



THE UNIVERSITY OF
MEMPHIS®

Rudi E. Scheidt School of Music

THE UNIVERSITY OF MEMPHIS

**Wind Ensemble
and
Symphonic Band**

**Featuring the Music of
Michael Daugherty,
Artist In Residence**

**Guest Soloist
Maya Stone**

Albert Nguyen, conductor
William Plenk, conductor

November 30, 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

Symphonic Band

William Plenk, conductor

In This Broad Earth (2015)

Steven Bryant
(b. 1972)

Vulcan (2014)

I. Pon Farr
II. Mind Meld
III. Vulcan's Forge

Michael Daugherty
(b. 1954)

Moment (2016)

Alex Shapiro
(b. 1962)

Fever from Lost Vegas (2011)

Michael Daugherty
(b. 1954)

Intermission

Wind Ensemble

Albert Nguyen, conductor

Dead Elvis (1993)

Maya Stone, soloist

Michael Daugherty
(b. 1954)

Winter Dreams (2015)

Michael Daugherty
(b. 1954)

Bells for Stokowski (2002)

Michael Daugherty
(b. 1954)

Michael Daugherty

Multiple GRAMMY Award-winning composer Michael Daugherty has achieved international recognition as one of the ten most performed American composers of concert music, according to the League of American Orchestras. His orchestral music, recorded by Naxos over the last two decades, has received six GRAMMY Awards, including Best Contemporary Classical Composition in 2011 for *Deus ex Machina* for piano and orchestra and in 2017 for *Tales of Hemingway* for cello and orchestra. Recent commissions include a new orchestral works for the Pittsburgh Symphony Orchestra and the Omaha Symphony and a concerto for violinist Anne Akiko Meyers.

Michael Daugherty was born in Cedar Rapids, Iowa in 1954 and is the son of a dance-band drummer and the oldest of five brothers, all professional musicians. As a young man, Daugherty studied composition with many of the preeminent composers of the 20th century including Pierre Boulez at IRCAM in Paris (1979), Jacob Druckman, Earle Brown, Bernard Rands and Roger Reynolds at Yale (1980-82), and György Ligeti in Hamburg (1982-84). Daugherty was also an assistant to jazz arranger Gil Evans in New York from 1980-82. In 1991, Daugherty joined the University of Michigan School of Music, Theatre and Dance as Professor of Composition, where he is a mentor to many of today's most talented young composers. He is also a frequent guest of professional orchestras, festivals, universities and conservatories around the world.

Maya Stone

Maya Stone is a champion of music. She has commissioned and premiered several works by American composers. Recent projects include solo bassoon in *Black Gospel Music*, which includes collaborating with the composers Raymond Wise, Mark Lomax, and William Menefield.

Stone gives recitals and master classes around the U.S. regularly. She has been a member of the Sphinx Orchestra since 2008 and won the second bassoon position with the Huntsville Symphony in 2007. She has played at the International Double Reed Society Conference and performs regularly with orchestras around the South East. She is also a member of the Rushes Ensemble, which performs Michael Gordon's piece of the same name; and Chatterbird, an alternative new music group that is unique to the Nashville, TN region.

Dr. Stone maintains an active teaching schedule whether in the academic or private setting. She held full-time professorships at universities in Tennessee, Ohio, and Missouri from 2004-2013. And, in Spring 2019, she was an adjunct professor at the University of Alabama in Huntsville. She currently teaches a wonderful small private studio of bassoon students in Nashville.

In addition to teaching and freelancing, Maya previously enjoyed serving on the Regional Orchestra Players Association (ROPA) Executive Board as a Member At Large from 2015 to 2019. She has served as the ROPA Delegate and Alternate Delegate for the Huntsville Symphony Orchestra Players Association.

Dr. Stone received her D.M.A. in bassoon performance from the University of Texas at Austin in 2010, an M.M. in bassoon performance and woodwind specialty from Michigan State University in 2003, and a B.M. in music education from SUNY Potsdam in 2001. Her teachers include Kristin Wolfe Jensen, Barrick Stees, and Frank Wangler.

Maya is currently living in upstate NY where the mountains are never-ending, and the sky is often crystal clear with the most bountiful clouds.

You can follow Maya on her Facebook music page:
www.facebook.com/mayastonemusicstudio.

