



THE UNIVERSITY OF
MEMPHIS®

Rudi E. Scheidt School of Music

THE UNIVERSITY OF MEMPHIS

WIND ENSEMBLE

WEDNESDAY, SEPTEMBER 23, 2026 | 7 PM

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

Dedicated to the memory of Kelsey Pegues

Festive Overture, op. 96

Dmitri Shostakovich
(1906-1975)

“Um Mitternacht”

from Rückert Lieder

Gustav Mahler
(1860-1911)

Dr. Megan Esther Grey, contralto

Deciduous

Viet Cuong
(b.1990)

“Profanation”

from Symphony No. 1 “Jeremiah”

Leonard Bernstein
(1943-2017)

Cadillac Ranch

Introduction

I. 1949

II. 1952

III. 1954

IV. 1956

V. 1957

VI. 1958

VII. 1959

VIII. 1960

IX. 1963

X. 1964

Michael Daugherty
(b.1954)

NOTES

Festive Overture

Festive Overture remains one of Dmitri Shostakovich's most well-known and frequently performed works. Composed in 1954, the piece was commissioned by the Bolshoi Theater in celebration of the 37th anniversary of the October Revolution. The event was so hastily planned that Shostakovich had only three days to complete the score after his initial acceptance of the commission. Within an hour, couriers had already begun showing up to Shostakovich's study to pick up still-drying manuscripts, which were to be handed off to the publisher for engraving.

The composer himself had relatively little to say about the work, calling it: "just a short work, festive or celebratory in nature."

"Um Mitternacht" from Rückert Lieder

Gustav Mahler accepted his conducting post with the Vienna State Opera in 1897, one which kept him extremely busy during most of the year. At the turn of the century, Mahler experienced a near-death medical emergency, forcing him to take several weeks off to rest and recover. During this time, the Mahler family vacation estate was completed, and Gustav was able to begin spending his summers in relative peace, giving him a chance to focus on composing music. The Rückert-Lieder is one of the early results of these productive periods for the composer. Completed in 1902, The Rückert-Lieder featured four songs for voice and orchestra, all set to text by Friedrich Rückert. Um Mitternacht was originally the last of those four, though an additional song was orchestrated and published in the collection after the composer's death.

TEXT + TRANSLATION

“Um Mitternacht” from Rückert Lieder

Um Mitternacht
Hab' ich gewacht
Und aufgeblickt zum Himmel;
Kein Stern vom Sterngewimmel
Hat mir gelacht
Um Mitternacht.

At midnight
I awoke
and gazed up to heaven;
No star in the entire mass
did smile down at me
at midnight.

Um Mitternacht
Hab' ich gedacht
Hinaus in dunkle Schranken.
Es hat kein Lichtgedanken
Mir Trost gebracht
Um Mitternacht.

At midnight
I projected my thoughts
out past the dark barriers.
No thought of light
brought me comfort
at midnight.

Um Mitternacht
Nahm ich in Acht
Die Schläge meines Herzens;
Ein einz'ger Puls des Schmerzens
War angefacht
Um Mitternacht.

At midnight
I paid close attention
to the beating of my heart;
One single pulse of agony
flared up
at midnight.

Um Mitternacht
Kämpft' ich die Schlacht,
O Menschheit, deiner Leiden;
Nicht konnt' ich sie entscheiden
Mit meiner Macht
Um Mitternacht.

At midnight
I fought the battle,
O Mankind, of your suffering;
I could not decide it
with my strength
at midnight.

Um Mitternacht
Hab' ich die Macht
In deine Hand gegeben!
Herr über Tod und Leben
Du hältst die Wacht
Um Mitternacht!

At midnight
I surrendered my strength
into your hands!
Lord! over death and life
You keep watch
at midnight!

