



THE UNIVERSITY OF  
**MEMPHIS**®

Rudi E. Scheidt School of Music

# **Song and Dance**

featuring

**THE UNIVERSITY OF MEMPHIS**

## **Wind Ensemble**

Albert Nguyen, conductor  
William Whitt, guest conductor

Tyler Helms and Alex Schuetrumpf, trumpet soloists

Wednesday, March 15, 2023  
7:30 p.m.

Scheidt Family Performing Arts Center

**Rudi E. Scheidt School of Music**  
Kevin Sanders, Director

**College of Communication and Fine Arts**  
Ryan Fisher, Interim Dean

# PROGRAM

*Serenade for Winds in D Minor* (1878)

- I. Moderate quasi Marcia
- II. Tempo di Menuetto
- III. Andante con moto
- IV. Allegro Molto

Antonín Dvořák  
(1841-1904)

William M. Whitt, conductor\*

*Concerto for Two Trumpets* (2013)

- I. Boldy
- II. Rubato
- III. Allegro

Erik Morales  
(b. 1966)

Tyler Helms and Alex Schuettrumpf, trumpets

*Lincolnshire Posy* (1937)

- I. Dublin Bay (Lisbon)
- II. Horkstow Grange
- III. Rufford Park Poachers
- IV. The Brisk Young Sailor
- V. Lord Melbourne
- VI. The Lost Lady Found

Percy Aldridge Grainger  
(1882-1961)

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

**University of Memphis Wind Ensemble**  
**Albert Nguyen, conductor**

**Flute**

Catie Balsamo\*  
Samuel Jesuyemi  
Matthew Hammons  
Mackenzie Saylor

**Oboe**

Ty Matthews\*  
Victoria Hoffman  
Jesus Salazar

**Bassoon**

Tina Hazell\*  
Jacob Bridges

**Clarinet**

Evan Erickson\*  
James Cutter  
Kendall Howard  
Fernando Martinez  
Desmon Taylor  
Justin James  
Ian Greer

**Bass Clarinet**

Adam Alter

**Alto Saxophone**

Nathan Graybeal\*  
Andrew Stine  
Amanda Roesch+

**Tenor Saxophone**

Matthew Meyers

**Baritone Saxophone**

Landon Riggins

**Double Bass**

Kendrick Cottrell

**Horn**

James Currence\*  
Steven Groff  
Madeline Miller  
Wilker Augusto+  
William M. Whitt+

**Trumpet**

Tyler Helms\*  
Lacey Peschel  
Yiming Zhang  
Walker Higgins  
Oliver Buckley

**Trombone**

Nathan Hiers\*  
Jesse Coppick  
Collin Woods  
Gus Bradbury

**Euphonium**

Shekinah Ball\*  
Andrew Jennette

**Tuba**

Bryson Harding

**Percussion**

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

**Piano**

Diego Parra

**Cello**

Roberta Dos Santos+

\*denotes principal player

+denotes guest musician

## **Serenade in D Minor**

**Antonín Dvořák (1841-1904)**

We have Johannes Brahms to thank for essentially launching Dvořák's career. In 1878, Brahms was a judge in a composition contest that awarded Dvořák honor as a contestant. Brahms then continued to champion the young Czech composer and helped him secure his first publishing contract. The contract asked of Dvořák a symphony as well as some other works, including the brilliant serenade for winds (and strings).

Dvořák composed this work in two weeks, the first movement being written in one day. It was written in 1878 and was premiered that same year in Prague with the composer conducting. With its instrumentation of ten winds and two strings and the charm of its melodies, it is reminiscent of the Mozart serenades written a century earlier. The minuet is an example of the native influence on Dvořák compositions. Its trio is a "furiant", which is a Czech dance in quick triple time with syncopation, and this provides a marked contrast to the surrounding minuet sections of the movement. Also noteworthy is the return of the opening first movement theme toward the end of the final movement, leading into a grand conclusion of the piece. This opus is truly one of the masterpieces for wind ensemble.

**Antonín Dvořák (1841-1904)** was the first Bohemian composer to achieve worldwide recognition and was noted for turning folk material into the language of 19th-century Romantic music.

Dvořák was born in Nelahozeves, a Bohemian (now Czech) village on the Vltava River north of Prague. He came to know music early, in and about his father's inn, and as a youngster became an accomplished violinist contributing to the amateur music-making that accompanied the dances of the local couples. In 1857 a perceptive music teacher, understanding that young Antonín had gone beyond his own modest abilities to teach him, persuaded the elder Dvořák to enroll his son in an organ school in Prague. Later, without his father's financial assistance, Dvořák completed a two-year course and played the viola in various inns and with theatre bands, augmenting his small salary with a few private pupils.

Bedřich Smetana, Dvořák's senior by 17 years, had already laid the foundations of the Czech nationalist movement in music, but it was left to Dvořák to develop and extend this in an impressive series of works that quickly came to rank in popularity with those of his great German contemporaries. The reasons for Dvořák's popularity lie in his great talent for melody and in the delightfully fresh Czech character of his music, which offered a welcome contrast to the heavier fare of some of his contemporaries.

