



THE UNIVERSITY OF
MEMPHIS®

Rudi E. Scheidt
School of Music

presents

Symphonic Dances

featuring

THE UNIVERSITY OF MEMPHIS

Wind Ensemble

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

Wednesday, October 27, 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

Danza Final from Estancia (1941)

Alberto Ginastera/John
(1916-1983)

Wilker Augusto, guest conductor*

Four Scottish Dances (1957)

I. Pesante
II. Vivace
III. Allegretto
IV. Con brio

Malcolm Arnold/Paynter
(1921-2006)

Emory's Barcarolle (2014)

Joel Pucket
(b. 1977)

William M. Whitt, guest conductor*

Symphonic Dances from West Side Story (1960)

Leonard Bernstein/Lavender
(1918-1990)

Danzon No. 2 (1994)

Arturo Marquez/Nickel
(b.1950)

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

Oboe

Samantha Hall
Joshua 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 Schuetrumpf*
Yiming Zhang

Trombone

Hunter Ervin*
Nathan Hiers
Jarrett Stevenson

Euphonium

Ayden Bran
Andrew Jeanette*

Tuba

Leo Andrews*
Antonio Posey

Percussion

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

Piano

Jeriel Jorguenson

*denotes principal player

Danza Final (From Estancia) - Alberto Ginastera

Danza Final is the final of the four-movement orchestral suite *Estancia* (Argentine Spanish: “ranch”) which is an adaptation from the ballet by the Argentine composer Alberto Evaristo Ginastera. Ginastera came to the United States to study with Aaron Copland at Tanglewood from 1945-47 and is considered one of the most influential Latin American classical composers during the 20th century. The ballet was commissioned in 1941 by an American dance impresario Lincoln Kirstein (who had earlier commissioned Copland's *Billy the Kid*) for the American Ballet Caravan troupe. However, the dance company folded in 1942 before *Estancia* could be produced. The orchestral suite premiered in 1943 and then in 1952 as a ballet.

Estancia tells the love story between a city boy and a rancher's daughter. The love story was one-sided at first because the girl believes that the boy doesn't have skills as a horseman and is a spineless dancer compared with the intrepid gauchos (cowboys). By the final scene, the boy wins the girl's heart during a traditional dance contest by outdancing the experienced gauchos.

The four-movements of the suite are titled “Los Trabajadores Agrícolas” (“The Land Workers”), “Danza del Trigo” (“Wheat Dance”), “Los Peones de Hacienda” (“The Cattlemen”), and “*Danza Final*” (“Malambo”). The titles are references to gaucho literature, rural folk dances, and urban concert music that evoke images from the composer's homeland where he united humanity with landscape.

In the words of the composer:

Whenever I have crossed the Pampa or have lived in it for a time, my spirit felt itself inundated by changing impressions, now joyful, now melancholy, some full of euphoria and others replete with a profound tranquility, produced by its limitless immensity and by the transformation that the countryside undergoes in the course of a day.

The final movement is inspired by the flamboyant Argentine folk dance “Malambo,” a dance with roots dating back to the 1600s which uses only male dancers (gauchos) in competitions to prove their manhood and demonstrate agility. It has highly syncopated patterns which reproduce the sharp gestures of hands and feet of the dancer, building an energetic conclusion. The version for band was arranged by David John in 1965.

Four Scottish Dances- Malcolm Arnold

Malcolm Arnold was born in Northampton, England. As a teenager, he was attracted to the creative freedom of jazz, and at the age of 12 he started playing trumpet after seeing Louis Armstrong perform. After winning a scholarship to the Royal College of Music, he studied trumpet with Ernest Hall and composition with Gordon Jacob. He joined the London Philharmonic Orchestra in 1941 as a second trumpet and became principal trumpet in 1943. He volunteered for military service in 1944 but decided to return to civilian life instead. After playing as the principal trumpet for the BBC Symphony Orchestra in 1946, he returned to the London Philharmonic, where he stayed until 1948, when he became a full-time composer.

His musical influences are Hector Berlioz and Jean Sibelius. He wrote 132 film scores, including the 1958 Oscar recipient *Bridge on the River Kwai*, nine symphonies, seven ballets, twenty concertos, theatre music, and brass and wind band music. He received honorary doctorates from the University of Exeter (1969), University of Durham (1982), University of Leicester (1984), Miami University of Ohio (1989), University of Winchester (1983), and the University of Northampton (2006).