PROGRAM NOTES

Deciduous

For a long time after my father passed away, I felt like I had “lost my leaves.” In the ways that leaves harness light to create energy for trees and plants, I felt like I had so little left to harness creatively. Many days I feared those leaves would never grow back. After struggling for months to write, I finally found some healing while creating Deciduous. This involved revisiting chord progressions that brought me solace throughout my life and activating them in textures that I have enjoyed exploring in recent years. The piece cycles through these chord progressions, building to a moment where it’s stripped of everything and must find a way to renew itself. While I continue to struggle with this loss, I have come to understand that healing is not as much of a linear process as it is a cyclical journey, where, without fail, every leafless winter is followed by a spring. Deciduous was commissioned by the Florida Bandmasters Association and premiered by the 11-12 Florida All-State Band under the direction of Dr. Emily Threinen.

- Program note by composer:

Called “stirring” by The New York Times, the music of Viet Cuong (b. 1990) draws upon sincerity and wonder to create works that resonate emotionally, embrace the unexpected, and celebrate our shared humanity. Grounded in a belief that craft and communication are inseparable, he shapes every phrase in service of expressive clarity. His work has been performed across six continents by ensembles ranging from the Los Angeles Philharmonic and Eighth Blackbird to the Orpheus Chamber Orchestra and Dallas Winds.

PROGRAM NOTES

Cadillac Ranch

Cadillac Ranch for Symphonic Winds was commissioned by Texas Tech University in celebration of its 100th anniversary. The world premiere was given by the Texas Tech Symphonic Wind Ensemble, conducted by Sarah McKoin, at Texas Tech University School of Music, in Lubbock, Texas, on October 12, 2025.

My composition is inspired by Cadillac Ranch, a public art installation created in 1974 by the modernist architects Chip Lord, Hudson Marquez, and Doug Michels, then known as Ant Farm. Located near the old Route 66 on the desolate outskirts of Amarillo, Texas, “Cadillac Ranch” consists of 10 Cadillac cars, dating from 1949 to 1964. The Cadillacs are symmetrically buried in a straight line nose-first in the dirt with the classic tailfins of each car pointed toward the sky at the same angle. This monument to the American road trip has attained iconic status and is visited every year by millions of travelers from around the world.

Cadillac Ranch for Symphonic Winds (2025) is structured as a theme and variations divided into an introduction with 10 variations, one for each Cadillac, performed without pause. First heard in the introduction performed by the saxophone section, the main musical motive consists of four notes upon which the entire work is based. It rhythmically echoes the four syllables of the title “Ca-dil-lac Ranch.” Like the 10 Cadillacs, musical pitches are often presented in 10-tone rows or rhythmic pulses in groupings of 10. In each of the 10 variations, I paint a unique soundscape that alludes to popular and contemporary musical idioms associated with the era of each Cadillac.

-Program note by the composer:

Multiple GRAMMY Award-winning composer Michael Daugherty has achieved international recognition as one of the ten most performed American composers of concert music, according to the League of American Orchestras.

PROGRAM NOTES

Cadillac Ranch (Continued)

His orchestral music, recorded by Naxos over the last two decades, has received six GRAMMY Awards, including Best Contemporary Classical Composition in 2011 for *Deus ex Machina* for piano and orchestra and in 2017 for *Tales of Hemingway* for cello and orchestra. Current commissions for 2020 include new orchestral works for the Pittsburgh Symphony Orchestra and the Omaha Symphony and a concerto for violinist Anne Akiko Meyers who will give the world premiere with the National Symphony at the Kennedy Center in 2021.

Michael Daugherty was born in Cedar Rapids, Iowa in 1954 and is the son of a dance-band drummer and the oldest of five brothers, all professional musicians. As a young man, Daugherty studied composition with many of the preeminent composers of the 20th century including Pierre Boulez at IRCAM in Paris (1979), Jacob Druckman, Earle Brown, Bernard Rands and Roger Reynolds at Yale (1980-82), and György Ligeti in Hamburg (1982-84). Daugherty was also an assistant to jazz arranger Gil Evans in New York from 1980-82. In 1991, Daugherty joined the University of Michigan School of Music, Theatre and Dance as Professor of Composition, where he is a mentor to many of today's most talented young composers. He is also a frequent guest of professional orchestras, festivals, universities and conservatories around the world.

