



THE UNIVERSITY OF
MEMPHIS®

Rudi E. Scheidt
School of Music

presents

Songs of the Stage

featuring

THE UNIVERSITY OF MEMPHIS

Wind Ensemble and Symphonic Band

Albert Nguyen, conductor
William Plenk, conductor
Wilker Augusto, guest conductor
William M. Whitt, guest conductor

Wednesday, December 1, 2021
7:30 p.m.
Harris Concert Hall

Rudi E. Scheidt School of Music
Kevin Sanders, Director

College of Communication and Fine Arts
Anne Hogan, Dean

PROGRAM

Symphonic Band William Plenk, conductor

Symphony No. 1 – The Lord of the Rings (1987) Johan de Meij
(b. 1953)

The Promise of Living (1954/2012) Aaron Copland
(1900-1990)
arr. James Curnow (b. 1943)

William Whitt, guest conductor*

Chorale and Shaker Dance (1972) John Zdechlik
(1937-2020)

Miniature Suite (2017) Steven Bryant
(b. 1972)
III. Eristic Zeal
II. Echo Dreams
V. Irrational Joy

Wilker Augusto, guest conductor*

Until the Scars (2019) John Mackey
(b. 1973)

Intermission

Wind Ensemble Albert Nguyen, conductor

Overture to the Marriage of Figaro (1786) Wolfgang Amadeus Mozart
(1756-1791)

Figures in the Garden (1991) Jonathan Dove
(b. 1959)

William Plenk, conductor

Concerto for Horn No. 4, K. 495 (1786) Wolfgang Amadeus Mozart
(1756-1791)
Transcribed by David Miller

Michael “Corey” Johnson, soloist

Little Threepenny Music for Wind Ensemble (1928) Kurt Weill
(1900-1950)

March from Symphonic Metamorphosis (1943) Paul Hindemith/Wilson
(1895-1965)

University of Memphis Symphonic Band

William Plenk, conductor

Flute

Matthew Hammons
Isabella Bianca Reano
Timothy Sauser*
Micayla Scott

Oboe

Jalen Gales*
Rachel Zaloudek
Ty Matthews

Bassoon

Morgan Dorsey
Morgan Massey*

Clarinet

Casey Cox
Deaven Knowles
Summer Moates
Genice Moore*
Alyssa Storley
Desmon Taylor
Kiera Webb
Thaddeus Wilson
Jacob Wilt

Bass Clarinet

Melodee Hooker

Saxophone

Jacob Happy, baritone
Josh Laughlin, tenor
Paris McCann, alto
Eli Wyatt, alto*

Horn

Cobe Beck*
Dean Blish
Steven Groff
Madeline Miller
Breanne Tompkins
Alex Welch
Ryan Wolfe

Trumpet

Aaron Givhan
Logan Pack
Benjamin Shaffer*
Anthony Towns
Hunter Underwood
Justin Williams

Trombone

Evan Green
Val Huggins
Colin Woods*

Euphonium

Terrion Freeman
Josh Maness*
Shawn Younkinn

Tuba

Chad Coontz*

Double Bass

Kendrick Cottrell

Percussion

Jacob Bross*
Daniel Padron Hoepp
David Koger
Mario Shaw
Payton Willis
Daniel Young

Piano

Diego Parra

*denotes principal player

University of Memphis Wind Ensemble

Albert Nguyen, conductor

Flute

Melanie Rodríguez Díaz
Zaquary Hale
Mari Kamikura
Connor Lane
Chen-Yu Lee*
Olivia Remak

Oboe

Samantha Hall
Ty Matthews*
Sam Ortiz

Bassoon

Charles Bridges
Hannah Dickerson*
Julian Rice

Clarinet

Mark Allen*
James Cutter
Evan Erickson
Patrick Greer
Kendall Howard
Justin James

Bass Clarinet

Jonathan Webber

Saxophone

Matthew Meyers, baritone
Amanda Roesch, alto
Christopher Scott*, alto
Rebecca Tank, tenor

