



Rudi E. Scheidt  
School of Music

*presents*

# FOLK SONGS

*featuring*

**THE UNIVERSITY OF MEMPHIS**

**Symphonic Band**

William Plenk, conductor  
Erin Duke, guest conductor

Ina Torres O’Ryan, mezzo-soprano

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OCTOBER 12, 2023 | 7:30 PM

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SFPAC PLOUGH HALL

Rudi E. Scheidt School of Music  
Kevin Sanders, Director  
College of Communication and Fine Arts  
Ryan Fisher, Interim Dean

# PROGRAM

## **Second Suite in F**

*For Military Band, Op. 28, No.2*

*I. March*

*II. Song Without Words*

*III. Song of a Blacksmith*

*IV. Fantasia on the "Dargason"*

Gustav Holst

(1874-1934)

Revised and Edited by Colin Matthews

## **Goodnight Moon**

Eric Whitacre

(b. 1970)

Arranged by Verena Mösenbichler-Bryant

Text by Margaret Wise Brown

Ina Torres O'Ryan, mezzo-soprano

## **Islas y Montañas**

*Volver a la Montaña*

*Seis Manuel*

*La Tumba de Alejandro Garcia Caturla*

Shelley Hanson (b. 1951)

## **Shepherd's Hey**

*English Morris Dance Set for Military Band*

Percy Aldridge Grainger

(1874-1934)

Edited by R. Mark Rogers

Erin Duke, guest conductor\*

## **Festal Scenes**

*Jojôteki - "Matsuri" for Band*

Yasuhide Ito

(b. 1960)

\*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

Ty Gross  
Mercy Hammond  
Miley Jaimez\*  
Ellie Pappas  
Jorge Roque  
Micayla Scott

## Oboe

Antoinette Conway  
Micayla LeDuff\*

## Bassoon

Johnathan Gomez\*  
Connor Lorino

## Clarinet

Onyinye Igboanugo  
Jordan Kyles  
Erin Moore  
Eli Roy  
William Steen  
Emily Ward\*  
Des Taylor+  
Jaylon Williams

## Bass Clarinet

Gray Salameh

## Alto Saxophone

Paris McCann  
Landon Riggins\*

## Tenor Saxophone

Eli Wyatt

## Baritone Saxophone

Mateo Navarro

## Piano

Carmen Lemos Gonzalez

## Double Bass

Aniyya Dent

## Trumpet

Charles Langston  
Logan Pack  
Tyler Pine  
Marshall Rambin  
Jaylen Thigpen\*  
Jacob Turner

## French Horn

Wilker Augusto+  
Elijah Evans  
Kelsey Pegues\*  
Breanne Tompkins

## Trombone

Evan Green\*  
Constance Robinson  
Thomas Stehlik  
Caleb Tosh  
Josue Villa

## Bass Trombone

Val Huggins

## Euphonium

Ayden Bran  
Kathryn Dacus  
Terrion Freeman  
Alfred Hernandez\*  
Dontavius Howze  
Sebastian Santos

## Tuba

Reagan Nunley  
Gabi Ramsey\*  
Benjamin Shedd  
Lyle Stephens

## Percussion

Tyler Dailey  
Mia Perez  
Keenan Perry  
Kenneth Polk  
Colton Renfrow\*  
Mason Threlkeld  
Jesse Wickman  
Daniel Young

\*denotes principal player

+denotes guest musician

# PROGRAM NOTES

***Second Suite in F***  
***For Military Band, Op. 28, No.2***

**Gustav Holst**  
**Revised and Edited by Colin Matthews**

Revered English composer Gustav Holst composed his two suites for military band during a time in his life when he, and many others of the period, relied on adapting folk songs for instrumental ensembles. Both suites were composed before his orchestral masterwork, *The Planets*, premiered. Much of Holst's source material for *Second Suite in F* comes from the work of Dr. G. B. Gardiner and Cecil Sharp, anthropologists who collected field recordings of local English folk songs.

Written in 1911, but not premiered until 1922, Holst's *Second Suite in F* expands upon seven folk melodies over each of its four movements. The introductory *March* movement begins with popular dance tunes from the era: *Glorishears*, *Swansea Town*, and *Claudy Banks*. *Song Without Words* features the lyrical Cornish song *I'll Love My Love*, telling the tale of a young couple separated by their parents, but their own love holding strong highlighted by the text, "I love my love because I know my love loves me."

*Song of the Blacksmith*, movement three, features a bright and lively depiction of a hard at work blacksmith, sparks flying by his iron. Finally, *Fantasia on the Dargason*, a joy filled jig mixed alongside the popular Christmas song *Greensleeves*, ends the piece in a jaunty flourish of amusement and amity.

