



THE UNIVERSITY OF
MEMPHIS®

Rudi E. Scheidt School of Music

THE UNIVERSITY OF MEMPHIS

WIND ENSEMBLE

Albert Nguyen, Conductor

WEDNESDAY, OCTOBER 21, 2026 | 7PM

SFPAC SCHEIDT FAMILY
PERFORMING
ARTS CENTER

PLOUGH HALL

Rudi E. Scheidt School of Music

Jacob Allen, Director

College of Communication and Fine Arts

Deb Burns, Dean

PROGRAM

Luminescence

David Biedenbender
(b. 1984)

*Jon Yopp, graduate conductor

First Suite in E-Flat

Gustav Holst
(1874-1934)

October

Eric Whitacre
(b. 1970)

Color Theory

Ryan Lindveit
(b.1994)

- I. Brilliant Brushstrokes
- II. Fluid Dynamics
- III. Disruptive Coloration
- IV. Ringmaster to the Rainbow

*In partial fulfillment of the requirements for a Master of Music degree in Conducting

PROGRAM NOTES

Luminescence

David Biedenbender
(b. 1984)

Luminescence is based on fragments from the melody *Ermuntre dich, mein schwacher Geist* (*Rouse Thyself, My Weak Spirit*), which was written by Johann Schop and subsequently harmonized in several settings by Johann Sebastian Bach. It is most commonly known as the Christian hymn *Break Forth, O Beauteous Heavenly Light*.

- Program note by the composer

David Biedenbender (b. 1984) is a composer, conductor, performer, educator, and interdisciplinary collaborator. His music "...seizes the ear through a blend of expressive beauty and formal prowess...at turns rapturous and intimate, menacing and exuberant...Biedenbender isn't afraid to wear heart on sleeve as he applies telling nuances to concise, exquisitely shaped sonic tales." (Gramophone) His creative interests include working with classically trained musicians and improvisers, chamber and large ensembles, interactive electronic interfaces and live brain data. His music is often influenced by experiences performing in rock and jazz groups, classical ensembles and concert bands, a New Orleans-style brass band, as well as Indian Carnatic Music. He has collaborated with many renowned performers and ensembles, and his works have been performed, recorded, and broadcast around the world. "...active, compelling...shot through with energy...wonderfully imagined...Clearly, this is a composer to watch out for." (Fanfare Magazine) A dedicated teacher, he is currently Associate Professor and Chair of Composition in the College of Music at Michigan State University. He holds degrees in composition from the University of Michigan and Central Michigan University, and has also studied at the Swedish Collegium for Advanced Study, the Aspen Music Festival, and in Mysore, India where he studied carnatic music. For more information, visit: www.davidbiedenbender.com.

PROGRAM NOTES

First Suite in E-Flat

Gustav Holst
(1874-1934)

Gustav Holst spent most of his early musical career as a performing trombonist. Shortly after the death of his father and an extended holiday in Germany, Holst decided to quit his career as a trombonist and pursue composing full-time. As it turned out, life as a full-time composer did not bring in enough income for Holst to support himself and his family, so he began to accept teaching positions, a pursuit he would continue until his death in 1934.

While he was holding multiple teaching positions in London, and long before the fame that came from the premiere of *The Planets* (a fame he would later detest), Holst began and completed both of his suites for military band, in 1909 and 1911 respectively. While both suites are highly regarded and frequently performed today, Holst's First Suite in E-flat remains a cornerstone work of the band repertoire, being one of the earliest examples of a highly original work for winds.

PROGRAM NOTES

October

Eric Whitacre
(b. 1970)

October is my favorite month. Something about the crisp autumn air and the subtle change in light always make me a little sentimental, and as I started to sketch I felt that same quiet beauty in the writing. The simple, pastoral melodies and subsequent harmonies are inspired by the great English romantics (Vaughan Williams and Elgar) as I felt that this style was also perfectly suited to capture the natural and pastoral soul of the season. I'm quite happy with the end result, especially because I feel there just isn't enough lush, beautiful music written for winds. October was commissioned by the Nebraska Wind Consortium, Brian Anderson, Consortium Chairman. October was premiered on May 14th, 2000, and is dedicated to Brian Anderson, the man who brought it all together.