Horn

Spencer Alfredson*
Matthew Fenton
Therese Giordano
Geoffrey Sims
Anna Voros

Trumpet

Brandon Helms
Andrew Higgins
Joseph Moore
Alex Schuettrumpf*
Yiming Zhang

Trombone

Hunter Ervin*
Nathan Hiers
Zachary McCullough
Jarrett Stevenson

Euphonium

Ayden Bran
Andrew Jeanette*

Tuba

Leo Andrews*
Antonio Posey

Percussion

Overton Alford
Kate Bingham
Susannah Clabough
Christian Davis*
Casey Harper
Reese Mitchell

Piano

Jeriel Jorguenson

*denotes principal player

***Symphony No. 1- “The Lord of the Rings”* — Johan de Meij (b. 1953)**
I. Gandalf: The Wizard

Johan de Meij’s first symphony *The Lord of the Rings* is based on the trilogy of books of that name by J.R.R. Tolkien. This book has fascinated many millions of readers since its publication in 1955. The symphony consists of five separate movements, each illustrating a personage or an important episode from the book.

Of this movement the composer writes, “The first movement is a musical portrait of the wizard Gandalf, one of the principal characters of the trilogy. His wise and noble personality is expressed by a stately motif... The sudden opening of the Allegro vivace is indicative of the unpredictability of the grey wizard, followed by a wild ride on his beautiful horse, Shadowfax.”

Johan de Meij is a Dutch composer and arranger living in the United States. De Meij studied trombone and conducting at the Royal Conservatory of Music at The Hague. His catalogue consists of original compositions, symphonic transcriptions and arrangements of film scores and musicals.

De Meij’s *Symphony No. 1, Lord of the Rings*, was his first substantial composition for symphonic band and received the Sudler Composition Award in 1989. In 2001, the orchestral version was premiered by the Rotterdam Philharmonic Orchestra. *The Lord of the Rings* was recorded over twenty times, performed by orchestras such as the London Symphony Orchestra and the Nagoya Philharmonic Orchestra.

***The Promise of Living* — Aaron Copland (1900-1990)/arr. James Curnow (b. 1943)**

Aaron Copland’s only full-length opera, *The Tender Land* (1952-1954), tells the story of a young girl, Laurie Moss, who grows up on a Midwestern farm and is about to leave home. In *The Promise of Living*, at the close of the first act, three generations of the Moss family and their hired hands sing a hymn of gratitude for life, the land, and the spring harvest. Even without voices, the use of the folk hymn *Zion’s Walls* and Copland’s transparent scoring create a clear dramatic sequence.

Aaron Copland was born in Brooklyn, New York, and went on to study piano and composition and studying in Europe with legendary pedagogue, Nadia Boulanger, for some time. He became one of the century’s foremost composers with highly influential music that had a distinctive blend of classical, folk and jazz idioms. Some of Copland’s most prominent pieces included *Fanfare for the Common Man*, *El Salon Mexico* and *Appalachian Spring*, for which he won the Pulitzer.

Chorale and Shaker Dance — John Zdechlik (1937-2020)

Chorale and Shaker Dance was commissioned by the Bloomington (Minn.) Jefferson High School Band. However, the community-based Medalist Concert Band, also of Bloomington, premiered the work in March 1972 at the Music Educators National Convention, with the composer conducting. The work combines an original chorale tune and the traditional Shaker song *The Gift to Be Simple*.

Zdechlik transforms, varies, and juxtaposes both themes throughout the entire composition, incorporating intricate counterpoint and jazz-influenced syncopated rhythms. The Shaker melody does not appear in its entirety until near the end of the piece, when the trumpet section plays the tune over a flurry of activity in the upper woodwinds and a sonorous low-brass accompaniment. A short allegro section follows, and the work draws to a close with several dissonant whole notes that resolve into a brilliant D major chord.

John P. Zdechlik was an American composer, conductor, performer and clinician. He was born to a father who emigrated from Poland in 1910, though the surname Zdechlik is Czech in origin. Zdechlik had musical influences growing up - his grandfather was a church organist, his father regularly played recordings of Beethoven and Victor Herbert, and his parents enrolled him in piano lessons at age six. In high school, Zdechlik began playing E-flat alto horn before switching to trumpet. He also discovered an interest in jazz and began to compose jazz band arrangements under the tutelage of his trumpet instructor Harry Strobel and local arranger and jazz pianist Herb Pilhofer. Dr. Zdechlik earned his Ph.D. in theory and composition from the University of Minnesota, where he studied with Paul Fetler and Frank Bencrisutto for whom Zdechlik served as an assistant for several years.

