



Rudi E. Scheidt  
School of Music

*presents*

# **VOICES**

*featuring*

**THE UNIVERSITY OF MEMPHIS**

## **Wind Ensemble**

Albert Nguyen, conductor

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OCTOBER 30, 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

***Chester – Overture For Band***

William Schuman  
(1910-1992)

***First Suite In E Flat For Military Band, Op. 28, No. 1***

Gustav Holst  
(1874-1923)

1. *Chaconne*
2. *Intermezzo*
3. *March*

Revised and Edited by Colin Matthews

***Tending***

Michael Shapiro  
(b.1951)  
Arranged by Michael Markowski

***Symphony No.2 “Voices”***

James M. Stephenson  
(b.1969)

1. *Prelude: “of Passion”*
2. *Shouts and Murmurs*
3. *of One*

Megahn Borroughs, mezzo soprano soloist

# UNIVERSITY OF MEMPHIS WIND ENSEMBLE

Albert Nguyen, conductor

## Flute

Catherine Balsamo\*  
Olivia Remak  
Mackenzie Saylor  
Delara Hashemi  
Phoenix Farris

## Oboe

Ty Matthews\*  
Jalen Gales  
Jesus Salazar

## Bassoon

Christina Hazell\*  
Charles Bridges  
Julian Rice

## Clarinet

Fernando Martinez\*  
Evan Erickson  
Des Taylor  
Emily Ward  
Summer Moates  
Pia Luna Victoria  
Ian Greer

## Bass Clarinet

Austin Kennedy

## Alto Saxophone

Caleb Allen\*  
Andrew Stine

## Tenor Saxophone

Matthew Meyers

## Baritone Saxophone

C. Joanie Dyer

## Double Bass

Kedrick Cottrell

## Harp

Marian Shaffer

## Horn

Jimmy Rhine\*  
Wilker Augusto+  
Cooper Mapes  
Rhys Roberts  
Madeline Miller

## Trumpet

Tyler Helms\*  
Lacey Peschel  
Yiming Zhang  
Benjamin Shaffer  
Oliver Buckley

## Trombone

Dylan Mashburn\*  
Cassidy Shiflett-Cockrell  
Nathan Hiers  
Colin Woods

## Bass Trombone

Jasmine Lockwood  
Cal Elrod

## Euphonium

Sophia Rivera\*  
Andrew Jennette

## Tuba

Bryson Harding\*  
Christopher Gilchrist

## Percussion

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

## Piano

Diego Parra

\*denotes principal player

+denotes guest musician

# PROGRAM NOTES

## CHESTER – OVERTURE FOR BAND

William Schuman  
(1910-1992)

*Chester Overture* is a version for wind bands from the third movement of Schuman's orchestral composition *New England Triptych*. The composition was written in 1956 in three pieces (*Be Glad Them, America, When Jesus Wept, and Chester*) based on a book of tunes composed in 1778 by William Billings (1746-1800). The *Chester Overture* was very popular and served as an inspiration for colonies from Vermont to South Carolina that became a hymn during the American Revolution. The lyrics below carry an expression of desire for freedom through the difficult years lived by the colonists.

*"Let tyrants shake their iron rod,  
And Slav'ry clank her galling chains,  
We fear them not, We trust in God,  
New England's God forever reigns.*

*The Foe comes on with haughty stride  
Our Troops advance with martial noise  
Their Vet'rans flee, before our Youth  
And Gen'rals yield to beardless Boys."*

The *Chester Overture* is composed in an arch form having an introduction, five different variations, and a coda. The composer uses the original hymn as a first statement of the piece, and the fragments pass through the ensemble during each variation, having many contrasting dynamics and articulations. He also used the diminution and augmentation of the rhythm.

Around the 1900's, the United States had one of the most relevant composers, Mr. William Schuman. He was born in 1910 to a Jewish family in Manhattan, New York City. Even with his passion for sports, specifically baseball, Schuman studied music and learned how to play the violin and banjo when he was a child. He started his college life pursuing a business degree at New York University's School of Commerce in 1928. In 1930 after attending a New York Philharmonic concert, under the baton of Arturo Toscanini with compositions by Brahms, Mendelssohn, Castelnuovo-Tedesco, and Smetana, Schuman decided to drop his business degree in order to become a composer. He studied composition at the Malkin Conservatory and graduated in 1935 in music education at Columbia University. He taught composition at Sarah Lawrence College from 1935 to 1945, and in 1943, Mr. Schuman won the inaugural Pulitzer Prize for Music for his *Cantata No. 2 "A Free Song."* From 1945 to 1961 he was president of the Juilliard School, and in 1961 he became president of the Lincoln Center until 1969. In 1985, he received the National Medal of Arts for his contribution to the American culture as a composer and educational leader. He died in New York City in 1992 at the age of 81.

**FIRST SUITE IN E FLAT FOR MILITARY BAND, Op. 28, No. 1**

**Gustav Holst  
(1874-1923)**

**Revised and Edited by Colin Matthews**

Gustav Holst's *First Suite in E-Flat for Military Band* occupies a legendary position in the wind band repertory and can be seen, in retrospect, as one of the earliest examples of the modern wind band instrumentation still frequently performed today. Its influence is so significant that several composers have made quotation or allusion to it as a source of inspiration to their own works.

