

The University of Memphis
Magnolia Woodwind Quintet

Thursday, 4/20 • 11:00am CST
TIGuRS Urban Garden

•
495 Zach H Curlin St Suite 106
Memphis, TN 38152

(NO LIVESTREAM)

•
Free Admission

Saturday, 4/22 • 2:00pm CST
Harris Concert Hall

•
Rudi E. Scheidt School of
Music Memphis, TN 38111

(LIVESTREAM AVAILABLE)

•
Free Admission

Monday, 4/24 • 5:00pm CST
Beethoven Club

•
263 S McLean Blvd.
Memphis, TN 38104

(NO LIVESTREAM)

•
\$10 for Public | \$5 for Students
(Free if there are financial
barriers)

Program

(i carry it in my heart) | (7')

Alec Schantz
(b. 1999)

Four Plus Four Short Pieces | (9')

- I. Fantasy
- II. Ostinato
- III. Waltz
- IV. Chorale
- V. Meditation
- VI. Old Favorite
- VII. Children's Waltz
- VIII. Arpeggiations
- IX. Fantasy - Reprise

John Heiss
(b. 1938)

Suite for Wind Quintet | (7'30")

- I. With energy and lift
- II. Slow swing, with a touch of doo-wop
- III. Insistent and upbeat

Ted Shapiro
(b. 1951)

Spy Rush | (6')

Samreet Juneja
(b. 2001)

Mackenzie Saylor, Flute | Jalen Gales, Oboe | Evan Erickson, Clarinet
Madeline Miller, Horn | Jacob Bridges, Bassoon

Biographies

The Magnolia Woodwind Quintet

Serving as ambassadors for the Rudi E. Scheidt School of Music at the University of Memphis, Evan and members perform in the University of Memphis's premiere undergraduate chamber group: the "Magnolia Woodwind Quintet." Coached by Professor Jeremiah Frederick (and previously Professor Elise Blatchford), this group has premiered and performed works by several living composers. They have also taken on various small recording projects. They actively engage with the underserved side of the Memphis community through performances and educational activities.



Stay tuned this Fall to hear their premiere album!

About the *Evan Erickson Music* "Call for Scores"



EVAN ERICKSON
MUSIC

Now in its 3rd year, the *Evan Erickson Music* "Call for Scores" initiative is an opportunity specifically aimed at composers who have heard no more than 5 of their pieces premiered across their life. As long as this requirement is met, entrants can be of any age, nationality, sex, etc.

There are many composers who have not been fortunate enough to either attend music school or meet performers to get their music played by anything more than cheap computer MIDI. Most opportunities online require you to have a recording from a live performance of your work to even stand a chance at winning, and a lot of opportunities you can find will bar you from entering above the age of 35.

There is a huge pool of really talented composers that have no way to get spotlighted or enter the composition world! So, Evan took it upon himself to seek out awesome music by composers in need that he can provide with great experiences, give exposure, and help their music be brought to life.

Alec Schantz - (i carry it in my heart)



Alec Schantz is an educator, clarinetist, and composer from Northern California. In their adolescence, Alec had the pleasure of performing in honor bands such as the All-Northern (NCBA) and the Honors Performance Series at Carnegie Hall, receiving numerous gold medals and command performances at the California State Solo and Ensemble Festivals. Throughout their college career, Alec performed with the SJSU Wind Ensemble, SJSU Orchestra, and SJSU Clarinet Choir on Bb clarinet, Eb clarinet, and bass clarinet, during which time they studied under Dr. Janet Averett and Johnathan Szin. Alec's focus is primarily in playing modern music, incorporating electronics and elements of current popular music styles. Alec has a history of commissioning composers to write pieces for them that embody these hybridized ideas, such as "Planetfall" by Sean Martin.

Alec started their compositional career by arranging for the saxophone quintet "Take Five." Eventually, they wrote their first band piece, which premiered at their Senior Recital in 2017. They continued to write chamber music with a focus on clarinet, premiering works such as "Exhale" for clarinet quartet at their Junior Recital in 2020, "Zacramento Soo" for clarinet duet at their Senior Recital in 2021, and "Scaredy Cat" for clarinet nonet, also at their Senior Recital. Alec also had two band pieces titled "Where DOES the Sidewalk End?" and "I Wish I Could Give You Something", both premiered by the Chico High Band in the spring of 2022.

