



Rudi E. Scheidt  
School of Music

*presents*

# LIGHTS, CAMERA, MUSIC

*featuring*

THE UNIVERSITY OF MEMPHIS

Wind Ensemble

Albert Nguyen, conductor  
Wilker Augusto, guest conductor  
Erin Duke, guest conductor

Chris McCoy, Master of Ceremonies

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SEPTEMBER 29, 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

## ***The Flight to Neverland***

From: *Hook*

John Williams

(b.1932)

Transcribed by Paul Lavender

## ***Escapades***

From: *Catch Me If You Can*

John Williams

Transcribed by Stephen Bulla

Soloists:

Michael Schults, alto saxophone

William Shaltis, vibraphone

Kaleb Ritchie, double bass

## ***The March From 1941***

From: *1941*

John Williams

Transcribed by Paul Lavender

Erin Duke, guest conductor\*

## ***Harry's Wondrous World***

From: *Harry Potter and The Sorcerer's Stone*

John Williams

Transcribed by Paul Lavender

## ***Theme from Schindler's List***

From: *Schindler's List*

John Williams

Transcribed by John Moss

Soloist:

Marcin Arendt, violin

## ***Midway March***

From: *Midway*

John Williams

Transcribed by Paul Lavender

Wilker Augusto, guest conductor\*

## ***The Jedi Steps and Finale***

From: *Star Wars: The Force Awakens*

John Williams

Transcribed by Paul Lavender

Chris McCoy is the Film/TV Editor for The Memphis Flyer. He has been writing about film professionally since 2001, and also writes travel, science, politics, personality profiles, and general interest articles on a freelance basis. Along with his wife, Laura Jean Hocking, he is the co-owner of the film and video production company Oddly Buoyant Productions. He has directed three feature films, including the award-winning Memphis punk rock documentary *Antenna*, as well as numerous short films and music videos.

\*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

Catherine Balsamo\*  
Olivia Remak  
Mackenzie Saylor  
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

## Horn

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

## Trumpet

Tyler Helms\*  
Lacey Peschel  
Yiming Zhang  
Benjamin Shaffer

## Trombone

Dylan Mashburn\*  
Cassidy Shiflett-Cockrell  
Nathan Hiers

## Bass Trombone

Jasmine Lockwood

## 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

***The Flight To Neverland***

**From: *Hook***

**John Williams**

**(b.1932)**

**Transcribed by Paul Lavender**

For countless centuries mankind has dreamed of flying, which is why I think it could be argued that the greatest achievement of the twentieth century may have been the accomplishment of flight itself. Our fascination with flying and the freedom we associate with it may also be one of the principal reasons why the story of James Barrie's play has been retold in every imaginable medium. My favorite moment has always been when Peter Pan and Tinkerbell rise above the rooftops of London and fly off to Neverland. In writing the music for Steven Spielberg's film version of the story, which he called *Hook*, I tried to create a clear singing melody that might combine some of the wonder of childhood with the energy and "lift" required for this famous flight.

*Program notes by the Composer*

***Escapades***

**From: The Dream Works Film, *Catch Me If You Can***

**John Williams**

**Transcribed by Stephen Bulla**

The 2002 film *Catch Me If You Can* constituted a delightful departure for director Steven Spielberg. It tells the story of Frank Abagnale, the teen-aged imposter, who baffled FBI agents with his incredible exploits.

The film is set in the now nostalgically tinged 1960s, and so it seemed to me that I might evoke the atmosphere of that time by writing a sort of impressionistic memoir of the progressive jazz movement that was then so popular. The alto saxophone seemed the ideal vehicle for this expression and the three movements of this suite are the result.

In *Closing In*, we have music that relates to the, often humorous, sleuthing which took place in the story, followed by *Reflections*, which refers to the fragile relationships in Abagnale's broken family. Finally, in *Joy Ride*, we have the music that accompanied Frank's wild flights of fantasy that took him all around the world before the law finally reigned him in.

In recording the soundtrack for this entertaining film, I had the services of saxophonist Dan Higgins, to whom I'm indebted for his virtuosic skill and beautiful sound. My greatest reward would be if other players of this elegant instrument might find some joy in this music.

*Program notes by the Composer*

***The March From "1941"***  
**From the Motion Picture, "1941"**

**John Williams**  
**Transcribed by Paul Lavender**

Steven Spielberg's hilarious comedy *1941* featured the late actor John Belushi brilliantly portraying a character known as Wild Bill Kelso.

Kelso was a crazy, impertinent but lovable Air Force pilot whose antics seemed to require a musical accompaniment that had humor and rhythmic vitality. As a result, I set myself the task of writing a zanily patriotic march that upon hearing, we might be moved to tap our feet to an imaginary parade going by and have fun doing it.

*Program notes by the Composer*

***Harry's Wondrous World***  
**From: *Harry Potter and The Sorcerer's Stone***

**John Williams**  
**Transcribed by Paul Lavender**

The success of J.K. Rowling's *Harry Potter* series has been a heartwarming phenomenon to all those who love books.