- Program note by composer

PROGRAM NOTES

Color Theory

Ryan Lindveit
(b. 1994)

Color Theory is a four-movement symphonic suite for wind ensemble, approximately 22-minutes in duration. The term ‘color theory’ describes the study of how colors influence perception and emotion through their innate qualities, blends, and contrasts. The four-movements in Color Theory each correspond to specific instances of color in art, nature, and cinema, which by analogy informed my compositional choices related to timbre, orchestration, harmony, density, and energy.

I. Brilliant Brushstrokes is inspired by an overwhelmingly colorful and bold painting that the artist Beauford Delaney (1901-1979) painted on a fragment of his old raincoat when he was living in Paris in 1954. Delaney’s raincoat fragment overflows abstractly with swirls, rings, splotches, and lines of forest green, deep orange, bright yellow, fire-engine red, hazy gray, spacious white, peaceful azure, and deep ocean blue. Upon closer viewing, the seams and pockets of the cut-up raincoat are also visible, revealing that the fanciful artwork is the result of Delaney’s resourcefulness in the face of limited money and art supplies. As a fellow artist, I find Delaney’s unrelenting and restless impulse to be creative even when he lacked proper materials to be almost as inspiring as the painting itself. Although Brilliant Brushstrokes is tightly constructed around only a few melodic gestures, the music constantly cycles through changes in instrumental texture, density, harmony, and energy. Musical phrases are often cut-off abruptly with a quick down-up gesture that I view as related to the stitched seams on the raincoat. Overall, the composition uses the vast and variegated color palette of the wind ensemble to capture the inventive spirit and brilliant dynamism of Delaney’s brushstrokes, splatters, and daubs.

PROGRAM NOTES

Color Theory
(continued)

Ryan Lindveit
(b. 1994)

II. Fluid Dynamics is inspired by the engineer-turned-artist Kim Keever (1955-2025), who was known for his kaleidoscopically colorful abstract photography, which he created by pouring paint into a 200-gallon tank of water in his studio. The music it inspired is slow, lyrical, blurry, mysterious, and harmonically rich and explores ever-evolving swirls and blends of gestures and timbre combinations.

III. Disruptive Coloration is a mischievous, playful scherzo that takes inspiration from the ways camouflage and mimicry are used in nature to dazzle and deceive. The namesake for the movement, disruptive coloration, is a camouflage strategy where contrasting patterns break up an animal's outline, making it more difficult to see and identify against a background.

IV. Ringmaster to the Rainbow is inspired by the work and artistic philosophy of Natalie Kalmus (1878-1965), who served as consultant on hundreds of Hollywood films in the 1930s and 1940s in her role as an executive in Technicolor's art department. She described her role on these films as "playing ringmaster to the rainbow" because she controlled the types and amounts of color used in films such as *The Adventures of Robin Hood*, *Gone With the Wind*, *Scott of the Antarctic*, and *The Wizard of Oz*. By analogy, my role as a composer is similar: through orchestration, I have the power to supply instrumental color to listeners on a spectrum from pale restraint to vibrant superabundance. *Ringmaster to the Rainbow* takes inspiration from the sweep and drama of Golden Age Hollywood scores by composers like Erich Wolfgang Korngold, Ralph Vaughan-Williams, and Max Steiner, filtered through the prism of my musical metabolism. Fanfares, swashbuckling flurries of activity, sweeping love themes, villainous stinger chords, and dramatic journey music coalesce into an earnest—and intentionally indulgent—finale for this symphonic suite.