John Heiss - Four Plus Four Short Pieces

John Heiss is an active composer, conductor, flutist, and teacher. His works have been performed worldwide, receiving premieres by Speculum Musicae, Boston Musica Viva, Collage New Music, the Da Capo Chamber Players, Aeolian Chamber Players, Tanglewood Festival Chorus, and Alea III.



Heiss has been principal flute of Boston Musica Viva and has performed with many ensembles, including the Boston Symphony Orchestra. His articles on contemporary music have appeared in Winds Quarterly, Perspectives of New Music, and The Instrumentalist. One of his articles first introduced the concept of flute multiphonics. Starting in the 1970s, Heiss has directed many NEC festivals dedicated to composers or themes and has spearheaded visits to NEC by many composers, including Ligeti, Lutoslawski, Berio, Carter, Messiaen, Schuller, Harbison, and Tippett.

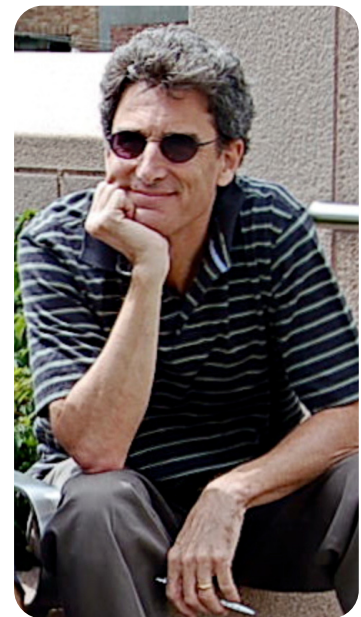
Ian Wiese - Arranger of Four Plus Four

A “captivating mix of busy and sparse” (Boston Musical Intelligencer), Ian Wiese is a multi-faceted composer based out of Quincy, MA and teacher at Berklee College of Music. Performers including loadbang, Imani Winds, Box Not Found, Kalliope Reed Quintet, and New England Conservatory Wind Ensemble have played his music. Recently, Wiese was awarded prizes in The American Prize, the 2021 NEC Merz Trio Competition and the Ball State University Xenharmonic Music Alliance Call for Scores, among others; he was also a finalist for the 2021 ASCAP Morton Gould Young Composer. Some of his music has been heard in unusual venues, including EPCOT Center at The Walt Disney World Resort. Radnofsky-Couper Editions and North Star Music Publishing publish his music. He studied at NEC for his DMA in Composition with composer John Heiss.

Ted Shapiro - Suite for Wind Quintet

Ted Shapiro is a multi-instrumentalist, composer and arranger. He received a Bachelor of Music degree in composition from Berklee College of Music. He played guitar in clubs in Boston, San Francisco and Miami. He played piano, bassoon, and clarinet in chamber music groups and community orchestras around New York City.

He also worked as a music copyist, composed children's songs and piano rags, and participated in the BMI Musical Theatre Workshop. Ted's arrangements and original pieces for wind quintet are available for listening at tedshapiromusic.com. Prior to retirement, Ted was a computer consultant, specializing in relational database design for a variety of clients in small business, arts and education. He now lives with his wife in Burlington, Vermont.



Samreet Juneja - Spy Rush



Samreet Juneja (b. 2001) is a composer from Maryland and is currently a student at the University of Maryland, College Park, studying Information Science. He also studies composition with Dr. William Kenlon. In addition to composition, he has played percussion for about ten years and has been a part of a variety of bands in both high school and college.

Samreet's main musical inspirations are Impressionist composers such as Claude Debussy, Maurice Ravel, and Lili Boulanger, and primarily aims to evoke imagery, color, and atmosphere through his music. However, he is still looking to explore and write in a variety of styles such as jazz, minimalism, and atonality, as well as blending Western instruments with the harmonies and rhythms of Indian music.

Program Notes

(i carry it in my heart)

(i carry it in my heart) by Alec Schantz is based on the famous E.E. Cummings poem [i carry your heart with me(i carry it in)]. This became one of Alec's favorite poems and he had been wanting to write a piece based on the poem. He ended up choosing the woodwind quintet as the ensemble to compose it for because he loved the different colors available in the instrumentation and how they could convey the idea of the poem. In essence, this piece is meant to be an audible representation of the poem by conveying the lush and yearning sound Alec associates with the poem.

