



THE UNIVERSITY OF
MEMPHIS®

Rudi E. Scheidt
School of Music

presents

Conductors' Playlist

featuring

THE UNIVERSITY OF MEMPHIS

Wind Ensemble

Albert Nguyen, conductor
Wilker Augusto, guest conductor
William M. Whitt, guest conductor
with
Sullivan Ojala-Helmbolt, baritone
Desiree Soto, soprano

Wednesday, April 27, 2022

7:30PM

Harris Concert Hall

Rudi E. Scheidt School of Music
Kevin Sanders, Director

College of Communication and Fine Arts
Anne Hogan, Dean

PROGRAM

Rocky Point Holiday (1969)

Ron Nelson
(b. 1929)

Theme and Variation (1943)

Arnold Schoenberg
(1874-1951)

Wilker Augusto, guest conductor*

Carmina Burana (1936/1967)

I. Fortuna Imperatrix Mundi

II. Fortune plango vulnere

III. Ecce gratum

IV. Tanz- Uf dem anger

V. Floret silva

VI. Were diu werlt alle min

VII. Amor volat undique

VIII. Ego sum abbas

IX. In taberna quando sumus

X. In trutina

XI. Dulcissime

XII. Ave formosissima

XIII. Fortuna Imperatrix Mundi

Carl Orff
(1895-1982)
Trans. John Krance
(1934-1989)

Sullivan Ojala-Helmbolt, baritone
Desiree Soto, soprano

William M. Whitt, guest conductor*

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

University of Memphis Wind Ensemble

Flute

Melanie Rodríguez Díaz
Connor Lane
Chen-Yu Lee*
Olivia Remak
Tim Sauser

Oboe

Samantha Hall
Ty Matthews*
Sam Ortiz

Bassoon

Charles Bridges
Hannah Dickerson*
Julian Rice

Clarinet

Mark Allen, Jr.*
James Cutter
Evan Erickson
Ian Greer
Kendall Howard
Desmon Taylor

Bass Clarinet

Jonathan Webber

Saxophone

Paris McCann, tenor
Landon Riggins, alto
Andrew Stine, baritone
Rebecca Tank*, alto

Horn

James Currence*
Matthew Fenton
Therese Giordano
Geoffrey Sims
Anna Voros

Trumpet

Brandon Helms
Andrew Higgins
Alex Schuettrumpf*
Asia Wilson
Yiming Zhang

Trombone

Gus Bradbury
Nathan Hiers*
Jasmine Lockwood

Euphonium

Andrew Jeanette*
Josh Maness

Tuba

Leo Andrews*
Juan Valdez

Percussion

Overton Alford
Kate Bingham
Jacob Bross
Susannah Clabough
Christian Davis*
Mario Shaw

Bass

Kedrick Cottrell

Piano

Jeriel Jorguenson
Diego Parra

*denotes principal player

About the program

Rocky Point Holiday (1969)

Ron Nelson (b. 1929)

About this piece, Nelson states, “It was commissioned in 1965 by Frank Bencrisutto for the University of Minnesota Concert Band’s Russian tour. Frank wanted an ‘American’ piece to open the program. This was a pivotal moment in my notion of wind ensemble scoring, in which I focused on orchestrating in an extremely transparent way. Others have commented that they felt *Rocky Point* marked a change in the overall philosophy of scoring for the wind band.”

He continues, “This style had its genesis at Eastman. I came from huge Revelli-style bands in Joliet and had that sound in my ear. Then I got to Eastman and heard this very tight, sinewy sound in the form of the Eastman Wind Ensemble under Frederick Fennell. This sound was seeping into my musical consciousness, and it was not until I got away from it that I realized how important this experience was.”

Rocky Point Holiday was composed while Nelson was vacationing with his family at a Rocky Point seaside resort in Rhode Island.

Ron Nelson (b. 1929)

Of Ron Nelson, renowned conductor Leonard Slatkin has stated, “Nelson is the quintessential American composer. He has the ability to move between conservative and newer styles with ease. The fact that he’s a little hard to categorize is what makes him interesting.”

