



THE UNIVERSITY OF  
**MEMPHIS**®

Rudi E. Scheidt School of Music

# ***Cityscapes***

featuring

## **THE UNIVERSITY OF MEMPHIS Wind Ensemble**

Albert Nguyen, conductor  
Wilker Augusto, guest conductor

Coalescent Quartet, guest artists

October 24, 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

*Sacred Spaces*

John Mackey  
(b. 1973)

*Big City Lights*

Marie A. Douglas  
(b. 1987)

Wilker Augusto, guest conductor\*

*Urban Requiem*

for Four Saxophones and Wind Orchestra

Michael Colgrass  
(1932-2019)

Coalescent Saxophone Quartet:  
Nathan Bogert, soprano saxophone  
Michael Shults, alto saxophone  
Nick Zoulek, tenor saxophone  
Drew Whiting, baritone saxophone

*Intermission*

*The Pines of Rome*

- I. The Pines of Villa Borghese
- II. Pines Near a Catacomb
- III. The Pine Trees of the Janiculum
- IV. The Pines of the Appian Way

Ottorino Respighi  
(1924-1995)

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

# University of Memphis Wind Ensemble

Albert Nguyen, conductor

## Flute

Delara Hashemi \*  
Catie Balsamo  
Olivia Remak  
Mackenzie Saylor

## Oboe

Victoria Hoffman\*  
Ty Matthews  
Samantha Hall

## Bassoon

Tina Hazell\*  
Kristopher Carter  
Brianna Allen  
Jacob Bridges

## Clarinet

Mark Allen\*  
Evan Erickson  
Fernando Martinez  
James Cutter  
Ian Greer

## Bass Clarinet

Kendall Howard  
Genice Moore

## Contra Bass Clarinet

Adam Alter

## Saxophone

Nathan Graybeal\*, soprano/alto  
Matthew Meyers, alto  
Rebecca Tank, tenor  
Andrew Stine, bari

## Double Bass

Kendrick Cottrell\*  
Kaleb Ritchie\*\*

## Horn

James Currence\*  
Nathan Olusemire  
Madeline Miller  
Steven Groff  
Wilker Augusto\*\*  
William M. Whitt\*\*

## Trumpet

Tyler Helms\*  
Yiming Zhang  
Alex Schuetrumpf  
Lacey Peschel  
Walker Higgins  
Robert Nance  
Benjamin Shaffer\*\*

## Trombone

Nathan Hiers\*  
Agustus Bradbury  
Colin Woods  
Jesse Coppick\*\*  
Jasmine Lockwood

## Euphonium

Shekinah Ball\*  
Joshua Maness

## Tuba

Bryson Harding\*  
Chad Coontz

## Percussion

Dwight Van de Vate\*  
Jacob Bross  
Overton Alford  
Mario Shaw  
Christian Davis  
Susannah Clabough  
Kate Bingham

## Piano

Diego Parra

## Harp

Marian Shaffer

\*denotes principal player

\*\*denotes guest musician

A sacred space is a place that holds incredible immaterial value in an increasingly material society. It's the idea of an environment in which a person can exist authentically and embrace their most sincere beliefs without apprehension. We all cherish our sacred spaces. These can certainly be religious buildings – churches and temples, synagogues and mosques – but they extend beyond these, based on the needs of those who inhabit them. A ballpark. A classroom. A home. Even the concert hall in which art comes to life through sound has a spiritual association for many audiences.

In his composition *Sacred Spaces*, John Mackey celebrates a broad category of such places: the natural expanse of the American Landscape that so many of us hold dear. This concert overture for wind band evokes the grandeur of native scenery in an earnest way. Mackey achieves this with many of the same techniques used in his earlier works that similarly paint a likeness of breathtaking places (*The Frozen Cathedral* and *The Night Garden*): using an incredible palette of color and dazzles of listener throughout.