***Goodnight Moon***

**Eric Whitacre**  
**Arranged by Verena Mösenbichler-Bryant**  
**Text by Margaret Wise Brown**

Over the past few years, I must have read *Goodnight Moon* to my son a thousand times - maybe more. Somewhere around reading number 500, I began hearing little musical fragments as I read, and over time those fragments began to blossom into a simple, sweet lullaby. I knew it was a long shot, but I asked my manager, Claire Long, to contact HarperCollins and see if they would allow the text to be set to music. To my surprise and delight they agreed -- the first time they had ever allowed *Goodnight Moon* to be used in such a way.

I composed the piece relatively quickly, originally setting the text for harp, string orchestra, and my son's mother, soprano Hila Plitmann. I later arranged *Goodnight Moon* for SATB choir and piano. More recently, my dear friend Verena Mösenbichler-Bryant arranged the piece for wind ensemble and soloist.

The melody of *Goodnight Moon* will forever make me think of those quiet nights, reading my son to sleep.

- Program notes by the composer

*In the great green room  
There was a telephone  
And a red balloon  
And a picture of –  
The cow jumping over the moon*

*And there were three little bears sitting on chairs  
And two little kittens  
And a pair of mittens  
And a little toy house  
And a young mouse  
And a comb and a brush and a bowl full of mush  
And a quiet old lady who was whispering "hush"*

*Goodnight room  
Goodnight moon  
Goodnight cow jumping over the moon  
Goodnight light  
And the red balloon*

*Goodnight bears  
Goodnight chairs  
Goodnight kittens  
And goodnight mittens*

*Goodnight clocks  
And goodnight socks  
Goodnight little house  
And goodnight mouse*

*Goodnight comb  
And goodnight brush  
Goodnight nobody  
Goodnight mush  
And goodnight to the old lady whispering "hush"*

*Goodnight stars  
Goodnight air  
Goodnight noises everywhere*

Shelley Hanson is an American composer, conductor, and clarinetist whose compositions have been performed on every continent save for Antarctica. Hanson wrote *Islas y Montañas*, translated from Spanish as "Islands and Mountains." The piece was commissioned for Manny Laureano, a Minnesota-based trumpet player, who directs the Minnesota Youth Orchestra. The two agreed that Latin-American music was vastly underrepresented in large ensemble repertoire in Western music. With this in mind, Hanson uses quotes from Quechua and Jibaro folk songs. She also mixes in music by Cuban composer, Alejandro Garcia-Caturla. In all, the piece gives a tour of Latin America in music.

Hanson's publisher, Boosey & Hawkes, writes about each of the movements:

"*Volver a la Montaña* (Return to the Mountain) is based on several folk tunes of the Quechua ("Inca") people of Ecuador, Peru, and Bolivia. Near the end of the movement, the folk song *Separación* (Separation) is quoted briefly. The words are, 'My mother told me not to cry, though I'm leaving the mountains forever.'

The seis is the traditional song and dance form of the Jibaro people, the peasant farmers of the mountains of Puerto Rico. At least 50 distinctive types of seis have been identified, 'Seis' means 'six' in Spanish; the term originally meant a dance for six men or six couples. The movement *Seis Manuel* is based on a traditional recurring harmonic pattern called the seis mapeye over which a singer improvises a melody.

*La Tumba de Alejandro Garcia Caturla* is a musical rumination about Cuban composer Alejandro Garcia Caturla (1906-1940) who studied with Nadia Boulanger but was later assassinated while presiding as a judge. It opens with a haunting English horn cadenza followed by harmonic shifts, intense soli writing and driving rhythms that sweep through the ensemble."

***Shepherd's Hey***  
***English Morris Dance Set for Military Band***

**Percy Aldridge Grainger**  
**Edited by R. Mark Rogers**

Australian born composer, Percy Grainger, was a piano prodigy, turned composer, who is known for his quirky music, vibrant writing, and instrument innovations. Many who knew Grainger said that he had "the supreme virtue of never being dull." Grainger began studying piano at an early age. He came to the U. S. at the outbreak of World War I and enlisted as an Army bandsman, becoming an American citizen in 1918. Soon after his time in America, he went on to explore the frontiers of music, most notably taking tours of the English countryside and recording folk songs via wax cylinders. Grainger helped pioneer the creation and mass use of writing for the saxophone.

