



Rudi E. Scheidt
School of Music

THE UNIVERSITY OF MEMPHIS
Wind Ensemble

presents

THE BLUE MARBLE

In collaboration with

The University Singers
and

**Solo Competition Winners, Jasmine Lockwood and
Andrew Stine**

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

APRIL 24, 20234 | 7:30 PM

SFPAC Plough Hall

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

PROGRAM

Awayday

Adam Gorb
(b. 1958)

Erin Duke, guest conductor*

Concerto for Bass Trombone and Wind Ensemble

I. Andante con molto

III. Allegro ritmico

Eric Ewazen
(b. 1954)
arr. by Virginia Allen
(b. 1953)

Jasmine Lockwood, bass trombone

Chôros No. 10

“Rasga Coração” (Tear the Heart)

Heitor Villa-Lobos
(1887-1959)
Transcribed by Wilker Augusto

Dr. Wilker Augusto, guest conductor*

Intermission

Rhapsody for Alto Saxophone

André Waignein
(1942-2015)

Andrew Stine, alto saxophone

The Blue Marble, Symphony No. VI

I. The Big Blue Marble

II. Voices in Green

III. Let There Be Life

Julie Giroux
(b. 1961)

*In partial fulfillment of the requirements for the Doctor of Musical Arts degree in Wind Conducting

UNIVERSITY OF MEMPHIS WIND ENSEMBLE

Dr. Albert Nguyen, conductor

Flute

Catherine Balsamo*
Ellie Pappas
Mackenzie Saylor
Samuel Jesuyemi

Oboe

Ty Matthews*
Jalen Gales
Jesus Salazar

Bassoon

Christina Hazell *
Johnathan Gomez
Charles Bridges

Clarinet

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

Bass Clarinet

Austin Kennedy
Erin Moore**

Alto Saxophone

Caleb Allen *
Andrew Stine
Paris McCann **
Landon Riggins **

Tenor Saxophone

Matthew Meyers

Baritone Saxophone

C. Joanie Dyer

Trumpet

Tyler Helms*
Lacey Peschel
Yiming Zhang
Walker Higgins
Oliver Buckley

French Horn

Jimmy Rhine*
James Currence
Rhys Roberts
Madeline Miller

Trombone

Dylan Mashburn*
Cassidy Shiflett-Cockrell
Nathan Hiers

Bass Trombone

Jasmine Lockwood
Cal Elrod**

Euphonium

Sophia Rivera*
Alfred Hernandez

Tuba

Bryson Harding*

Double Bass

Kaleb Ritchie**

Piano

Diego Parra

Harp

Frances Cobb

Percussion

Mario Shaw*
Susannah Clabough
Christian Davis
Overton Alford
Dwight Van de Vate
Erin Duke
Colton Renfrow**
Kate Bingham**

**Denotes Guest musician

*Denotes Principal Player

UNIVERSITY OF MEMPHIS UNIVERSITY SINGERS

Dr. Francis Cathlina, director

Soprano

Caroline Davis
Edlyn Jarquin
Fantasia Jones
Kayla Jones
Kylee Kee
Anne Catherine Landsgaard
Angelee Pham
Ava Shatley
Emily Woelke*
Rachel Young
Karen Zeferino**

Alto

Sarah Enoch
Nohelia Gomez*
Mercy Hammond
Heaven Hubbard
Isabella Palmer**
Lindsay Reeves
Stephanie Rolfe
Katie Sann
Mae Sistrunk
Bella Grace Valente
Evann Velasquez

Tenor

Kane Bradley*
Derrick Dotson
Merritt Hanemann
Christian Johnson
Christian McAlister
Brody Melton
Spencer Newberry
Brandon Sewell
Evan Torres
Terry Walker**
Timothy Webster

Bass

Alex Perez-Afanador
Shawn Campbell**
Ethan Davis
Samari Gowdy
Garrett Heady
Neil Kelly
Benjamin Nguyen*
Nate Perkins
Dylan Swinger
Griffin Taylor
Gregory Thomas
SirLatimore Wilson