The worldwide reception that these works have received added greatly to the sense of privilege that I felt when I was given the honor to composing the music for the film version of *Harry Potter and the Sorcerer's Stone*.

The story's imaginative array of wizards flying on broomsticks and mail-delivering owls, all occupying a wondrous world of magic, offered a unique canvas for music, and the prospect of sharing it with some part of the great army of readers who love these books is a great joy to me.

*Program notes by the Composer*

***Theme from Schindler's List***

**From the Universal Motion Pictures, *Schindler's List***

**John Williams**

**Transcribed by John Moss**

During the summer of 1993 it was my great privilege to compose music for Steven Spielberg's brilliant film *Schindler's List*.

The film's ennobling story, set in the midst of the great tragedy of the Holocaust, offered an opportunity to create not only dramatic music, but also themes that reflected the more tender and nostalgic aspects of Jewish life during these turbulent years.

For this part of the soundtrack, I featured a solo violin, accompanied by the Boston Symphony Orchestra, and our greatest good fortune was to have Itzhak Perlman as soloist for the recording.

Included here is the main theme of the score, and it is especially gratifying to me that this music can now be available for performance independent of the film.

*Program notes by the Composer*

***Midway March***

**From: *Midway***

**John Williams**

**Transcribed by Paul Lavender**

The Battle of Midway was one of the great events in the history of the United States Navy. It was wonderful to see the recent reunion of American and Japanese veterans joining in peace and warm friendship, as they've searched to locate the site of the great struggle.

When I was young, I remember my father recounting to me that, during his childhood, he'd heard and seen John Philip Sousa conduct his famous band. And so, when the opportunity emerged to compose music for the film *Midway*, I tried to write an orchestral march that would be American in spirit, with a jazzy nautical swagger, and would fit squarely in the tradition of the great American marches that I've loved since my youth.

*Program notes by the Composer*

***The Jedi Steps and Finale***  
**From: *Star Wars: The Force Awakens***

**John Williams**  
**Transcribed by Paul Lavender**

Over the years, George Lucas' *Star Wars* saga has continued to hold its grip on the imaginations of its millions of fans worldwide.

Presented with the task of renewing the extending the great story, in *Star Wars: The Force Awakens*, director J.J. Abrams has risen to the challenge magnificently.

New and exciting characters join the original cast on a joy ride that offered rich possibilities to extend the musical score. Daisey Ridley, John Boyega, and Harrison Ford give particularly strong performances, and it's been my privilege to musically accompany their fresh and energetic screen presence.

For the soundtrack recording, we had the services of a brilliant Los Angeles-based studio orchestra, and with this new music, my hope is that other orchestras, bands, and audiences may also want to continue to join in the fun of *Star Wars*.

*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.



## MICHAEL SHULTS, Alto Saxophone Soloist

Saxophonist Michael Shults has been praised for his “strong, imaginative” improvisations (Downbeat Magazine) and “fresh and intelligent musical ideas” (The Pitch). A first-call musician on the Kansas City jazz scene for nearly a decade, Shults remains an active performer in the Fountain City, Memphis, and beyond, and has twice appeared as a sideman on the Jazzweek National Radio Airplay Charts. As a graduate student at the Cincinnati College-Conservatory of Music, Michael was a finalist in the 2012 North American Saxophone Alliance Jazz Artist Competition, and was the winner of the Graduate College Soloist category in the 2012 Downbeat Magazine Student Music Awards Issue. He has since performed by invitation as a featured soloist at the North American Saxophone Alliance biennial conference, the Jazz Education Network conference, the Midwest Clinic, the Wisconsin Music Educator's Association conference, the Minnesota Music Educator's Association conference, and the Fairbanks Summer Arts Festival. Michael has shared the stage professionally with many of the most significant jazz artists of our time, including Bobby Watson, Sean Jones, Nat Reeves, Pat Bianchi, Lynn Seaton, and Bob McChesney.

As a concert saxophonist, Shults has been praised for his “jaw-dropping” and “authoritative” performances (Bill Brownlee of the Kansas City Star) and has performed by invitation at the College Band Director's National Association conference, North American Saxophone Alliance biennial conference, the Minnesota Music Educator's Association conference, and the University of Iowa Festival for New Music. He is a founding faculty member of the Kansas City Saxophone Workshop along with Zach Shemon, alto saxophonist of the PRISM Quartet. Dr. Shults has also served on the faculty of the Eugene Rousseau Saxophone Workshop at Shell Lake Arts Center. He is currently the alto saxophone chair in the Coalescent Quartet and also serves as the chair of the North American Saxophone Alliance Jazz Competition Committee. In Memphis, he performs regularly with the Memphis Symphony Orchestra, and with chamber groups including Blueshift Ensemble and PRIZM Ensemble. He has been a featured soloist with The University of Memphis Wind Ensemble, the University of Wisconsin-Eau Claire Wind Ensemble, the Rhodes College Symphony Orchestra, the Mid-Kansas Symphony, and others.