Grainger had several settings of *Shepherd's Hey*, based on a folk tune collected by the British folk song expert Cecil Sharp. The first setting, for "room-music 12-some" (what we know today as a chamber ensemble), included a collection of strings and winds, and first appeared in 1909. The most popular version for band came in 1918. The publication of the version for band coincides with the end of Grainger's time in the US military, which helped to spark his interest in wind band music and its instruments. The tune itself is a Morris dance, a time-old tradition of group dancing stemming from England. As is typical of Grainger, he insists that even though this is a Morris dance, his 1913 piano solo score tells "This setting is not suitable to dance Morris dances to."

***Festal Scenes***  
***Jojôteki - "Matsuri" for Band***

**Yasuhide Ito**

*Festal Scenes* is based on four folk songs from Aomori Prefecture, one of the northern regions of Japan. Ito wrote he "was inspired to write *Festal Scenes* after receiving a letter from a wandering philosophical friend in Shanghai, who said '- everything seems like Paradise blooming all together. Life is a festival, indeed.'"

After its 1986 premiere in Japan, Ito led the University of Illinois Concert Band, under the direction of James F. Keene, in its U.S. premiere the following year in a performance for the American Bandmasters Association in Knoxville, Tennessee. The work was also performed by the United States Air Force Band, under the direction of Col. James Bankhead in a performance for the WASBE convention in Washington, D.C.

Ito, a resident of Tokyo, Japan, is considered one of Japan's most acclaimed composers. He was born in Hamamatsu, Shizuoka Prefecture, Japan, his musical career beginning with childhood piano lessons and later compositional studies in high school. He graduated from the Tokyo University of Fine Arts and Music with a degree in composition.

Ito's distinguished musical career includes guest conducting the Tokyo Kosei Wind Orchestra for their 'Asian Concert Tour 2002' on behalf of maestro Frederick Fennell, and the International Youth Wind Orchestra at WASBE 2005 in Singapore. He is in high demand as a guest conductor, clinician, lecturer, and educator in Asian countries such as Taiwan, Hong Kong, Korea, and Singapore, and gives clinics for WASBE and other band festivals worldwide.

# MUSIC BIOGRAPHIES

## Ina Torres O’Ryan, mezzo-soprano

Ina Torres O’Ryan, a Maryland native, is a freelance mezzo-soprano and cellist currently studying at the University of Memphis with Prof. Mary Wilson and Dr. Kimberly Patterson. Prior to moving to Tennessee, Ina lived in Minnesota, where she was a rostered cellist and chorus member of the Fargo-Moorhead Symphony and Opera while completing her bachelor’s at Concordia College. A passionate educator, Ina also maintains a private studio for voice and cello and has taught for several nonprofits in the Memphis area. She currently serves as Executive Director of Sinfonietta Memphis, an orchestra that provides free music to the Memphis area, using historically informed performance practice. Ina’s upcoming engagements include the role of Wimpel in *Der Vetter aus Dingsda* and Zerlina in *Don Giovanni* with the University of Memphis Opera, and as one of the alto soloists in Mendelssohn’s *Elijah* with the Rhodes Master Singers Chorale.

## William Plenk, conductor

William Plenk has been on the faculty of the Rudi E. Scheidt School of Music at the University of Memphis since Fall 2017. Serving as Associate Director of Bands and Director of Athletic Bands, Dr. Plenk oversees the Mighty Sound of the South, University of Memphis Pep Band, Symphonic Band, and teaches Marching Band Techniques as well as other courses within the School of Music.

Outside of the University of Memphis, Dr. Plenk is highly active as a clinician and adjudicator. He has worked with concert bands and marching bands from across the United States, Singapore, and Japan, including a three-season tenure with the Tenrikyo Aimachi Marching Band from Nagoya, Japan, the eight-time All Japan National Champion. He has served on the staff of several drum and bugle corps including The Academy, The Cadets, Boston Crusaders, and Phantom Regiment.

Dr. Plenk previously served for six years as Associate Director of Bands and Director of Athletic Bands at the University of Nevada, Reno, developing the athletic band program into one of the most respected in the region. He received his Doctor of Musical Arts degree in conducting from the University of California, Los Angeles, where he was Conductor of the UCLA Symphonic Band, Associate Conductor of the UCLA Wind Ensemble, and Associate Conductor of the UCLA Brass Ensemble. He also received a Master of Music degree in tuba performance from UCLA, and a Bachelor of Music degree in tuba performance from Ithaca College.

Dr. Plenk holds memberships in the College Band Directors National Association, College Music Society, National Association for Music Education, and is an honorary member of Phi Mu Alpha, and the national band fraternity Kappa Kappa Psi.