ARTIST BIOGRAPHY



Dr. Albert Nguyen

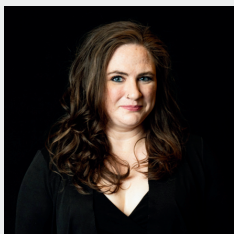
Dr. Albert Nguyen is the Director of Bands at the University of Memphis Rudi E. Scheidt School of Music, where he also leads the Conducting Area and serves as Executive Director of the Summer at the Scheidt Music Camps. His primary responsibilities include overseeing the University Bands Program, conducting 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.

ARTIST BIOGRAPHY



Dr. Megan Esther Grey

Contralto Megan Esther Grey is quickly gaining attention for her “brilliant interpretations and singing” (MD Theatre Guide). Grey has regularly performed with The Metropolitan Opera where she

made her debut in 2019 as Kate Pinkerton in Anthony Minghella’s production of *Madama Butterfly*. During the 2025-2026 season Grey returns for her 7th consecutive season with the Metropolitan Opera, making her role debut as Third Lady in the Holiday Production of *The Magic Flute*. She also makes her role and house debut with Amarillo Opera, Opera Memphis, and later joins the Oklahoma City Philharmonic as the alto soloist in Mahler’s 2nd Symphony. During the 2024-2025 Season Grey appeared as a Voice of the Unborn in Strauss’s *Die Frau ohne Schatten* at the Metropolitan Opera under the direction of Yannick Nézet-Séguin. She returned to cover the role of The Page in the groundbreaking new production of *Salome*.

Following these successes she made her Carnegie Hall Debut as the alto soloist in Schubert’s *Mass in C* and Vivaldi’s *Magnificat*. Previously in the season Grey sang the title role of John Beeson’s *Lizzie Borden* with Painted Sky Opera. Previous seasons included debuts as alto soloist with The Phoenix Symphony in Mahler’s 2nd Symphony and the New York City Ballet in performances of Brahms’s *Liebeslieder Walzer* and *Neue Liebeslieder Walzer*. Appearances around the country have included work with Opera San José, Washington Concert Opera, and as vocal soloist for Schoenberg’s infamous *Pierrot Lunaire* with the NOVA ensemble. Distinguished in competitions, Grey was a Grand Finalist in the 2018 Metropolitan Opera National Council Auditions.

Other accolades include awards from the Opera Index Competition, Schubert Club, and Presser Foundation among others. In addition to an active performing career, Dr. Grey is a dedicated academic. Previous engagements include work at Tarleton State University, the University of North Texas, and the University of Northern Iowa.

ARTIST BIOGRAPHY

Dr. Megan Esther Grey (Continued)

A dedicated clinician, Dr. Grey is in high demand, giving masterclasses and working with students from institutions such as Texas Christian University, Oklahoma Central University, University of North Texas, and the University of Northern Iowa among others. Dr. Grey completed her DMA at the University of North Texas. She received her BM and MM from the University of Northern Iowa. Additional training includes tenures served with the Metropolitan Opera's Lindemann Young Artist Development Program, Wolf Trap Opera Company, Santa Fe Opera Apprentice Program, Merola Opera Program, and Chautauqua Opera Company. Grey's experience in these Young Artist Programs has given her unique insight into the paths of traditional development for classical singers in the US. Grey's experience in Young Artist Programs and subsequent professional work were the inspiration and basis for her DMA dissertation "Defining 'Success': Professional Careers of Participants in Vocal Young Artist Programs." Dr. Grey currently serves on faculty for the University of Memphis' Rudi E. Scheidt School of Music as an Assistant Professor of Voice.

PERSONNEL

UNIVERSITY OF MEMPHIS 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
Kevin Auguillard
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
Christopher Ha

PIANO

Jingyi Bai

* **PRINCIPAL PLAYER**