



The Scheidt Family Music Center—Opening in 2022

With the opening of the new Scheidt Family Music Center, the Rudi E. Scheidt School of Music will solidify its place as the most comprehensive school of music in the region.

The 82,000 square foot Scheidt Family Music Center boasts state-of-the-art facilities, including a 900+ seat concert hall, ample stage space, exceptional acoustics, rehearsal spaces, classrooms and modern music laboratories. The new Music Center will be an appropriate showcase for our extraordinary students and will assist us in attracting the highest-caliber talent to our University.

As the Rudi E. Scheidt School of Music expands, students will rely on the resources of the School of Music to provide pianos, percussion instruments, and music industry equipment. These instruments are much needed tools for a student's success while obtaining a music degree. The facility alone will not be enough for our students to thrive and excel.

You can help provide students with necessary resources by supporting the Scheidt School Drive for Excellence and help us inspire the next generation of musicians to be Driven by Doing.

memphis.edu/musiccenter



Rudi E. Scheidt
School of Music

presents

Illumination

featuring

THE UNIVERSITY OF MEMPHIS

Symphonic Band

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

Wednesday, October 6, 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

<i>Illumination: Overture for Band</i> (2013)	David Maslanka (1943-2017)
<i>I Know Moonrise</i> (2019)	Jess Langston Turner (b. 1983)
<i>First Suite in E-Flat for Military Band</i> (1909)	Gustav Holst (1874-1934)
<i>Night Dances</i> (1995)	Bruce Yurko (b. 1951)
	Wilker Augusto, guest conductor*
<i>Shimmering Sunshine</i> (2019)	Kevin Day (b. 1996)
	William M. Whitt, guest conductor*
<i>Prelude in E-Flat Minor, Opus 34, No. 14</i> (1933/1988)	Dmitri Shostakovich (1903-1975) trans. H. Robert Reynolds (b.1934)
<i>Lux Aurumque</i> (2005)	Eric Whitacre (b. 1970)

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

School of Music UPCOMING

Events

October

- 4: The University of Memphis Jazz Singers presents "Contemporary Standards"
- 5: ComboNation featuring Commercial and Jazz Combos
- 6: University of Memphis Symphonic Band Concert
- 7: 901 Jazz
- 13: Pep Band at Memphis Madness
- 14: Mighty Sound of the South at Memphis v. Navy
- 20: Oktubafest Lunch Break Recital with Let's Be Frank Food Truck
- 22-23: The Memphis International Piano Festival + Competition
- 23: Ace Your Audition
- 24: Chamber Choir Fall Concert with Northwest Community College
- 27-30: University of Memphis Honors String Orchestra and String Quarter Festival
- 30: 55th Bandmasters Championship

November

- 4: Fall Concert premiering the Mazi, Tigerchor, and Voices of Inspiration Choirs
- 5: University Singers presents Liminal Space featuring White Station High School
- 6: Mighty Sound of the South at Memphis v. SMU
- 6: Mighty Sound of the South Alumni Day
- 19: The University of Memphis Opera presents Gilbert + Sullivan's Ruddigore
- 19: Crosstown Jazz Concert
- 20: The University of Memphis Opera presents Gilbert + Sullivan's Ruddigore
- 24: Seasonal Celebration Concert
- 27 :Mighty Sound of the South at Memphis v. Tulane
- 30: School of Music Holiday Concert

View performances details at
memphis.edu/music/upcoming

Lux Aurumque - Eric Whitacre

Lux Aurumque is a lush and poignant adaptation of one of Eric Whitacre's most popular choral works. Simple triads melt from one chord to the next, creating a slowly evolving wash of color.

In the words of the composer:

Lux Aurumque began its life as an acapella choral work that I wrote in the fall of 2000. When the Texas Music Educators Association and a consortium of bands commissioned me to adapt it for symphonic winds, I rewrote the climax and included the grand 'Bliss' theme from my opera *Paradise Lost*. *Lux Aurumque* received its premiere at the 2005 conference of the Texas Music Educators Association and is dedicated with deep admiration for my dear friend Gary Green.

For his choral setting, Whitacre had the original poem by Edward Esch (b. 1970) translated into Latin by Charles Anthony Silvestri. Here is Esch's original poem:

Light,
warm and heavy as pure gold
and the angels sing softly
to the new-born baby.