The celebration of Americana, especially the places one travels to reach, is particularly appropriate given that the work was commissioned by The United States Army Field Band, one of our country's premier military bands and an organization that travels to every corner of the map to achieve its musical mission. The piece opens with two clever allusions to music that would be familiar to fans of the ensemble: the unforgettable introductory horn octaves from Joseph Wilcox Jenkins' celebrated *American Overture for Band* (written for the Army Field Band in 1953), and the repeated descending minor third that begins *The Caisson Song*, which originates in its current form as a part of John Philip Sousa's *U.S. Field Artillery March*, but has since been adopted as the official song of the United States Army: *The Army Goes Rolling Along*.

The piece opens with a spirited fanfare featuring the two quotations over an accompaniment of effervescent woodwinds and keyboards before receding into the work's primary thematic content. This section—based on an expansive melody that features soaring leaps and heroic swells set atop a field of energetic, percolating rhythms—is presented twice in succession. A developmental section that follows incorporates some of the materials from the fanfare opening and presents some of the only strong dissonance in the work, but any agitation is quickly dissolved as the musical materials return to the original theme for one final elegant turn before concluding the work with a boisterous and optimistic celebration.

Program note by Jake Wallace

## ***Big City Lights***

**Marie A. Douglas (b. 1987)**

*Big City Lights* is a piece for wind band, inspired by the Hip-Hop sub-genre "Trap Music" which finds its roots in the composer's hometown, Atlanta, Georgia. The atonal piece has an electronic accompaniment aspect as well. There are musical elements that are meant to imitate techniques which are commonly utilized during the production of music within the genre. For example, in general the timpani performs what are intended to be "808's", while the tuba is often performing lines that would be reserved for synthesized bass; the combination creates a often utilized distortion technique.

Other production tactics travel through the ensemble as well. Certain aspects of the orchestration are imitating automation, which places the sound exclusively in different spots of the ensemble (specifically on the left or right of the conductor). Sudden and gradual ensemble crescendos and dovetailing of melodies imitate low and high pass filters and volume knobs. Additionally, the piece aims to give the performers and audience a peek into a day in the life of an Atlanta resident.

The piece begins with the high-paced "It's Lit!!" section which includes fortissimos exclamations occurring throughout the ensemble. Demonstrating the hustle and bustle of the famed Atlanta traffic. The traffic sounds perform a trio with the clarinets and marimba, who depict a sense of "hurry and wait", as they endure the Atlanta traffic scene. The "Issa Vibe" section is much slower and intends to depict a night out on the town with friends, enjoying the city lights and the slightly slower paced environment.

For a short period, we return to "It's Lit!!" followed by "Chopped and Screwed," which is a halftime recapitulation of the main themes. "Chopped and Screwed" is a famous DJ style where a song is slowed down tremendously. The piece closes out with one final return to the original marking of "It's Lit!!". Enjoy a day in the life of an "AtLien" with "Big City Lights!"

Program notes by the composer

***Urban Requiem*  
for Four Saxophones and Wind Orchestra**

**Michael Colgrass (1932-2019)**

*Urban Requiem* for Four Saxophones and Wind Orchestra was commissioned by Gary Green and the University of Miami Wind Ensemble through its Abraham Frost Commission Series.

A requiem is a dedication to the souls of the dead. *Urban Requiem* might be described as an urban tale, inspired by a diversity of random impressions. I thought of our urban areas, where the saxophone was spawned, and of the tragedies and struggles that occur in this environment daily. But I was also inspired by the energy and power of our cities, and the humor inherent in their conflicts. I feel that the saxophone is particularly well suited to express the variety of emotions required for this idea, because it can be not only highly personal and poignant in character but also powerful and commanding. I can howl like a banshee or purr like a kitten. In short, the saxophone is perhaps more like the human voice than any other instrument. In my mind I heard four saxophones singing like a vocal quartet, a music that was liturgical in nature but with a bluesy overtone, a kind of "after hours" requiem.

The size of the wind ensemble for *Urban Requiem* matches the non-string instrumentation of a symphony orchestra (triple winds and brasses, tuba, four horns, harp, synthesizer, timpani and four percussion). The players are divided into four groups surrounded by the larger wind ensemble, with each sax having its own little "neighborhood." The soloists interact in virtuoso display and play duets and trios with principal players in their bands. The sax players are called upon to improvise occasionally over basic material in sometimes jazz, sometimes ethnic musical traditions.