*Section Leader

**Assistant Section Leader

PROGRAM NOTES

Awayday

Adam Gorb

An energetic tribute to the American musical comedy genre, Adam Gorb's "Awayday" encapsulates the exhilarating spirit of a wild day away from the job. Drawing inspiration from the heyday of Broadway, Gorb infuses the composition with infectious rhythms and whimsical motifs reminiscent of George Gershwin and Leonard Bernstein. In this six-minute curtain raiser, Gorb skillfully nods toward Bernstein's classic musicals "West Side Story" and "Candide" with his own unique flair. As a former West End musical director and a distinguished composer, Gorb's expertise shines through in the work's dynamic orchestration and playful melodies, making "Awayday" a delightful showcase of his talent and a testament to the enduring appeal of the Broadway tradition. Premiered at Bridgewater Hall, Manchester, in 1996 under the baton of Timothy Reynish, "Awayday" has since become one of Gorb's most beloved works, originally commissioned by the Royal Northern College of Music.

Concerto for Bass Trombone and Wind Ensemble

Eric Ewazen
arr. by Virginia Allen

Eric Ewazen's *Concerto for Bass Trombone*, conceived initially as a tuba sonata before being adapted and orchestrated for bass trombone, is a significant addition to the solo repertoire for the instrument. With its expansive scope and demanding solo passages, Ewazen's concerto has rightfully earned its place as a cornerstone of the bass trombone repertoire. The piece provides a formidable challenge for performers and offers listeners a rich and rewarding musical experience. Premiered by bass trombonist Stefan Sanders alongside the Juilliard Symphony Orchestra, this three-movement concerto offers substantial technical and musical challenges for the soloist. Ewazen's meticulous craftsmanship is evident in the work's intricate harmonic structures and inventive handling of melodic and motivic materials, making it a compelling showcase for the bass trombone.

Chôros No. 10
"*Rasga Coração*" (*Tear the Heart*)

Heitor Villa-Lobos
Transcribed by Wilker Augusto

Heitor Villa-Lobos is one of the most recognized Brazilian composers of classical music. He holds a respected position in music history due to his innovative compositional style, which combines traditions, forms, and styles from Western classical music with elements from Brazilian folk music and native landscape. From a theoretical and analytical point of view, Villa-Lobos' musical complexity can be considered dense, disordered, dissonant, and chaotic. However, this represents his vision of his home country - which later became a nationalist symbol - through various rhythms, textures, and colors using advanced instrumental techniques in his many different composition formations.

Among his extensive repertoire, *Chôros No. 10*, which has the evocative title "Rasga Coração," translates to "Tear the Heart." Composed in 1926 in Rio de Janeiro, Brazil, originally for orchestra and choir, this piece became Villa-Lobos's masterpiece. This composition emotionally represents the Brazilian population through its cultural richness and deep-rooted connection with Brazil's musical traditions. The piece evokes the Brazilian landscape for its forest and animals, bringing the audience into a journey that traverses themes representing moments of mystery, darkness, longing, nostalgia, resilience, and celebration.

The first section part of the *Chôros No. 10* is a testament to Villa-Lobos as a genius to serve his creativity by mastering the use of compositional techniques, such as dissonant harmony, polyphony, and syncopation, to represent the authenticity of the essence of Brazilian folk music through its indigenous motifs, and rhythms to capture the nature of Brazilian musical identity. Also, in this Section of the music, it is possible to find the influence that European composers such as Debussy, Ravel, and Stravinsky had on Villa-Lobos's composition, serving as inspirations for many musical motifs used by him in some solos.

In the piece's second section, the choir starts with nonsensical syllables with no literal meaning or translation. The composer uses an onomatopoeic sound in a free fugal structure to imitate the language spoken by the indigenous tribes in northeastern Brazil. This is an example of inspiration from "Stravinsky's primitivism and romanticizing of native cultures." This is followed by the lyrics in Portuguese from the poem "Rasga o Coração" by Catulo da Paixao Cearense, while the melody is from the composer Anacleto Medeiros from his song "Yara" from 1909.

