honest - and not through the use of novel harmonies and clever tricks, but by traveling traditional paths in search of truth and authenticity.”

“I believe that music has the power to take us to a place that words alone cannot. And so my own feelings about *Amazing Grace* reside in this setting itself. The harmony, texture, orchestration, and form are inseparable, intertwined so as to be perceived as a single expressive entity.”

The spiritual, *Amazing Grace*, was written by John Newton (1725-1807), a slave ship captain who, after years of transporting slaves across the Atlantic Ocean to the New World, suddenly saw through divine grace the evilness of his acts. First published in 1835 by William Walker in *The Southern Harmony*, *Amazing Grace* has since grown to become one of the most beloved of all American spirituals.

This piece was commissioned by John Whitwell in loving memory of his father, John Harvey Whitwell. It was first performed on February 10, 1994 by the Michigan State University Wind Symphony, John Whitwell conductor.

Frank Ticheli’s music has been described as being “optimistic and thoughtful” (Los Angeles Times), “lean and muscular” (The New York Times), “brilliantly effective” (Miami Herald) and “powerful, deeply felt, crafted with impressive flair and an ear for striking instrumental colors” (South Florida Sun-Sentinel). He joined the faculty of the University of Southern California’s Thornton School of Music in 1991, where he is Professor of Composition. From 1991 to 1998, Ticheli was Composer in Residence of the Pacific Symphony.

Ticheli is well-known for his works for concert band, many of which have become standards in the repertoire. In addition to composing, he has appeared as guest conductor of his music at Carnegie Hall, at many American universities and music festivals, and in cities throughout the world, including Schladming (Austria), Beijing and Shanghai, London and Manchester, Singapore, Rome, Sydney and numerous cities in Japan. He is the recipient of a 2012 Arts and Letters Award from the American Academy of Arts and Letters, his third award from that prestigious organization. His Symphony No. 2 was named winner of the 2006 NBA/William D. Revelli Memorial Band Composition Contest. Other awards include the Walter Beeler Memorial Prize and first prize awards in the Texas Sesquicentennial Orchestral Composition Competition, Britten-on-the-Bay Choral Composition Contest, and Virginia CBDNA Symposium for New Band Music.

## ***Dancing In Rain***

**Yo Goto (b. 1958)**

*Dancing in Rain* was commissioned for the Belle Vernon Area High School Symphonic Band in Pennsylvania (Mark Surovchak, conductor) in 2009 and serves as a follow-up to *Dancing in Air*, which was written for the University of North Texas Concert Band.

Minimalist compositional techniques are cast across the full wind band palette, presenting layers of sparse rhythm and sound. Over this, simple melodic ideas are extended over spans of time. The listener may choose to observe the work's title to give meaning to the sound. Alternatively, he or she may simply allow the sound to wash over the ear and let the experience wash over the imagination. The timpani sounds the thunder at the beginning of this precipitous work. The raindrops can almost be felt as the ensemble passes the staccato themes around the stage while other instruments are dancing in between the drops. *Dancing in Rain* is a dramatic composition with a hint of frivolity that reflects the joy of playing together again.

Japanese composer Yo Goto received his B.M.E. degree from Yamagata University, Japan, and studied composition with Shin-ichiro Ikebe at the Tokyo College of Music, completing a performance diploma course. Having been active as a composer, arranger, and clinician in Japan since 2001, he moved to Texas to study with Cindy McTee at the University of North Texas. He holds an MM. in composition and an MME. from UNT.

Goto is recognized as one of the leading composers and arrangers in the United States and Japan. Recently, his works have been performed at the conventions of CBDNA, TBA, FMEA, and at The Midwest Clinic. Goto is also considered a distinguished educator and researcher in the field of wind music. He frequently writes and lectures on the topics of selecting music for school band programs and the educational goals of band teaching. He has discussed new American and European wind literature with Japanese band directors at every level for over ten years, and his information is recognized as an educational standard in Japan. For excellence in clinics and wind literature research, Goto received the Academy Award from the Academic Society of Japan for Winds and Band in 2000. He also won second place in the solo harp composition of the 2006 USA International Harp Competition.

*Rise* is a two-movement work commissioned by the California Wind Band Consortium.

Of the piece the composer writes:

I wanted to create a new piece that could be presented in three distinct ways: Both movements played back-to-back; standalone movements (*Beginnings* can be a concert opener or encore, and *Farewell Song* can be placed anywhere in a program); or having the movements bookend an entire program (i.e., the concert begins with *Beginnings* and closes with *Farewell Song*.)”

*Beginnings* is designed to function as a long gradual crescendo. It begins with a rhythmic ostinato that becomes the driving force for the entire movement. As it progresses, the orchestration and overall intensity grows, ultimately creating an uplifting and optimistic ending.