*Urban Requiem* is respectfully dedicated to Gary Green, whose boundless enthusiasm for its creation was a constant inspiration to me. It is written for all urban souls, living and dead, who like myself love our cities and continue to be inspired by them.

Program notes by the composer.

Formed in 2016, the Coalescent Quartet explores the diverse saxophone quartet repertoire from traditional to contemporary works. Its members, Nathan Bogert, Michael Shults, Nick Zoulek, and Drew Whiting, bring together years of combined chamber music experience and disparate pedagogical backgrounds to present sensitive, exciting, and distinctive performances. In addition to being active performers, the Coalescent Quartet are dynamic educators. Its members have taught at Ball State University, Silver Lake College, the University of Wisconsin Eau Claire, the University of Wisconsin Oshkosh, the University of Wisconsin Whitewater, the University of Memphis, and Oakland University. Collectively, the quartet has presented master-classes across the country, including at Kent State University and the Ohio State University. As champions of new saxophone quartet repertoire, in its short lifespan the quartet has commissioned composers such as Ted King-Smith and Martin Bresnick, and arranged music by Evan Ziporyn for saxophone.

*Pines of Rome (Pini di Roma)* is the second of three tone poems written by Respighi between 1917 and 1929. These tone poems are the most well-known works in his oeuvre. *Pines of Rome* combines his skill for colorful orchestration with his interest in early music, particularly medieval music and folk songs. This work is based on children's folk tunes, which he learned from his wife. Premiered on December 14, 1924, at the Teatro Augusteo in Rome, *Pines of Rome* initially received boos and hisses from the audience at the end of the first movement due to its "discordant trumpet writing," and the nightingale sound at the end of the third movement wasn't appreciated much either. The rest of the piece was well received, rewarded with a standing ovation. The work was premiered in the United States by Arturo Toscanini in 1926 and has since become a staple of the repertoire.

In four movements, Respighi notates specifically in the score how he envisioned each movement. He offers the following:

*I. The Pines of Villa Borghese*

Children are at play in the pine groves of Villa Borghese; they dance round in circles. They play at soldiers, marching and fighting, they are wrought up by their own cries like swallows at evening, they come and go in swarms.

*II. Pines Near a Catacomb*

Suddenly the scene changes -- we see the shades of the pine trees fringing the entrance to a catacomb. From the depth rises the sound of a mournful chant, floating through the air like a solemn hymn, and gradually and mysteriously dispersing.

*III. The Pine Trees of the Janiculum* – A quiver runs through the air: the pine trees of the Janiculum stand distinctly outlined in the clear light of a full moon. A nightingale is singing.

*IV. The Pines of the Appian Way*

Misty dawn on the Appian Way: solitary pine trees guarding the magic landscape; the muffled, ceaseless rhythm of unending footsteps. The poet has a fantastic vision of bygone glories: trumpets sound and, in the brilliance of the newly risen sun, a consular army bursts forth towards the Sacred Way, mounting in triumph to the Capitol.

**Come see our next performance:**



THE UNIVERSITY OF  
MEMPHIS  
Rudi E. Scheidt School of Music

# FRANKENSTEIN

OVERTON PARK SHELL

SUN. OCT. 30 • 6:30 PM

## SCENE + SCREAM

UNIVERSITY OF MEMPHIS WIND ENSEMBLE

5:30 PM MUSIC  
INSTRUMENT  
PETTING ZOO

COSTUME  
CONTEST  
6 PM

6:30 PM CLASSIC  
MOVIE  
WITH  
LIVE MUSICAL  
SCORE



TIGER PANTRY  
FOOD DRIVE

FREE + OPEN TO THE PUBLIC

• COMPOSER: MICHAEL SHAPIRO •

[memphis.edu/music](http://memphis.edu/music)



@uofmscheidt