Four Scottish Dances is based on original melodies except for one composed by Robert Burns. Evoking the music of Scotland, the piece utilizes sounds intended to imitate bagpipes. Originally written for orchestra, John Paynter transcribed Arnold's work in 1978 for band.

In the words of the composer:

These dances were composed early in 1957 and are dedicated to the BBC Light Music Festival. They are all based on original melodies but one, which was composed by Robert Burns.

The first dance is in the style of a slow strathspey— a slow Scottish dance in 4/4 meter — with many dotted notes, frequently in the inverted arrangement of the “Scotch Snap.” The name was derived from the strath valley of Spey.

The second, a lively reel, begins in the key of E-flat and rises a semi-tone each time it is played until the bassoon plays it, at a greatly reduced speed in the key of G. The final statement of the dance is at the original speed in the home key of E-flat.

The third dance is in the style of a Hebridean Song and attempts to give an impression of the sea and mountain scenery on a calm summer's day in the Hebrides.

The last dance is a lively fling, which makes a great deal of use of the open-string pitches of the violin (saxophones in the band edition).

Emory's Barcarolle- Joel Puckett

In the words of the composer:

My son, Emory, has always loved the sound of the piano. From a very early age, he would become very excited anytime he heard one, particularly if what was being played was Beethoven or Chopin.

One day he heard the Chopin Barcarolle and Beethoven's 5th symphony played back to back on the radio and once the Beethoven was finished he began screaming—as only a one and a half year old can—"AGAIN, AGAIN, AGAIN!" So I put on the Beethoven again and he screamed, "NO, AGAIN!" I tried starting the Beethoven again and he screamed [again], "NO AGAIN!" So then I tried putting on the Chopin. This worked until the Chopin finished and he began screaming again. Then I realized that he wanted BOTH the Chopin AND the Beethoven.

And so, I have given Emory his Barcarolle, littered with fragments from the first movement of Beethoven's 5th.

The premiere of Emory's Barcarolle was conducted by the composer, and he dedicated it to the incomparable Cheryl Floyd in honor of her tireless dedication to changing and enriching young lives through music.

Joel Puckett is a composer leaving both audiences and the press buzzing. His music has been described as, "soaringly lyrical" (Minneapolis Star Tribune), "Puccini-esque" (Wall Street Journal), and "containing a density within a clarity, polyphony within the simple and - most importantly - beautiful and seemingly spiritual" (Audiophile Audition). Parterre Box recently proclaimed, "Puckett should be a household name," and the Philadelphia Inquirer's David Patrick Stearns mused, "If the name Joel Puckett isn't etched into your brain, it should be." In 2011 NPR Music listed him as one of the top 100 composers under 40 in the world.

Currently the Chair of Music Theory, Ear Training, and Piano Skills at the Peabody Conservatory in Baltimore, Puckett presents workshops nationwide and frequently serves as an adjudicator at competitions for rising composers. His music is represented worldwide by Bill Holab Music.

Symphonic Dances from West Side Story - Leonard Bernstein

Neither an opera nor a musical, audiences were at first somewhat unsure what to make of Leonard Bernstein's groundbreaking *West Side Story* when it opened on Broadway in 1957. Pushing the boundaries of musical theater was not a new idea for Bernstein, who had been blurring the lines between its various forms from his earliest work for the stage, the ballet *Fancy Free* (1944). Some of Bernstein's experiments were more successful than others. His musical *On the Town* (1944) was a popular hit that eventually was made into a successful movie, while more serious works like *Trouble in Tahiti* (1952) and *Candide* (1956) languished, opening to decidedly mixed reviews and lukewarm popular response. In *West Side Story*, however, Bernstein perfected his formula, astutely balancing elements of the Broadway musical, opera, ballet, and popular musical idioms. Before closing, *West Side Story* received 732 successful performances on Broadway and received a Tony Award nomination.

Before creating the symphonic suite for *West Side Story*, Bernstein reached out to two musicians with considerable stage, radio, and television experience, Sid Ramin and Irwin Kostal. According to Sid Ramin:

We were in ecstasy! Every orchestral color was ours for the asking; strings could be subdivided ad infinitum, percussion could be spread out among many players, winds and brass were expanded; and our only concern was whether the classically oriented symphonic player could handle the 'jazzier' elements of the score. Cool, for example: Lenny assured us that symphonic orchestras could play the Cool Fugue stylistically, and indeed they have! In retrospect, I now realize that Lenny himself, because he had a foot in both camps, was a classically trained musician who knew just how far we could go with popular styles.