Miniature Suite — Steven Bryant (b.1972)

III. Eristic Zeal

II. Echo Dreams

V. Irrational Joy

Of the piece the composer writes, “*The Miniature Suite* is a modular group of five works commissioned by Kappa Kappa Psi, National Band Fraternity, and Tau Beta Sigma, National Band Sorority for their 2017 national convention in Orlando, Florida. I set out to create a group of short works that can be easily adapted to a variety of performance scenarios, dropping works as necessary to fit instrumentation or time requirements, as well as choosing which instrumentalists to feature.”

Tonight’s performance features three of the five original movements with the order adjusted to accommodate the program.

Eristic Zeal: Merriam-Webster defines Eristic as “argumentative as well as logically invalid” and the word derives from Eris, Greek goddess of strife. Eristic Zeal is the eager pursuit of argumentative strife, full of self-certainty, seeking to provoke, rather than resolve.

Echo Dreams: Echo, a Greek nymph cursed by Hera to only repeat the last few words spoken to her, longed for the love of Narcissus. He, in turn, was only in love with his own reflection in a pool of water, leaving them both to waste away from unrequited love.

Irrational Joy: Perpetual motion ostinati in the woodwinds propel the rising brass ever forward to create a joyful music tinged with moments of dissonance. Beauty on the edge of catastrophe.

Steven Bryant’s music is chiseled in its structure and intent, fusing lyricism, dissonance, silence, technology, and humor into lean, skillfully-crafted works that enthrall listeners and performers alike. Winner of the ABA Ostwald award and three-time winner of the NBA Revelli Award, Steven Bryant’s music for wind ensemble has reshaped the genre. A prolific composer, his substantial catalogue of music is regularly performed throughout the world. The son of a professional trumpeter and music educator, he strongly values music education, and his creative output includes a number of works for young and developing musicians.

Until the Scars — John Mackey (b. 1973)

Until the Scars is an adaptation of the first movement of *Wine-Dark Sea: Symphony for Band*, a work based on the ancient story of *The Odyssey* by Homer.

After ten years of bloody siege, the Trojan War was won because of Odysseus' gambit: A horse full of soldiers, disguised as an offering. The people of Troy took it in as a trophy and were slaughtered. Odysseus gave the Greeks victory, and they left the alien shores for home. But Odysseus' journey would take as long as the war itself. Homer called the ocean on which Odysseus sailed a wine-dark sea, and for the Greek king it was as murky and disorienting as its name; he would not find his way across it without first losing himself.

In this section of the story, Odysseus, having filled his ship with the spoils of war, leaves for home, but he carried another, more dangerous, cargo: pride. This movement opens with his triumphal march and continues as he and his crew maraud through every port of call on their way home.

John Mackey is an American composer from Ohio. He holds a Master of Music degree from The Juilliard School and a Bachelor of Fine Arts Degree from the Cleveland Institute of Music, where he studied with John Corigliano and Donald Erb, respectively. Mr. Mackey particularly enjoys writing music for dance and for symphonic winds, and he has focused on those media throughout his career.

His works have been performed at the Sydney Opera House; the Brooklyn Academy of Music; Carnegie Hall; the Kennedy Center; Weill Recital Hall; Jacob's Pillow Dance Festival; Italy's Spoleto Festival; Alice Tully Hall; the Joyce Theater; Dance Theater Workshop; and throughout Italy, Chile, Japan, Colombia, Austria, Brazil, Germany, England, Australia, New Zealand, and the United States.