In This Broad Earth

Steven Bryant (b. 1972)

*COME, said the Muse,
Sing me a song no poet yet has chanted,
Sing me the Universal.*

*In this broad Earth of ours,
Amid the measureless grossness and the slag,
Enclosed and safe within its central heart,
Nestles the seed Perfection.*

from Walt Whitman's "Song of the Universal" from *Leaves of Grass*

In This Broad Earth is a short fanfare written for and dedicated to Kevin Sedatole and the Michigan State University Wind Symphony. Inspired by beauty I witness when hiking in the Austrian Alps with my wife, Verena, the music celebrates the earth, our only home (for now).

The fanfare embodies the numerous threads that have connected my life with Michigan State University over the past decade. Verena was one of Dr. Sedatole's first conducting students at MSU, which coincided with the beginning of our relationship. I spent a great deal of time at Verena's apartment in Spartan Village where I wrote the opening section of my *Concerto for Wind Ensemble* on a makeshift desk (a card table given to her by Director of Bands Emeritus John Whitwell). Over the years since, the MSU bands have performed a great deal of my music, always at the very highest level, and though I was never a student there, I have great affection and loyalty to this extraordinary school on the banks of the Red Cedar.

In This Broad Earth intentionally shares musical material with my *Concerto for Trombone*, which I was writing simultaneously, coincidentally for Dr. Sedatole's conducting teacher and close friend, Jerry Junkin.

Steven Bryant's music is chiseled in its structure and intent, fusing lyricism, dissonance, silence, technology, and humor into lean, skillfully-crafted works that enthrall listeners and performers alike. His seminal work *Ecstatic Waters*, for wind ensemble and electronics, has become one of the most performed works of its kind in the world, receiving over 250 performances in its first five seasons. Recently, the orchestral version was premiered by the Minnesota Orchestra to unanimous, rapturous acclaim. The son of a professional trumpeter and music educator, he strongly values music education, and his creative output includes a number of works for young and developing musicians.

Program note by the composer

Vulcan

Michael Daugherty (b. 1954)

- I. Pon Farr**
- II. Mind Meld**
- III. Vulcan's Forge**

Vulcan (2014) for Concert Band was commissioned jointly by Ann Arbor High School band directors David Leach (Pioneer), Stephen Roberts (Huron) and Jason Smith (Skyline) in celebration of the 100th anniversary of the founding of the first Ann Arbor High School Band. The world premiere was performed by the Pioneer, Huron and Skyline Ann Arbor High School Centennial Band at Hill Auditorium, Ann Arbor, Michigan on Thursday, May 29, 2014.

Vulcan is my musical homage to Gene Roddenberry's interstellar universe as depicted in the classic American television series *Star Trek* (1966-69). The title refers to the fiery planet Vulcan, the home world of the half-human, half-Vulcan Mr. Spock. As the rational science officer aboard the starship Enterprise, commandeered by the hot-blooded Captain James T. Kirk, Mr. Spock grapples with the "fascinating" predicament of making decisions predicated on human emotion or Vulcan logic. I have composed stirring, yet highly structured music, which alludes to the Vulcan "Pon Farr" ritual, Vulcan telepathic mind-melds and Mr. Spock's volcanic planet of Vulcan.

Program note by the composer

Moment

Alex Shapiro (b. 1962)

Pensive and emotional, the unusual, textural music of MOMENT offers reflection and stillness in an often frenetic world. Repeating notes and haunting, lyrical lines give musicians the opportunity to explore expression through subtlety. Evocative sounds conjure fleeting, contrasting images, as the wind band creates a seamless fabric woven from the union of their instruments, their chant-like voices, and the ghostly echoes of a wistful accompaniment soundtrack.

Our hearts are equally shaken by moments excruciatingly painful, and transcendently beautiful. In a world in which emotions are often blunted by the assault of overload, we cannot allow ourselves to ignore profound, inner responses evoked in an instant. Awestruck. Hopeful. Grieving. Longing. Shocked. Weeping. Thinking. Amazed. Waiting. Stunned. Heartbroken. Transported. Hurting. Dreaming. Startled. Dismayed. Delighted. Caring. What are the moments that have moved you?

Composer Alex Shapiro (born New York City, 1962) has built an unconventional life interweaving her dynamic musical career with avid pursuits of wildlife photography, non-fiction writing, and a devotion to advocacy for the arts, marine sciences, and social justice. Alex's genre-blind acoustic and electroacoustic works are heard daily in concerts and broadcasts and can be found on over thirty commercially released recordings from around the world. Sought after for her seamless melding of live and recorded sounds and multimedia, Alex is acclaimed for changing the landscape of the wind band field.