Dr. Nelson received his Bachelor of Music degree in 1952, the Master’s degree in 1953, and the Doctor of Musical Arts degree in 1956, all from the Eastman School of Music at the University of Rochester. He also studied in France at the Ecole Normale de Musique and at the Paris Conservatory under a Fulbright Grant in 1955. Dr. Nelson joined the Brown University faculty the following year and taught there until his retirement in 1993. He has composed two operas, a mass, music for films and television, 90 choral works, and over 40 instrumental works. A large portion of his output is music for band, including *Savannah River Holiday*, *Rocky Point Holiday*, *Passacaglia (Homage on B-A-C-H)*, and *Courtly Airs and Dances*.

In 1991, Dr. Nelson was awarded the Roy Acuff Chair of Excellence in the Creative Arts at Austin Peay State University in Clarksville, TN, the first musician to hold the chair. In 1993, his *Passacaglia (Homage on B-A-C-H)* made history by winning all three major wind band compositions – the National Association Prize, the American Bandmasters Association Ostwald Prize, and the Sudler International Prize. He was awarded the Medal of Honor of the John Philip Sousa Foundation in Washington, D.C., in 1994. In 2006, he was awarded an honorary doctorate from Oklahoma City University.

Dr. Nelson has received numerous commissions, including those from the National Symphony Orchestra, Rochester Philharmonic, the U.S. Air Force Band and Chorus, Rhode Island Philharmonic, Aspen Music Festival, Brevard Music Center, Musashino Wind Ensemble, and countless colleges and universities. He has also received grants and awards from The Rockefeller Foundation, the Howard Foundation, ASCAP, and several from the National Endowment for the Arts.

***Theme and Variations* (1945)**

Arnold Schoenberg (1874-1951)

This piece was composed in 1943 after numerous requests for a wind band composition by Schoenberg's dear friend and president of G. Schirmer Music, Carl Engel. While not written in the composer's famed twelve-tone style, Schoenberg still believed Opus 43a to be of practical and artistic significance. In a 1944 letter to Fritz Reiner, the composer stated: "...this is not one of my main works, as everybody can see, because it is not a composition with twelve tones. It is one of those compositions which one writes in order to enjoy one's own virtuosity and, on the other hand, to give a certain group of music lovers – here it is the bands – something better to play. I can assure you – and I think I can prove it – technically this piece is a masterwork."

Though the piece establishes itself in the key of g-minor, the seven variations that follow the twenty-one measure theme increase in complexity which often mask the melody with various contrapuntal techniques, developed in his prior twelve-tone compositions by utilizing variation form. The original theme returns toward the end of the work, culminating in a subtle tip of the hat to George Gershwin's "*Rhapsody in Blue*".

Arnold Schoenberg (1874-1951)

Largely misunderstood and under-appreciated in his lifetime, his music in the late nineteenth century and the early twentieth century was of profound importance. The developer of the highly celebrated twelve-tone technique, Schoenberg's influence found its way to his students, particularly Alban Berg and Anton Webern, who were later considered to be part of the Second Viennese School, with Schoenberg as their leader. Arnold Schoenberg was born on September 13, 1874 in the Leopoldstadt district of Vienna. Other than childhood violin lessons, Schoenberg had very little formal training in music. He would eventually go on to study counterpoint with his mentor Alexander von Zemlinsky. He was also mentored by the great Gustav Mahler between 1909 and 1911. Schoenberg spent most of his life orchestrating operas and teaching. In 1934, he moved to the United States to escape Nazi Germany, and taught at the University of Southern California, and also at the University of California in Los Angeles.

Schoenberg's greatest contribution to music was his twelve-tone method. This technique ensures that a composer would use all 12 notes of the chromatic scale, which stands in sharp contrast to classical harmony where one note (or scale) receives the most emphasis. Examples of his twelve-tone works include the *Suite for Piano*, *String Quartet No.4*, and the *Fantasy for Violin and Piano*.