Overture to the Marriage of Figaro — Wolfgang Amadeus Mozart (1756-1791)

Le nozze di Figaro/The Marriage of Figaro is a comic opera that was completed in 1786. The opera was based off the controversial play that was premiered in Paris in 1784 by French playwright Pierre Beaumarchais, *La folle journée, ou Le mariage de Figaro*. Due to the political and revolutionary content in the play, Viennese theatres were banned from presenting the work. Librettist Lorenzo da Ponte and composer W. A. Mozart were keenly aware of this controversy and decided to create an opera based on the play to be premiered in Vienna one year later. Due to the controversy, Mozart and da Ponte focused on relationship dynamics and the elements of humor from the play when creating the opera; but scholarship claims that leaders in the Viennese court had conspired to halt the opera's production simply because of its radical origin. The premiere of the opera did occur in Vienna on May 1, 1786. The complete opera is set in four acts and the entire plot develops during one very action-packed day. The hurried and lively activity of the opera is musically depicted in the brief (four minute) "Overture." The first theme is stated in a quiet and sneaky manner that leads to a second motivic theme that is abrupt, a bit jarring, and loud. The extreme contrasts in mood, dynamic, and energy are all purposeful to set the tone for the opera. After several themes are quickly presented in the "Overture," the sequence is repeated; with a brief coda and an exuberant final cadence.

Arrangements and transcriptions of popular operas were very fashionable during the late 18th and early 19th centuries, especially for the court Harmonie ensembles (pairs of oboes, clarinets, horns, and bassoons, sometimes with added double bass or contrabassoon). Johann Nepomuk Wendt created the Harmoniemusik arrangement of *Le nozze di Figaro* shortly after the opera premiere. Wendt was an oboist in the Vienna opera orchestra (the same orchestra that premiered *Le nozze di Figaro*) and was one of the original members of the court Kaiserlich Koniglich Harmonie, created by Emperor Joseph II. According to several sources, Wendt transcribed the entire suite for Harmoniemusik with the consent and approval of Mozart. Scholarship of David Whitwell states that this transcription was created in 1791, five years after the opera premiere.

Figures in the Garden — Jonathan Dove (b. 1959)

For their 1991 Mozart bicentenary celebrations, Glyndebourne commissioned five composers to write wind serenades. Each serenade was to be musically connected in some way with one of Mozart's operas, and to be played outdoors before the performance of the opera. I was asked to compose a piece to precede *The Marriage of Figaro*. Although Mozart's comic masterpiece needs no introduction, musically or otherwise, I was attracted by the aptness of playing a serenade in the garden before performances of an opera whose last act is set in a garden, and which itself includes a number of serenades: *Voi che spaete*, *Deh vieni, non tardar*, and Suzanna and the countess' letter writing duet *Canzonetta su sull'aria*. I had the idea that with all the performances of *The Marriage of Figaro* that had taken place at Glyndebourne, sounds from the opera had in some way impregnated the garden: snatches of recitative, musical figures, instrumental colours. I didn't want to overwork Mozart's tunes — it would be disastrous if the audience were tired of them before the opera had even begun — but each movement of *Figures in the Garden* is developed from a musical idea in the opera. Here and there an alternative scenario emerges: Suzanna sings her aria in the rain (because it's an English garden), and Figaro and Suzanna finally enjoy a moment of shared tranquility that is denied them in the opera.

-Jonathan Dove

Concerto for Horn No. 4, K. 495 — W.A. Mozart/Miller (1756-1791)

For many, Wolfgang Amadeus Mozart (1756-1791) is the greatest genius the world of music has ever produce. He composed more than 600 works, reaching a sublime level of musical expression in all forms of music. Despite this constant stream of music, he has interminable battle with patrons and employers, and was persistently dogged by financial troubles, to such an extent that, after his death in Vienna, he was buried in a pauper's grave.

Most of Mozart's solo horn music was composed between 1781 and 1789 for his friend and fellow freemason, Ignaz Leutgeb, an accomplished player from Salzburg who continued to perform after setting up as a cheese merchant in Vienna.

The four concertos (KV 412, KV 417, KV 447 and KV 495) and the rondo KV 371 are all genial, supremely tuneful, and undemanding pieces of music, composed before valve-horns were invented so that the full range of notes could only be produced by dexterous use of the hand inside the bell of the instrument.

March from Symphonic Metamorphosis — Paul Hindemith/Wilson (1985-1965)

In early 1942, Hindemith was discussing plans for two ballets to be choreographed by Leonide Massine, one of which was to utilize the music of Carl Maria von Weber. The composer spent only a few days working on the Weber ballet, when he rejected the idea. But the work was not wasted, since it formed the basis of the *Symphonic Metamorphosis*, which he composed in the summer of 1943, turning the Weber pieces into a suite. The first, third, and fourth movements are based on compositions for piano duet by Weber. The second movement, the march, is drawn from Weber's incidental music for Schiller's translations of Gozzi's *Turandotte*. Hindemith, himself, asked Keith Wilson, a colleague at Yale, to transcribe the "march" for concert band in 1960.