Renowned as a lively public speaker and a widely published author, Alex has been a presenter at countless national music conferences and university residencies. She is a frequent webcast guest, noted for engaging discussions on the music business, diversity and equity, copyright, technology, and activism.

Program note by the composer

Fever from Lost Vegas

Michael Daugherty (b. 1954)

Lost Vegas (2011) was commissioned by the University of Michigan Symphony Band, Michael Haithcock, conductor, and the University of Miami Wind Ensemble, Gary Green, conductor. *Lost Vegas* is my musical homage to bygone days in the city of Las Vegas, Nevada. I recall the enormous neon signs punctuating the “Strip,” promoting casinos and hotels ruled by the underworld, and the massive marquees trumpeting performances by pop music legends such as Frank Sinatra and Elvis. Performed without pause, *Lost Vegas* is divided into three movements.

The final movement, “Fever,” is a swinging tribute to an earlier epoch, when legendary entertainers such as Elvis, Peggy Lee, Bobby Darin, Stan Kenton, and Frank Sinatra’s “Rat Pack” performed in intimate and swanky showrooms of the Sands, Tropicana, and Flamingo hotels.

Torn down long ago, the original neon signs, casinos and hotels of the Vegas “Strip” have been replaced by impersonal, corporate glass towers. The cozy nightclubs, where the “Rat Pack” once performed edgy material, have been replaced by large arenas, where commercialized family entertainment is now presented. My composition for symphony band is a trip down memory lane to an adventurous and vibrant Vegas that once was and returns, if only for a moment, in *Lost Vegas*.

Program note by the composer

Dead Elvis

Michael Daugherty (b.1954)

Dead Elvis (1993) was commissioned by Boston Musica Viva and Chuck Ullery, principal bassoonist with the St. Paul Chamber Orchestra. It is more than a coincidence that it is scored for the same instrumentation as Stravinsky’s *L’Histoire du Soldat* (1918) in which a soldier sells his violin and his soul to the devil for a magic book. In *Dead Elvis*, the bassoon is Elvis (or perhaps an Elvis impersonator). Does this rock star sell out his Southern folk authenticity to the sophisticated professionalism of Hollywood movies, Colonel Parker and Las Vegas in order to attain great wealth and fame? *Dead Elvis* goes far beyond this romantic Faustian scenario. For me, the two clashing Elvis images (the hip, beautiful, genius, thin, rock-and-roll Elvis versus the vulgar, cheesy, fat, stoned, Las Vegas Elvis) serve as a Sturm und Drang compositional algorithm. Further, my use of the “*dies irae*” (a medieval Latin chant for the Day of Judgment) as the principal musical theme of *Dead Elvis* signifies yet another aspect of the Elvis myth: some people believe Elvis is dead, while others believe he is alive and well in Kalamazoo. Perhaps the question is not whether Elvis is alive or dead, but why the phenomenon of Elvis endures beyond the grave of Graceland. Elvis, for better or worse, is part of American culture, history and mythology. If you want to understand America and all its riddles, sooner or later you will have to deal with (Dead) Elvis.

Program note by the composer

Bells for Stokowski

Michael Daugherty (b.1954)

Bells for Stokowski (2002) for symphonic band was commissioned by a consortium including the University of Michigan (Michael Haithcock), Arizona State University (Gary Hill), Baylor University (Kevin Sedatole), University of Colorado (Allan McMurray), Ithaca College (Steve Peterson), Louisiana State University (Frank Wickes), Michigan State University (John Whitwell), Riverside, CA Community College (Kevin Mayse), University of Tennessee (Gary Sousa), University of Texas (Jerry Junkin), and Texas Tech University (John Cody Birdwell). Its first performance was given by the University of Michigan Symphony Band, conducted by Michael Haithcock, in the Michigan Theater, Ann Arbor, Michigan, on October 2, 2002. It was performed by the Arizona State University Wind Ensemble, conducted by Gary Hill, at the National Conference of the College Band Directors National Association, Minneapolis, Minnesota, on March 27, 2003.

Bells for Stokowski is a tribute to one of the most influential and controversial conductors of the 20th century. Born in London, Leopold Stokowski (1882-1977) began his career as an organist. As maestro of the Philadelphia Orchestra (1912-36), he became famous for interpreting classical music in brilliant new ways and expanding his audience's expectations of what they hear in the concert hall. In Philadelphia, Stokowski boldly conducted American music alongside European traditional and new orchestral repertoire. Stokowski created a sensation by conducting world premieres of avant-garde composers such as Igor Stravinsky and Edgar Varese, and he enraged classical purists with his lavishly Romantic orchestral transcriptions of Bach. Appearing as a conductor in various Hollywood films, Stokowski's 1940 collaboration with Walt Disney in *Fantasia* resulted in the first stereophonic recording of an orchestral soundtrack. It was in Philadelphia that he created the famous "Stokowski sound," making the orchestra sound like a pipe organ. His fascination with timbre led him to experiment with the seating of players, moving sections of the orchestra to different parts of the stage. These dramatic spatial arrangements appealed to the eye as well as the ear.