Dr. Shults is Associate Professor of Saxophone at the University of Memphis, and previously held the position of Assistant Professor of Saxophone for four years at the University of Wisconsin-Eau Claire. He is a Yamaha and D'Addario performing artist and performs on their instruments and reeds exclusively.

## WILLIAM SHALTIS, Vibraphone Soloist

Bill Shaltis is the Associate Professor of Percussion at the Rudi E. Scheidt School of Music, University of Memphis and Principal Timpanist of the New Hampshire Music Festival Orchestra and Boise Baroque Orchestra. Formerly, Shaltis was the Principal Timpanist for the Boise Philharmonic Orchestra, Principal Percussion of the Evansville Philharmonic and Owensboro Symphony, and on faculty at Missouri Southern State University and the University of Evansville. He is a sought-after clinician and performer throughout North America, Europe, and China and has performed and presented at several PASICs, the NAFME and Midwest Conferences, and at state conferences, Day of Percussion events, and universities throughout the country.

Shaltis created the video podcast series Good Beats (tips for music educators) and The Solo Timpanist. His debut album, "Essence/Descent," features premiere recordings of 21st century solo and chamber timpani repertoire and is available on major streaming platforms. Shaltis is also a co-founder of the annual Two Rivers Timpani Summit.

Shaltis is a proud performing artist/clinician for Grover Pro Percussion, JGpercussion, Remo, Yamaha, and Zildjian.

## KALEB RITCHIE, Double Bass Soloist

Kaleb Ritchie was born and raised in North Little Rock, AR, and began playing double bass at a young age. As a Jazz Trumpet player himself, his father Guido instilled a love for music early on. Being classically trained, Kaleb began playing jazz bass late in his high school career. This led to his attendance at the University of Memphis, graduating in 2018 with a degree in Jazz Studio and Performance in Bass, he then returned to the University of Memphis to complete his master's in jazz studies in 2020.

Professionally, Kaleb has been teaching privately for over 10 years, teaching both classical and jazz students. He has played in a large number of varied ensembles, including groups such as The Platters, The Coasters, and the Drifters. He is an active member of the musical area in Memphis and is a full member of the Delta Symphony Orchestra in Jonesboro, AR.

After graduating with his masters, he began working at the Rudi E. School of Music as Assistant Facilities Manager, operating Harris Concert Hall and assisting with modernizing the venues audio/video capabilities and managing various productions. He then moved into the role of Scheduling Coordinator and helped facilitate the opening of the Scheidt Family Performing Arts Center in Early 2023, before being hired as the Operations Manager.

In addition to his duties as Operations Manager at the Rudi E. Scheidt School of Music at The University of Memphis, Kaleb currently acts as the Adjunct Commercial Music Bass Professor.

## MARCIN ARENDT, Violin Soloist

A native of Poland, Dr. Marcin Arendt is an active chamber musician, soloist, & teacher. As a professor of violin at the University of Memphis' Rudi E. Scheidt School of Music, Dr. Arendt enjoys teaching a thriving studio of undergraduate and graduate students as well as playing with his colleagues on the string faculty in the Ceruti String Quartet. Since its first season in 2001, Marcin has played with Iris Collective (previously Iris Orchestra) under the baton of Michael Stern where he regularly holds the Isaac Stern Concertmaster Chair and is heavily involved in the organization's community engagements. During the summers Marcin is frequently a part of the violin faculty at the Interlochen Arts Camp and is the artistic director of the Memphis in Poland Festival which aims to share the significant musical, artistic, and cultural contributions of Memphis on an international stage.

Arendt has been a soloist with several orchestras including Iris Orchestra and the Memphis Symphony Orchestra. He is the co-founder of Memphis Mix, a blues & crossover band that has performed internationally and was the featured ensemble of the first Memphis in Poland Festival. He was a member and regular concertmaster of Colorado's premiere conductor-less string orchestra, The Sphere Ensemble, and was the featured violinist with the nationally touring crossover-fusion band FEAST. Dr. Arendt's playing can be heard on recordings spanning several genres including a series of chamber works by Jacques Castérède on Naxos Records.

The prize winner of several national & international competitions, Arendt has performed alongside many renowned artists including Itzhak Perlman, Gil Shaham, Jaime Laredo, Yo-Yo Ma, Martin Short, Edgar Meyer, Clay Aiken, Dawn Upshaw, Joshua Bell and Harry Connick, Jr.

Dr. Arendt holds bachelor's degrees in both music and philosophy from Stetson University, a Master of Music and Doctor of Musical Arts degrees from the University of Colorado at Boulder and a post-graduate performance certificate from the Stanislaw Moniuszko Academy of Music in Gdansk, Poland.