Little Threepenny Music for Wind Ensemble — Kurt Weill (1900-1950)

First performed on August 31, 1928, Weill's *Die Dreigroschenoper* (*The Threepenny Opera*) was a "play with music" adapted by Bertolt Brecht from John Gay's eighteenth-century *The Beggar's Opera*. Eventually banned by the Nazi government, *The Threepenny Opera* paints a not-too-flattering portrait of 1920s German society, Brecht revealing the dregs of humanity (and casting a very wide net in the process) through an inspired political satire. Although the work was not expected to succeed, it proved to be the biggest theatrical success of the Weimar Republic, running for more than 350 performances over the next two years. In fact, the Dreigroschen fever that gripped Germany from 1928 to 1930 soon spread to other countries, including the United States, where in the mid-1950s 2611 consecutive performances were given in New York, making *The Threepenny Opera* the longest-running musical show at the time.

Commissioned by the famous German conductor Otto Klemperer, the suite *Kleine Dreigroschenmusik* (*Little Threepenny Music*) was first performed four months after the opera's premiere at the Berlin Opera Ball. The convention of basing serenade-like suites for wind orchestra on the scores of successful operas and songspiels was common in Mozart's day; in fact, the "popular music" in the courts during the Classical period tended to be wind octet versions of operas. As the original cast of this "play with music" consisted principally of actors, not trained singers, it would seem likely that Weill added the music into this suite for musical, not commercial, reasons -- the art of his music could now be heard under conditions not possible in the theater.

Kurt Weill (1900-1950) began his career in the early 1920's, after a musical childhood and several years of study in Berlin. By the time his first opera, *The Protagonist* (Georg Kaiser), was performed in April 1926, he was an established young German composer. But he had already decided to devote himself to the musical theater, and his works with Bertolt Brecht soon made him famous all over Europe. He fled the new Nazi leadership in March 1933 and continued his indefatigable efforts, first in Paris (1933-35), then in the U.S. until his death. Certain common threads tie together his career: a concern for social justice, an aggressive pursuit of highly-regarded playwrights and lyricists as collaborators, and the ability to adapt to audience tastes no matter where he found himself. His most important works: the *Violin Concerto* (1925), *The Threepenny Opera* (Bertolt Brecht and Elisabeth Hauptmann, 1928), *Rise and Fall of the City of Mahagonny* (Brecht and Hauptmann, 1930), *The Pledge* (Caspar Neher, 1932), *The Seven Deadly Sins* (Brecht, 1933), *Lady in the Dark* (Moss Hart and Ira Gershwin, 1941), *Street Scene* (Elmer Rice and Langston Hughes, 1947), *Lost in the Stars* (Maxwell Anderson, 1949). He died of heart failure in 1950, shortly after he and Anderson began work on a musical adaptation of *Huckleberry Finn*, leaving behind a large catalogue of works and a reputation that continues to grow as more of his music is performed.

Weill was raised in a religious Jewish family in Dessau, Germany. Although he was not observant, he composed a number of "Jewish" works, from a vast score to *The Eternal Road* (1937, Franz Werfel) to a setting of the Kiddush. He married actress Lotte Lenya in 1926; they maintained

SCHEIDT FAMILY MUSIC CENTER

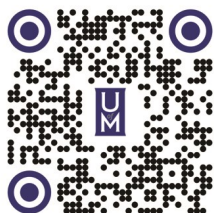
OPENING 2022



Support the Future of Music in Memphis

With the opening of the new Scheidt Family Music Center in 2022, the Rudi E. Scheidt School of Music will be equipped with world-class facilities that can support its role as the largest and most comprehensive school of music in the region.

As the Rudi E. Scheidt School of Music expands, students need professional-level instruments and equipment to fine-tune their artistry. Make a Gift to the Strike a Chord: Scheidt School of Music Drive for Excellence, to ensure that the School of Music can continue to create trailblazers that impact music in Memphis and around the world.



momentum.memphis.edu/music