Four Plus Four Short Pieces

A note from Ian Wiese: This new orchestration of my teacher John Heiss's Four Short Pieces for Wind Quintet (1961 and 2014) represents two different periods of Heiss's compositions. Both pieces were originally for piano and were written for pianist Victor Rosenbaum. One day during the COVID-19 Pandemic, while at home before returning to New England Conservatory and working with Heiss directly at his house, I thought it would be a great idea to offer to him a gift of an orchestration of his 1961 piece collection. Needless to say, he greatly enjoyed the work, even saying that I added so much to them. Immediately after, we discussed orchestrating the 2014 collection as well, resulting in that set being completed a week later. Each piece represents a hyper miniature, a tightly controlled piece with many decisions made on the tiniest level. As a nod to the full collection, Heiss ended his 2014 collection with a reprise of the original "Fantasia" from the 1961 set, the last chord reharmonized; I kept the continuity of this reprise, also revoicing the chord per his instructions.

Suite for Wind Quintet

The music in "Suite for Wind Quintet" uses familiar harmony, with occasional "bumps" — notes that clash or chords that crunch — that detour from the expected, then "smooth out", hopefully making the music sound fresh. The 1st and 3rd movements have many odd time signatures (e.g., 5/8, 7/16) which require the players to do a lot of counting to make sure they stay together! I enjoy the challenge of trying to make these "bumps" in the rhythm feel, again, surprising but logical to the listener. The 1st movement presents two themes in traditional sonata form — the first, active, rhythmic and angular; the second, flowing and lyrical. The ensemble generally divides into upper and lower winds — melody & rhythm section — swapping roles occasionally, and everyone gets an opportunity to speak out. The 2nd movement is an interlude — a slow swing, bluesy pastiche. I imagined the upper winds in the beginning as an a-cappella doo-wop trio; they become the rhythm section behind the horn and clarinet solos that follow. Foot tapping is encouraged. The 3rd movement is episodic: the bassoon plays a rapid odd-count rhythmic figure; this gets passed around as accompaniment under a flute and oboe melody, while the horn and bassoon maintain a steady beat below. There are a few detours into some sturdy, pulsing ensemble sections, the initial figure popping in and out, ending with an upbeat climax.

Spy Rush

Spy Rush was completed in a frenzy during the last week of December, and the perpetuum mobile style of the piece reflects how I felt writing it. Except for a few measures, almost the entire piece has at least one instrument playing on each eighth note, in order to really capture the energetic nature of the music. Although I primarily like to write music that calls back to Impressionist composers, I wanted to venture outside of my comfort zone and write something more rhythmic and representative of contemporary wind ensemble music.

The name Spy Rush was a combination of two ideas: the Rush part was my own idea, as the piece felt like a constant rush of energy, but the Spy part came from my parents; when they first heard the piece, they said it sounded like the background score of a spy movie, and that's how the title of the piece came to be.

Spy Rush uses one theme for the whole piece that gets constantly varied. The theme gets slowly built up by revealing itself in fragments, gradually adding notes, until it is revealed in full by the clarinet. The A section explores multiple variations until the music gets to a much more dark and suspenseful B section. Here, the theme is played extremely slowly and lyrically, first with a solo from the English horn, followed by the addition of the bassoon. Eventually, the piece makes its way back into the lighter and more action-packed nature of the A section, with newer variations still. This brief spy movie concludes with an even faster, frenetic, and bombastic coda, signifying that the mission is complete.

Thank You!

Thank you so much for coming and taking the time to support us! This program has been a big challenge for us and marks an important push forward for our group. Your support in coming to one of our shows is something we cannot thank you enough for!

Special thanks go out to Jeremiah Frederick, our coach for the semester, for his help in preparing a concert of world premieres! On top of this, thank you to Michelle Vigneau for sponsoring our cost for the Beethoven Club performance! Both of you have made a big impact in this short concert series coming to life.

If you would like to consider making a small donation to go towards future performance costs, contest application fees, and travel expenses, please pay what you can via cash, check (addressed to Evan), or PayPal (magnoliawoodwindquintet@gmail.com).
Please label your donation with the tag "Magnolia".

For more information on all upcoming concerts by the Magnolia Quintet, please visit Evan's "Upcoming" section on his website! You can subscribe to his mailing list to receive news on important concerts: www.evanericksonmusic.com/upcoming.