In *Bells for Stokowski* I imagine Stokowski in Philadelphia visiting the Liberty Bell at sunrise and listening to all the bells of the city resonate. The composition begins with two percussionists, placed on opposite ends of the stage, performing stereophonically on identical ringing percussion instruments such as chimes, crotales, sleigh bells, bell trees, and various non-pitched metals. A saxophone quartet introduces an original theme that I have composed in the style of Bach. This baroque fantasy is modulated in my musical language through a series of tonal and atonal variations. Later in this composition I also introduce my own "transcription" of Bach's C Major Prelude from *The Well-Tempered Klavier*.

In keeping with Stokowski's musical vision, I look simultaneously to the past and the future of American concert music. I utilize multiple musical canons, polyrhythms, and counterpoints to achieve a complex timbral layering throughout *Bells for Stokowski*. With unusual orchestrations and an alternation between chamber and tutti configurations, I recreate the musical effect of Stokowski's experimental seating rearrangements. In the coda I evoke the famous "Stokowski sound," by making the symphonic band resound like an enormous, rumbling Gothic organ.

Program note by the composer

Winter Dreams

Michael Daugherty (b.1954)

Winter Dreams for concert band is a contemporary musical reflection on the creative world of Iowa artist, Grant Wood (1891-1942). Composed in memory of my father, Willis Daugherty (1929-2011), the music also reflects on the years when I grew up in Cedar Rapids, Iowa as the oldest of five sons in the Daugherty family.

I first became aware of Grant Wood when I was a ten-year-old boy enrolled in art classes at the old Cedar Rapids Public Library (now the Cedar Rapids Museum of Art). Prominently displayed in the room where we learned to draw and paint was Grant Wood's original painting of his mother, entitled *Woman with Plant* (1928). I realized that Grant Wood was everywhere in Cedar Rapids: his paintings and lithographs at the Museum of Art; his farm mural at the old Montrose Hotel; his carved wooden Mourner's Bench in the principal's office at McKinley Junior High School; his stained-glass Memorial Window at the Veteran's Memorial Building. I often rode my bicycle past the artist's studio at 5 Turner Alley, where Grant Wood created his most famous painting, *American Gothic* (1930).

My father was a fan of Grant Wood's regionalist art. He was a tour guide at the Grant Wood Studio, and he displayed reproductions of *American Gothic* along with *Stone City* (1930) at his home. Much like a character in the background of Grant Wood's paintings from the 1930's, my father milked the cows and fed the horses every morning on the farm before walking several miles down a desolate gravel road to a one-room country grade school located in Walker, Iowa.

In 2012, I returned to Cedar Rapids to revisit the small towns of Eastern Iowa. I drove along the back roads and farms where my father grew up, and where Grant Wood found inspiration for the people and places captured in his art. All the while, I was collecting musical ideas and mental images to create an emotional framework for my composition.

Winter Dreams is inspired by the bleak winter scenes of rural Iowa depicted in Grant Wood's black and white lithographs of the 1930's, such as *January and February*. A haunting melody evokes a cold winter wind whistling "down in the valley." The title of this movement hearkens back to Jay Sigmund (1885-1937). As an Iowa poet and close friend of Grant Wood, Sigmund was instrumental in persuading Wood to turn his attention from France back to Iowa for artistic inspiration. In a poem entitled "Grant Wood," Sigmund describes how "time found a new son / Dreaming on the plain."

Program note by the composer

University of Memphis Symphonic Band

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

Contra Bass Clarinet

Adam Alter

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 Hoepf
David Koger*
Keenan Perry
Colton Renfrow
Serafina Cid Ross
Daniel Young

Piano

Lucas Smith

Bass

Kedrick Cottrell

*denotes principal player

**denotes guest musician

University of Memphis Wind Ensemble

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
Kendall Howard

Bass Clarinet

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

Trumpet

Tyler Helms*
Yiming Zhang
Alex Schuettrumpf
Lacey Peschel
Walker Higgins
Robert Nance

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**

Guitar

Jess Julian**

*denotes principal player

**denotes guest musician