Although the music was originally conceived for the Broadway stage, *Symphonic Dances from West Side Story* has become Leonard Bernstein's most successful concert work. Concert band musicians have long wished for a transcription of the suite, but until now the Bernstein estate had not sanctioned one. Paul Lavender's marvelous new setting was published in 2007, just in time to celebrate the fiftieth anniversary of this icon of American musical theater.

Danzon No.2 – Arturo Márquez

Arturo Márquez is one of the most well-known Mexican composers in contemporary art music. His father was a mariachi, and his grandfather was a Mexican folk singer. With this family background, Márquez was exposed to several musical styles during his childhood, especially Mexican "salon music" which had a crucial influence on his later musical repertoire. He followed his family's tradition by studying piano, violin, and trumpet. At the age of sixteen, he began studying composition at the National Conservatory of Music of México in Mexico City. Awarded with a scholarship at the California Institute of the Arts in Valencia, California, he obtained an MFA in composition in 1990.

One of his series of compositions is based on the *Danzón*, (music from the Veracruz region of Mexico), a combination of Spanish, British, and French dance forms. The most famous *Danzón* is the No.2, well-loved and referred to as the second national anthem for Mexico.

Danzón No.2 opens with a lovely and charming duet between clarinet and piano as the nostalgic central theme, capturing the sexy feel of the tango as a recall of 1900s salon music in Mexico. Throughout the entire arrangement are solos for clarinet, piccolo, trumpet, as well as important percussion moments, including the claves as a reference of the heartbeat throughout much of the piece. The composition premiered in 1994 for full orchestra and gained an important place in band literature with the arrangement by Oliver Nickel.

In the words of the composer:

The idea of writing the *Danzón No. 2* originated in 1993 during a trip to Malinalco with the painter Andrés Fonseca and the dancer Irene Martínez, both of whom are experts in salon dances with a special passion for the danzón, which they were able to transmit to me from the beginning, and also during later trips to Veracruz and visits to the Colonia Salon in Mexico City. From these experiences onward, I started to learn the danzón's rhythms, its form, its melodic outline, and to listen to the old recordings by Acerina and his Danzonera Orchestra. I was fascinated and I started to understand that the apparent lightness of the danzón is only like a visiting card for a type of music full of sensuality and qualitative seriousness, a genre which old Mexican people continue to dance with a touch of nostalgia and a jubilant escape towards their own emotional world; we can fortunately still see this in the embrace between music and dance that occurs in the State of Veracruz and in the dance parlors of Mexico City.

The *Danzón No. 2* is a tribute to the environment that nourishes the genre. It endeavors to get as close as possible to the dance, to its nostalgic melodies, to its wild rhythms, and although it violates its intimacy, its form and its harmonic language. It is a very personal way of paying my respects and expressing my emotions towards truly popular music. *Danzón No. 2* was written on a commission by the Department of Musical Activities at Mexico's National Autonomous University and is dedicated to my daughter Lily.

SOUND FUZION



Sound Fuzion is a contemporary student music ensemble from the University of Memphis Rudi E. Scheidt School of Music whose mission is to entertain, educate, inspire, and inform.

FREE CONCERT

FRIDAY, NOV. 11

UNIVERSITY
OF MEMPHIS

ROSE THEATRE 6:30 PM

OPENING GUESTS: STAX MUSIC ACADEMY



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*Gilbert
&
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November 19 & 20

RUDI E. SCHEDIT SCHOOL OF MUSIC
HARRIS CONCERT HALL

7:30 PM

TICKETS: MEMPHIS.EDU/MUSIC/UPCOMING



School of Music UPCOMING

Events

October

- 27-30: University of Memphis Honors String Orchestra and String Quarter Festival
- 28: The University of Memphis Symphony Orchestra Fall Concert
- 30: 55th Bandmasters Championship

November

- 1: Chamber Players Showcase Concert
- 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 - Homecoming
- 6: All West Trombone Audition Clinic
- 6: Contemporary Chamber Players
- 9: Guest Ensemble: Northwestern State University of Louisiana Percussion Ensemble
- 11: SoundFuzion with special guests from Stax Music Academy
- 13: Mighty Sound of the South Band Day
- 13: Mighty Sound of the South at Memphis v. East Carolina
- 16: Crosstown Arts Southern Comfort Jazz Concert
- 19: The University of Memphis Opera presents Gilbert + Sullivan's Ruddigore
- 20: The University of Memphis Opera presents Gilbert + Sullivan's Ruddigore
- 27 :Mighty Sound of the South at Memphis v. Tulane
- 30: School of Music Holiday Concert

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