Arnold Schoenberg died on July 13, 1951. The cause of his death was most unusual. It was said that he was highly superstitious and that he dreaded the number 13, and on July 13th, when he was 76 years old ($7+6=13$) he lay in bed extremely depressed and fearful, so much so that his fear eventually killed him. His legacy would go on to inspire several musicians in the twentieth century.

About the program

Carmina Burana (1936/1967)

Carl Orff (1895-1982)
trans. John Krance (1934-1989)

Six hundred years before Carl Orff was born, a group of monks at the Bavarian monastery of Benediktbeuern, known as goliards (vagrant scholars), created a manuscript of verses written by various individuals who frequented the monastery. This manuscript was discovered in 1803 and published in 1847. The verses of late medieval poetry, written in Latin, Middle High German, and Old French, are marked by their vernacular, blunt language and startling eroticism. They extol the virtues of eating, drinking and carnal behavior while taking a sarcastic and scornful stab at the clergy's decline in morality.

In 1937 Orff set them to music that has since become his most famous composition, "*Carmina Burana*". "*Carmina Burana*" was originally a work for large orchestra, chorus, boys choir, and vocal soloists. It is subtitled: *Cantiones profane cantoribus et choris cantandae comitantibus instrumentis atque imaginibus magicis* (Profane song for singers and vocal chorus with instruments and magical pictures.) The piece is in seven large sections with 25 movements.

The inner sections, *Primo Vere* (*Spring*), *Uf Dem Anger* (*On the Lawn*), *In Taberna* (*In the Tavern*), *Cour D'Amours* (*Court of Love*), and *Blanziflor et Helena* (*Blanziflor and Helena*) reflect on various themes like nature, drinking, love, and bawdy lasciviousness. *Fortuna Imperatrix Mundi* (*Fortune, Empress of the World*) and its chorus, "*O Fortuna*" bookends the hour-long work.

Nearly everyone recognizes the opening and closing chorus, "*O Fortuna*", but often neglect the idea of the "Wheel of Fortune" which plays with mankind and its fate. When the "*O Fortuna*" chorus returns at the end, it creates a bridge from the beginning of the cantata to the end, reminding us that the wheel of life keeps turning; yesterday, today, and tomorrow.

This transcription was published in 1967 and contains 13 of the original movements.

Carl Orff

(1895-1982)

Carl Orff was a German composer known particularly for his operas and dramatic works and perhaps more importantly, for his innovations in music education.

Orff studied at the Munich Academy of Music and with the German composer Heinrich Kaminski and later conducted in Munich, Mannheim, and Darmstadt. His *Schulwerk*, a manual describing his method of conducting, was first published in 1930. Orff edited some 17th-century operas and in 1937 produced his secular oratorio *Carmina Burana*. Intended to be staged with dance, it was based on a manuscript of medieval poems. This work led to others inspired by Greek theatre and by medieval mystery plays, notably *Catulli carmina* (1943; *Songs of Catullus*) and *Trionfo di Afrodite* (1953; *The Triumph of Aphrodite*), which form a trilogy with *Carmina Burana*. His other works include an *Easter cantata*, *Comoedia de Christi Resurrectione* (1956); a nativity play, *Ludus de nato infante mirificus* (1960); and a trilogy of “music dramas”—*Antigonae* (1949), *Oedipus der Tyrann* (1959), and *Prometheus* (1966).

Orff’s system of music education for children, largely based on developing a sense of rhythm through group exercise and performance with percussion instruments, has been widely adopted. Orff’s ideas were developed, together with Gunild Keetman, into a very innovative approach to music education for children, known as the Orff Schulwerk. The music is elemental and combines movement, singing, playing, and improvisation.

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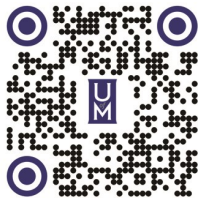
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