Dvořák's technical fluency and abundant melodic inspiration helped him to create a large and varied output. He composed in all the musical genres and left works that are regarded as classics in all of them, with the possible exception of opera. All Dvořák's mature symphonies are of high quality, though only the somber *Symphony No. 7 in D minor* (1885) is as satisfactory in its symphonic structure as it is musically. (It should be explained that Dvořák's mature symphonies were long known as No. 1 to 5, even though he had written four earlier [and unnumbered] ones. All nine of his symphonies have since been renumbered from the traditional order to their actual order of composition.) Dvořák's *Symphony No. 9 in E minor* (1893) remains his best-known work, partly, no doubt, because it was thought to be based on spirituals and other influences gained during his years in the United States.

## ***Concerto for Two Trumpets (2013)***

**Erik Morales (b.1966)**

Commissioned by a consortium organized by Professor James Ackley, University of South Carolina, for premier performance at the 2013 International Trumpet Guild Conference in Grand Rapids, Michigan, U.S.A.

This three-movement work can be best described as a celebration of all that is great about the trumpet. In keeping with my philosophy of the importance of melody, each movement is carefully crafted to entertain and engage the listener.

The piece was designed specifically for two B-flat trumpets. My goal was to have the two soloists as "equals". So there are several passages where both soloists are playing in unison. This fortifies the melodic passages with a deep, full sounding chorus effect. Each soloist has an opportunity to shine. All three movements are designed to run together with little to no "break time" in between.

**Erik Morales (b.1966)** is an American composer, conductor, arranger and trumpeter. His composing career began shortly after graduation from high school in 1985 in South Florida when his former band director offered to pay him to arrange music for the marching band. He studied composition at Florida International University, and completed his bachelor's degree at the University of Louisiana, Lafayette (1989) where he was mentored by renowned music educator Dr. Quincy Hilliard and studied trumpet with Dr. Gary Mortenson and Rich Stoelzel.

Mr. Morales has composed best-selling music for many types of genres (classical, jazz, pop). His many published works encompass a large variety of styles and settings, including works for wind, orchestral, jazz and chamber ensembles and have been part of featured performances across the globe. In addition to his published works he also is commissioned regularly by schools and organizations nationwide.

In 2002 Mr. Morales signed an exclusive contract with the FJH Music Company for his educational wind and string works. Most recently, his critically acclaimed chamber ensembles have won numerous awards including first place performances at the 2006 and 2008 National Trumpet Competitions. His Concerto For Trumpet in C and Piano has gained widespread popularity and has become part of the standard repertoire.

Currently, Mr. Morales teaches and plays trumpet professionally in the New Orleans area, in addition to maintaining an active composing and conducting schedule.

## ***Lincolnshire Posy***

**Percy Grainger (1882-1961)**

*Lincolnshire Posy* was commissioned by the American Bandmasters Association and premiered at their convention with the composer conducting. It is in six movements, all based on folk songs from Lincolnshire, England. Grainger's settings are not only true to the verse structure of the folk songs, but attempt to depict the singers from whom Grainger collected the songs. Since its premiere, it has been recognized as a cornerstone of the wind band repertoire.

Of the piece the composer writes, "*Lincolnshire Posy* as a whole work, was conceived and scored by me direct for wind band early in 1937. Five, out of the six, movements of which it is made up existed in no other finished form, though most of these movements (as is the case with almost all my compositions and settings, for whatever medium) were indebted, more or less, to unfinished sketches for a variety of mediums covering many years (in this case, the sketches date from 1905 to 1937). These indebtednesses are stated in the score."

"This bunch of "musical wildflowers" (hence the title) is based on folksongs collected in Lincolnshire, England (one notated by Miss Lucy E. Broadwood; the other five noted by me, mainly in the years 1905-1906, and with the help of the phonograph), and the work is dedicated to the old folksingers who sang so sweetly to me. Indeed, each number is intended to be a kind of musical portrait of the singer who sang its underlying melody -- a musical portrait of the singer's personality no less than of his habits of song -- his regular or irregular wonts of rhythm, his preference for gaunt or ornately arabesqued delivery, his contrasts of legato and staccato, his tendency towards breadth or delicacy of tone."

**Percy Grainger (1882-1961)** was an Australian-born American composer, pianist, and conductor who was also known for his work in collecting folk music.

Grainger first appeared publicly as a pianist at age 10. He was educated at home in Melbourne by his mother. He studied piano with Louis Pabst in that city and later went to Frankfurt, where he attended the conservatory. He achieved a reputation as a brilliant concert pianist beginning in London in 1901. In 1906 Grainger became a friend of Edvard Grieg, under whose influence he began collecting and recording English folk songs by means of wax-cylinder phonographs.

He settled in the United States in 1914, performing for a few years with a U.S. Army band. Deeply affected by the suicide of his mother in 1922, he returned to Australia alone in 1924 and toured there as a pianist in 1926 and again in 1934–35. In 1932–33 he was head of the music department of New York University. In 1935 he founded the Grainger Museum at Melbourne, a museum of Australian music where much of his own work and some of his artifacts are preserved.

Grainger was heavily influenced by English folk music, which he arranged for keyboard instruments, chamber ensembles, both solo voice and chorus, and larger instrumental ensembles.