Grammy Award-winning composer and conductor, Eric Whitacre, is among today's most popular musicians. His works are programmed worldwide and his ground-breaking Virtual Choirs have united singers from more than 145 countries. Born in Nevada in 1970, Eric is a graduate of the prestigious Juilliard School of Music. He completed his second and final term as Artist in Residence with the Los Angeles Master Chorale in 2020 following five years as Composer in Residence at the University of Cambridge (UK). In 2021, Eric was named a Yamaha Artist.

University of Memphis Symphonic Band

Flute

Matthew Hammons
Isabella Bianca Reano
Timothy Sauser*
Micayla Scott

Oboe

Jalen Gales*
Rachel Zaloudek

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

Terrior Freeman
Josh Maness*

Tuba

Chad Coontz*

Percussion

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

Piano

Diego Parra

*denotes principal player

Illumination: Overture for Band – David Maslanka

In the words of the composer:

Illumination: Overture for Band was composed for the Franklin, Massachusetts public schools. The commission was started by Nicole Wright, band director at the Horace Mann Middle School in Franklin, when she discovered that my grandnephew was in her band. The piece was initially to have been for her young players, but the idea grew to make it the center of the dedication concert at the opening of Franklin's new high school building. Rehearsals of *Illumination* were actually the first musical sounds made in their fine new auditorium.

“*Illumination*” – lighting up, bringing light. I am especially interested in composing music for young people that allows them a vibrant experience of their own creative energy. A powerful experience of this sort stays in the heart and mind as a channel for creative energy, no matter what the life path. Music shared in community brings this vital force to everyone. *Illumination* is an open and cheerful piece in a quick tempo, with a very direct A-B-A song form.

David Maslanka was born in New Bedford, Massachusetts in 1943. He attended the Oberlin College Conservatory where he studied composition with Joseph Wood. He spent a year at the Mozarteum in Salzburg, Austria, and completed masters and doctoral study in composition at Michigan State University where his principal teacher was H. Owen Reed. He was a freelance composer in Missoula, Montana from 1990 until his death in 2017.

Prelude in E-flat minor, Opus 34, No. 14

Dmitri Shostakovich,
trans. H. Robert Reynolds

Shostakovich composed *Twenty-Four Preludes for Piano* in 1932-33, and *Prelude in E-flat minor, Opus 34, No. 14* was one of this set. Opening with a calm but strong chordal statement, the piece continues to build in a single direction to a grand climax, after which it quickly returns to the quiet mood and material of the beginning. While only 36 measures long, one senses a much more expansive and lengthy composition than its first few short measures reveal.

Dmitri Dmitriyevich Shostakovich was a Russian composer who lived under the Soviet regime. Shostakovich had a complex and difficult relationship with the Soviet government, suffering two official denunciations of his music, in 1936 and 1948, and the periodic banning of his work. Shostakovich's response to the official criticism and, more importantly, the question of whether he used music as a kind of abstract dissidence is a matter of dispute. It is clear that outwardly he conformed to government policies and positions, reading speeches and putting his name to articles expressing the government line. It is also generally agreed that he disliked the regime, a view confirmed by his family and his letters to Isaak Glikman.

Shostakovich prided himself on his orchestration, which is clear, economical, and well-projected. His unique approach to tonality involved the use of modal scales and some astringent neo-classical harmonies à la Hindemith and Prokofiev. His music frequently includes sharp contrasts and elements of the grotesque.

Shostakovich's most popular works are his 15 symphonies and 15 string quartets. His works for piano include 2 piano sonatas, an early set of preludes, and a later set of 24 preludes and fugues. Other works include two operas, six concertos, and a substantial quantity of film music.

Shimmering Sunshine – Kevin Day

Shimmering Sunshine is a composition that depicts the sun when it is positioned at high noon, its brightest point during the day. Throughout the piece, there are different “shimmers” of bright light that bounce around from instrument to instrument, depicting moments of sunshine both beautiful and at the same time, powerful.

Kevin Day has quickly emerged as one of the leading young voices in the world of music composition. According to Robert Kirzinger of the Boston Symphony Orchestra, his music is, “characterized by propulsive, syncopated rhythms, colorful orchestration, and instrumental virtuosity.” Day was born in Charleston, West Virginia and is a native of Arlington, Texas. His father was a prominent hip-hop producer in the late-1980s in Southern California, and his mother was a sought-after gospel singer from West Virginia, singing alongside the likes of Mel Torme and Kirk Franklin. Kevin Day is a composer, conductor, producer, and multi-instrumentalist on tuba, euphonium, jazz piano and more, whose music often draws from jazz, minimalism, Latin music, fusion, and contemporary classical idioms.