Wilker Augusto wrote this transcription for Wind Ensemble and Choir. He is originally from Brazil and is pursuing a doctoral degree at the University of Memphis Rudi E. Scheidt School of Music under the guidance of Dr. Albert Nguyen. It partially fulfills the requirements for the Doctor of Musical Arts Degree.

- Program notes by Dr. Wilker Augusto

Rhapsody for Alto Saxophone

André Waignein

"Rhapsody for Alto Saxophone" best showcases Belgian composer André Waignein's adept craftsmanship and profound understanding of the instrument's capabilities. Published in 1990, this three-movement work has become a favored choice among saxophonists seeking both technical challenge and expressive depth in solo performance. Through expressive melodies, virtuosic passages, and dynamic contrasts, Waignein blends classical elegance with contemporary flair, inviting the performer and audience to a captivating musical journey.

While not programmatic, the piece unfolds organically, allowing the saxophonist to navigate various musical landscapes. From the virtuosic arabesques of the opening movement to the lyrical introspection of the second, and finally, the lively tarantella of the third, Waignein masterfully explores the saxophone's technical and expressive potential. Concluding with a majestic flourish, "Rhapsody for Alto Saxophone" leaves a lasting impression, showcasing Waignein's ability to create music that emotionally and technically resonates with performers and audiences alike.

The Blue Marble, Symphony No. VI

Julie Giroux

Julie Giroux's *Symphony No. VI*, titled "The Blue Marble," is a profound musical exploration of Earth, our precious home in the vastness of the cosmos. The symphony comprises three movements, each encapsulating a different aspect of our planet's beauty and fragility. The first movement, "The Big Blue Marble," pays homage to the iconic "Blue Marble" photograph taken by Apollo 17 in 1972, which provided humanity with a profound perspective of our planet's smallness and vulnerability. Giroux's music celebrates Earth in all its magnificence, inviting listeners on a musical journey reflecting our world's awe-inspiring wonder.

In the second movement, "Voices in Green," Giroux draws inspiration from the lush sounds of the Amazon rainforest, captured in recordings by sound engineer George Vlad. The music transports listeners into the heart of the jungle, where the symphony becomes a vibrant and immersive experience, echoing the exotic calls of birds, the buzzing of insects, and the soothing patter of rain.

Finally, in the third movement, "Let There Be Life," Giroux explores the cycle of existence on Earth, from violence and death to birth and renewal. Through evolving themes and majestic grandeur, the symphony ultimately serves as a poignant reminder of the preciousness of life on our fragile planet, urging listeners to cherish and protect Earth for generations to come.

MUSIC BIOGRAPHY

ALBERT NGUYEN, conductor

Albert Nguyen is the Director of Bands and Head of the Conducting Area at the University of Memphis. He currently holds the Pearl Wales Professorship in recognition of his outstanding contribution to the University of Memphis in the areas of teaching, creative activity, and service. Dr. Nguyen's responsibilities include overseeing all aspects of the University Bands program, conducting the Wind Ensemble, leading the graduate wind conducting program, and serving as the Executive Director of the University of Memphis Summer at the Scheidt Program. Ensembles under Dr. Nguyen's direction have performed at the CBDNA Southern Regional Conference, the TNMEA All-State Conference, and Internationally in Austria and Italy. As a conductor and clinician, he has worked with ensembles and students throughout the United States, including the Mid-South as well as California, Florida, Indiana, Kentucky, New Mexico, New York, North Dakota, South Carolina, and Texas. For his contribution to the University of Memphis's educational, research, outreach, and service missions, Dr. Nguyen was a recipient of the First Tennessee Professorship.

Dr. Nguyen began his professional teaching career as the Director of Bands at Morrilton High School in Morrilton, AR. He holds the Bachelor of Arts Degree in Music Education from Arkansas Tech University and the Master of Music and Doctor of Musical Arts in wind conducting from The University of Texas at Austin. He is a member of Kappa Kappa Psi, Tau Beta Sigma, Phi Beta Mu, and serves the College Band Directors National Association as a member of the Diversity Committee.