-Program note by the composer

PROGRAM NOTES

Color Theory
(continued)

Ryan Lindveit
(b. 1994)



Untitled Painting by Beauford Delaney (1954)

PROGRAM NOTES

Color Theory
(continued)

Ryan Lindveit
(b. 1994)



Abstract 68532 by Kim Keever (2023)

PROGRAM NOTES

Color Theory
(continued)

Ryan Lindveit
(b. 1994)



Photograph of Stalking Tigress by Sandesh Kadur



Zebra Herd by Art Wolfe

PROGRAM NOTES

Color Theory
(continued)

Ryan Lindveit
(b. 1994)



The Adventures of Robin Hood (1938)



Gone With the Wind (1939)

PROGRAM NOTES

Color Theory
(continued)

Ryan Lindveit
(b. 1994)



Scott of the Antarctic (1948)



The Wizard of Oz (1939)

ARTIST BIOGRAPHY



Dr. Albert Nguyen

Dr. Albert Nguyen is the Director of Bands at the University of Memphis Rudi E. Scheidt School of Music, where he also leads the Conducting Area and serves as Executive Director of the Summer at the Scheidt Music Camps. His primary responsibilities include overseeing the University Bands Program, conducting the Wind Ensemble, directing the graduate Wind Conducting Program, and teaching graduate-level courses in wind/band repertoire and rehearsal techniques.

Under Dr. Nguyen's leadership, the University of Memphis Wind Ensemble has performed at prestigious events including the College Band Directors National Association (CBDNA) Southern Division Conference, the Tennessee Music Education Association (TNMEA) All-State Conference, and international venues in Austria and Italy. He is a sought-after conductor and clinician, having worked with ensembles across the United States, including All-State Bands in Arkansas, Kentucky, South Carolina, and Texas. His presentations on leadership, conducting, and rehearsal strategies have been featured at the Midwest Clinic and numerous music educator conferences nationwide.

Dr. Nguyen began his professional career as Director of Bands at Morrilton High School in Morrilton, Arkansas. He earned a Bachelor of Arts in Music Education from Arkansas Tech University and both his Master's and Doctor of Musical Arts degrees in Wind Conducting from The University of Texas at Austin.

In recognition of his excellence in teaching, creative activity, and service, Dr. Nguyen has been honored with the Pearl Wales Professorship and the First Tennessee Professorship at the University of Memphis. He is a member of Kappa Kappa Psi, Tau Beta Sigma, Phi Beta Mu, and the American Bandmasters Association, and currently serves on the Diversity Committee for the College Band Directors National Association.

PERSONNEL

WIND ENSEMBLE

FLUTE

Nicole Rodriguez-Diaz*
Alex Saddler
Raya Allen
Natalie Severs
Ellie Pappas

OBOE

Jesus Salazar*
Simon Dickerson
Samantha Williams

BASSOON

Lora Yopp*
Caiden Ross
Mollie Coates

CLARINET

Shihao Zhu*
Evgenii Mikheev
Andrew Hoffman
Erin Moore
Isis Weaver
Onyinye Igboanugo

SAXOPHONE

Ben Kaplan*
(Soprano/Alto)
Ethan Wetzel (Alto)
Vincent Malan (Tenor)
Alan Blair (Tenor)
Hayden Hirons (Baritone)

HORN

Brittany Cooper*
Bethany Beck
Samara Salsbury
Juan Garay
Allen McClendon

TRUMPET

Christian Chiasson*
Tyler Scott
Oliver Buckley
Owen Kearney

TROMBONE

Christopher Smith*
Evan Green
Justin Stinson
Brady Wade

EUPHONIUM

Alfred Hernandez*
Trevor Bailey

TUBA

Nathan Owen*
Ethan Arnal

BASS

Kaleb Ritchie

PERCUSSION

Walker Smith*
Daniel Padron Hoepp
Elijah Wynne
Allison Kiefer
William Castellanos

PIANO

Jingyi Bai

HARP

Frances Cobb

* **PRINCIPAL PLAYER**