I Know Moonrise – Jess Langston Turner

I Know Moonrise was first composed for choir with alto soloist, inspired by an anonymous spiritual text from the nineteenth century

I know moonrise, I know starrise,
Lay dis body down.

I walk in de moonlight, I walk in de starlight,
To lay dis body down.

I walk in de graveyard, I walk through de graveyard,
To lay dis body down.

I'll lie in de grave and stretch out my arms,
To lay dis body down.

I go to de judgement in de evenin' of de day,
When I lay dis body down;

And my soul and your soul will meed in de day
When I lay dis body down.

The piece begins slowly with a solo horn taking the place of the alto voice in a poignant blues inflected melody. The music darkens as it passes out of the moonlight into the graveyard and down into the grave, but on the other side of the grave waits joy, reconciliation, light and rest.

I Know Moonrise was commissioned for the retirement of the composer's father, Dr. Daniel Turner, after more than 40 years of service as Director of Bands, and Head of the Department of Music Education at Bob Jones University in Greenville, SC.

First Suite in E-Flat for Military Band – Gustav Holst

First Suite in E-flat by Gustav Holst is considered one of the masterworks and cornerstones of wind band literature. Although completed in 1909, the suite didn't receive its official premiere until 11 years later on June 23rd, 1920. At this time there was no standardized instrumentation among the hundreds of British military bands of the day, and as a result, not much significant literature had previously been written for the band medium. Most British bands up to that point performed arrangements of popular orchestral pieces. In order to ensure the suite would be accessible to as many bands as possible, Holst ingeniously scored the work so that it could be played by a minimum of 19 musicians, with 16 additional parts that could be added or removed without compromising the integrity of the work.

There are three movements in the suite: *Chaconne*, *Intermezzo*, and *March*. Holst writes, "As each movement is founded on the same phrase, it is requested that the suite be played right through without a break." Indeed, the first three notes of the *Chaconne* are Eb, F and C, and the first three notes of the melody when it first appears in the *Intermezzo* are Eb, F, and C. In the third movement, *March*, Holst inverts the motive: The first note heard in the brilliant opening brass medley is an Eb, but instead of rising, it descends to a D, and then a G; the exact opposite of the first two movements.

Holst learned piano at an early age but was stricken with a nerve condition that affected the movement of his right hand, forcing him to give up the piano for the trombone. He received his degrees from The Royal College of Music in London, where he met fellow composer and lifelong friend, Ralph Vaughan Williams.

Before Holst became a well-known composer, he relied on income from playing the trombone in the Carl Rosa Opera Company and the White Viennese Band, a popular orchestra specializing in "light music." In 1905, Holst became director of music at the St. Paul's Girls' School in Hammersmith, London, and in 1907, he also became director of music at Morley College, retaining both positions until his death in 1934.

Holst's compositions for wind band, although only a small portion of his total output, have made him a cornerstone of the genre.

Night Dances – Bruce Yurko

Night Dances for wind ensemble was composed and dedicated to Mr. Albert Muccilli and the Dover Middle School Concert Band. It was commissioned through a grant provided by the Dover Board of Education of Dover, New Jersey. The premiere was given on May 2, 1994, with the composer conducting.

Yurko titled the piece after its completion, and its shifting moods and rhythmic vitality certainly make the title appropriate. Yurko utilizes two contrasting effects in the piece, the first being heard at the opening of the piece in the percussion. As groups of instruments are added, the piece builds to a climax, only to die away again – but all within an introspective and perhaps sinister soundscape. This all changes as the full ensemble explodes into sound. This new section, full of energy, nevertheless connects back to the beginning of this piece through the use of similar melodic material. A brief return to the slow, introspective feel includes a solo trumpet playing the fanfare motive from the faster section. Finally, the ensemble builds to its last fortissimo chord – a cluster formed by the combination of three triads stacked on top of one another.

Bruce Yurko received his Bachelor of Science degree in Music Education from Wilkes College and his Master of Music degree in Performance from the Ithaca College School of Music. His principal teachers were Douglas Hill, John Convert, Thomas Michalik, and Karel Husa. From 1974-1981, Yurko was Director of Bands at Madison High School in New Jersey, and from 1981-2005 was the conductor of the Cherry Hill East High School Wind Ensemble, Orchestra, and chamber ensemble in New Jersey. From 2000-2004 he was also the conductor of the Princeton University Wind Ensemble.