Holst began his work with *Chaconne*, a traditional Baroque form that sets a series of variations over a ground bass theme. That eight-measure theme is stated at the outset in tubas and euphoniums and, in all, fifteen variations are presented in quick succession. The three pitches that begin the work -- E-flat, F, and B-flat, ascending -- serve as the generating cell for the entire work, as the primary theme of each movement begins in exactly the same manner. Holst also duplicated the intervallic content of these three pitches, but descended, for several melodic statements (a compositional trick not dissimilar to the inversion process employed by the later serialist movement, which included such composers as Schoenberg and Webern). These inverted melodies contrast the optimism and bright energy of the rest of the work, typically introducing a sense of melancholy or shocking surprise. The second half of the *Chaconne*, for instance, presents a somber inversion of the ground bass that eventually emerges from its gloom into the exuberant final variations.

The *Intermezzo*, which follows is a quirky rhythmic frenzy that contrasts everything that has preceded it. This movement opens in C minor, and starts and stops with abrupt transitions throughout its primary theme group. The contrasting midsection is introduced with a mournful melody, stated in F Dorian by the clarinet before being taken up by much of the ensemble. At the movement's conclusion, the two sections are woven together, the motives laid together in complementary fashion in an optimistic C major.

The *March* that follows immediately begins shockingly, with a furious trill in the woodwinds articulated by aggressive statements by brass and percussion. This sets up the lighthearted and humorous mood for the final movement, which eventually does take up the more reserved and traditional regal mood of a British march and is simply interrupted from time to time by an uncouth accent or thunderous bass drum note. The coda of the work makes brief mention of elements from both the *Chaconne* and *Intermezzo* before closing joyfully.

## **TENDING**

**Michael Shapiro**

**(b.1951)**

**Arranged by Michael Markowski**

*Tending* for concert band is an arrangement by Michael Markowski of Michael Shapiro's piece originally written for solo piano as part of his *American Interludes*. Written during the Covid Pandemic, *Tending* is meant to soothe the listener, giving peace to those in stress, relieving tension, and providing calm.

*-Program notes by the composer*

## **SYMPHONY No.2 "VOICES"**

**James M. Stephenson**

**(b.1969)**

On April 23, 2016, my mother, Shirley S. Stephenson, passed away, at the age of 74. It was the first time anyone that close to me had died, and I honestly didn't know how to respond. As this new piece – the symphony – was the next major work on my plate, I thought the music would come pouring forth, as one would imagine in the movies, or in a novel.

However, the opposite happened, and I was stuck, not knowing how to cope, and not knowing what to write. Eventually, after a month or so, I sat at the piano, and pounded a low Eb octave, followed by an anguished chord answer. I did this three times, with three new response-chords, essentially recreating how I felt. This became the opening of the symphony, with emphasis on the bass trombone, who gets the loudest low Eb.

I vowed I wouldn't return to Eb (major) until the end of the piece, thus setting forth a compositional and emotional goal all at once: an Eb to Eb sustaining of long-term tension, technically speaking, and the final arrival at Eb major (letter I, 3rd movement) being a cathartic and powerful personal moment, when I finally would come to terms with the loss of my mother.

The voice in the piece is that of my mother, an untrained alto, which is why I ask for it without vibrato. In the end, she finally sings once last time, conveying to me that "all will be ok".

I think it is the most difficult times we endure that force us, inspire us, to dig deeper than we could ever imagine. On the one hand, I am, of course, deeply saddened by the loss of my mother; but on the other, I will always have this piece – which is the most personal to me – to in essence keep her alive in my heart. I always tear up at letter I. Always. But they are tears of joy and treasured memories of 74 years with my mother.

*-Program notes by the composer*

# MUSIC BIOGRAPHIES

## ALBERT NGUYEN, Conductor

Albert Nguyen, Director of Bands, conducts the UofM Wind Ensemble, directs the graduate level instrumental conducting program, and oversees the Athletic, Symphonic and University Bands. Dr. Nguyen was the Assistant Director of Bands and Director of Athletic Bands at the University of Memphis for three years and served as Interim Director of Bands in 2011-2012.

Before coming to the University of Memphis, Dr. Nguyen served as a Graduate Assistant at The University of Texas at Austin where he directed the Concert Band and was a member of the Longhorn Band teaching staff. He was also an assistant conductor for the Wind Ensemble and frequently appeared as a guest conductor with the Wind Symphony, Symphony Band and Chamber Winds. Dr. Nguyen began his professional teaching career in Arkansas as the Director of Bands at Morrilton High School.

Maintaining his connection with public schools, Dr. Nguyen frequently serves as an adjudicator, clinician and guest conductor. He received his Bachelor of Arts Degree in Music Education from Arkansas Tech University and the Master of Music and Doctorate of Musical Arts in Wind Conducting from The University of Texas at Austin. He is a member of Kappa Kappa Psi, Tau Beta Sigma, the College Band Directors National Association and is a contributing author in the GIA publication - Teaching Music through Performance in Band, Volume 7.