*Farewell Song* is based on the final movement of my violin concerto, *Orchard in Fog*. This movement is meant to have a timeless feel, simultaneously serving as an atmospheric and pastoral-landscape type of sonic experience, while also being imagined as a goodbye song to a loved one.

Adam Schoenberg is an Emmy Award-winning and GRAMMY®-nominated composer who has twice been named among the Top 10 most performed living composers by orchestras in the United States. With more than 200 orchestral performances worldwide, his works have been performed by such orchestras as the New York Philharmonic, San Francisco Symphony, National Symphony Orchestra, Cleveland Orchestra, and Los Angeles Philharmonic at The Kennedy Center, Library of Congress, and Hollywood Bowl among others. His numerous achievements include the Goddard Lieberon Fellowship and Charles Ives Scholarship from the American Academy of Arts & Letters, as well as the MacDowell Fellowship in both 2009 and 2010.

Schoenberg received his Doctor of Musical Arts from The Juilliard School where he studied with John Corigliano, Academy Award-winning composer for *The Red Violin*. He is a tenured professor at Occidental College where he teaches composition and film scoring. He currently lives in Los Angeles with his wife, playwright and TV writer Janine Salinas Schoenberg, and their two sons, Luca and Leo.

**Sextour****Jean-Georges Kastner (1810-1867)**

Jean-Georges Kastner was born March 9, 1810 in Strasbourg. He studied protestant theology at the University of Strasbourg all the while continuing to study music. His first completed comic operas would allow him to obtain a scholarship from the City of Strasbourg to study music in Paris. On June 17, 1841 his opera "La Maschera" was premiered at the Opera-Comique. He wrote a dozen lyric works, including "le dernier Roi de Juda" ("The Last King Of Judea", an oratorio premiere December 1st, 1844 at the Hall of the Paris Conservatory as well as symphonic poem. A close friend of Adolphe Sax, he was among the first composers to write for the saxophone, composing this sextet for saxophones before the family of instruments was even complete.



## **Firebird Suite: Berceuse and Finale**

**Igor Stravinsky (1882-1971)**

In 1910, Sergei Diaghilev, a Russian art critic, patron, ballet impresario and founder of the Ballets Russes, envisioned a lavishly mounted dance production entitled *The Firebird*, with its plot adapted from Russian fairy tales. The famous Russian composer Anatoly Lyadov was commissioned to write the music. When Lyadov did not produce quickly enough, Diaghilev passed the commission along to the relatively unknown Igor Stravinsky. It was the beginning of a fertile relationship, including *Petrushka* (1911), *The Rite of Spring* (1913), *Pulcinella* (1920), and *Les Noces* (1923).

The story of the Firebird is the tale of Prince Ivan in the realm of the immortal King Katschai, a realm he enters quite unwittingly while lost in the forest. As he happens upon an enchanted garden, he spies and captures a luminous creature, the Firebird, half-bird, half-woman. He is startled by her brilliance and beauty, and releases her, in exchange for which he is given a magical feather. Next, the prince spies thirteen princesses and falls in love with Elena, the most beautiful. The prince follows the maidens to the palace after celebrating into the night, where guards capture him. With his magic feather, he summons the Firebird, and the king, along with the palace creatures, puts on an "infernal dance" unto exhaustion under the Firebird's spell. The Firebird relates the secret of Katschai's immortality to Prince Ivan (his soul is shielded in a magic egg), and Ivan is able to free the princesses from their enchantment.

The "Finale" celebrates the union of Ivan and Elena and, of course, the death of the antagonists. It might well celebrate the entrance on the scene of Stravinsky, for whom *The Firebird* remains his most frequently performed work. Robert Longfield has arranged two sections of the score for band, the *Berceuse* (Lullaby) and the *Finale*, which is itself based on an old Russian folk tune first "discovered" by Rimsky-Korsakov.

Born in 1882, Igor Stravinsky began taking piano lessons at the age of nine, but was far from a prodigy. Much like Tchaikovsky, he was urged by his parents to study law, and he did in fact enroll at St. Petersburg University. This early training would serve him well in later years when he became known as the most litigious of composers and would help him in his many business dealings. When he was twenty years old he showed his budding work to a friend of his father's — the composer Nikolai Rimsky-Korsakov. Rimsky-Korsakov took Stravinsky on as his pupil, providing him with much guidance and discipline Stravinsky had not had to this point. Under Rimsky-Korsakov's tutelage, Stravinsky was exposed to the music of many different composers, and met many artists, writers, and musicians.

Around 1908, the ballet impresario Sergei Diaghilev commissioned Stravinsky to write music for his Paris series of the Ballet Russes: *The Firebird* is the score that resulted from this commission, and Stravinsky's name became famous. Following hot on the heels of *The Firebird* came *Petrouchka* and the scandalous *Le Sacre du Printemps* ("The Rite of Spring"). Stravinsky's international fame was now assured, and he never lost the reputation for being one of the most brilliant composers of the twentieth century.

