THE UNIVERSITY OF MEMPHIS
Rudi E. Scheidt School of Music

presents

The Wind Ensemble

Kraig Alan Williams, conductor
Quintus F. Wrighten, Jr., guest conductor
Jordan Lulloff, guest artist, saxophone

Thursday, March 17, 2011 Harris Concert Hall 7:30 p.m.

College of Communication and Fine Arts
Program

First Suite in E-flat for Military Band, Op. 28 No. 1

I. Chaconne
II. Intermezzo
III. March

Irish Tune From County Derry

Diversion for Alto Saxophone and Band

Jordan Lulloff, saxophone

Intermission

KRUMP

Quintus F. Wrighten, Jr. guest conductor*

Niagara Falls

Michael Daugherty (b. 1954)

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

Please turn off all cell phones, pagers, and other electronic devices.
First Suite in E-flat for Military Band, Op. 28 No. 1

Gustav Holst was thoroughly at home in the world of military and brass bands, for he had been a trombone player at the age of eighteen. As a composition student at the Royal College of Music, he supplemented his scholarship by playing on the pier at Blackpool and Brighton during the summer holidays and in pantomimes during the Christmas season. Later, after he left college, he toured with the Carl Rosa Opera Company and the Scottish Orchestra. He gave up the trombone in 1904, but he began practicing it again near the end of his life.

Holst’s passionate interest in folk music had begun as early as 1905 when his friend Ralph Vaughan Williams was busy collecting traditional tunes from singers in small country villages. Holst wrote the First Suite in E-flat, Opus 28a for Military Band as early as 1909. In the notebook in which he kept a record of his compositions from 1895 until his death, Holst entered the Suite on the page for 1909. This is the only extant evidence of the work’s origins, for there is no certain record of any performance before 1920 (although parts seem to have been copied before 1918), nor is there any evidence of for whom the work was written. It was thought to have been premiered by the Royal Marine Band at Kneller Hall in 1922. The same anomaly appears with the Second Suite in F, composed in 1911 but not performed until 1922. First Suite was published in 1921 by Boosey & Co. in the form of a set of parts with a reduction for piano-conductor. A full score was not published until 1948, and this incorporated additional parts, which had been added to make the work more suitable for American bands. It also included numerous misprints, since the score was compiled from the parts without reference to the original manuscript. The holograph scores surfaced for the first time in 1977. In 1984, a set of parts and a score were issued by Boosey & Co., Ltd. revised and edited by Colin Matthews. The piece is today considered one of the cornerstones of twentieth-century band literature and certainly of the English Wind-band repertoire consisting of several exceptionally fine works for the concert band produced by British composers. Recent analysis of Holst’s manuscript has provided evidence that the Suite originally was composed with the instrumentation of the “Engagement 25” regimental band in mind as opposed to the heavily-doubled versions frequently performed by today’s symphonic concert bands. It is one of the few band originals that has been transcribed for symphony orchestra.
The music of the three movements is founded on the same short motive, the first three notes of the piece. The opening "Chaconne" draws a wealth of variety from each repetition of the theme; it is obviously influenced by Purcell, whose music had brought a "great awakening" to Holst when he first heard it. The opening theme is repeated sixteen times by various instruments as others weave patterns around the ground theme; the theme is at one point inverted for two statements. Other instruments weave varied styles and textures around the ground theme which rolls as continuously as the Thames River, which Holst lived near his whole life. The second movement, "Intermezzo", is a sparkling scherzo and is based on a variation of the rising three-note motive that began the "Chaconne". This movement begins in a lively style with an accompaniment of constant staccato eighth notes, has a contrasting section in a lyrical mood, and ends with a combination of both themes. The only tempo indication is "Vivace" which tells more about the style than the tempo; the title of the movement gives more tempo information. The nature of the intermezzo throughout history has been one of contrast, as when it referred to acts of comic opera between the acts of an opera seria. The final "March" follows the traditional pattern of military band marches but is entirely characteristic of Holst. The principle theme is also based on the opening intervals of the first movement. The suite ends with a return of the opening theme with fragments from the second movement in a majestic coda.

Irish Tune From County Derry

Percy Aldridge Grainger was born in Melbourne, Australia on July 8, 1882. His music career started when his mother gave him piano lessons. Grainger went on to study music in Germany and began his career in 1901. During this time, Grainger became absorbed in folk music. He traveled around, recording folk singers with a gramophone so that he could replicate the native rhythm and intonation. It was his love of reworking and reproducing folk music that inspired Grainger to set such pieces as Irish Tune from County Derry. "Irish Tune from County Derry", dedicated to the memory of Edvard Grieg, is based on the Irish folk song, "Danny Boy." Grainger's first version was for a small military band setting, and he later expanded the scoring for wind band. It begins with a hauntingly thick melody in the brass. During the second verse, the feeling becomes more pensive when a small woodwind ensemble takes over the tune using fewer instruments and a higher tessitura. The full band then enters to finish the piece with a dynamic passion. Throughout the piece, Grainger makes use of the instrumental colors available in the wind band.
Grainger wrote . . . "this tune was collected by Miss J. Ross, of New Town, Limavady, Co. Derry, Ireland, and published in the Petrie Collection of the Ancient Music of Ireland, Dublin, 1855." The original words to "Danny Boy" have been lost; most people recognize the words later added by Fred E. Weatherly:

Oh Danny Boy, the pipes, the pipes are calling,
From glen to glen, and down the mountainside,
The summer's gone, and all the roses falling.
It's you, it's you must go, and I must bide.
But come ye back when summer's in the meadow,
or when the valley's hushed and white with snow,
And I'll be here in sunshine or in shadow,
Oh Danny Boy, oh Danny Boy, I love you so!

But when ye come, and all the flow'rs are dying,
I am dead, as dead I well may be,
Ye'll come and find the place where I am lying,
and kneel and say an Ave there for me;
And I shall hear, tho' soft you tread above me,
and all my grave will warmer sweeter be,
for you will bend and tell me that you love me,
and I shall sleep in peace until you come to me!

Diversion for Alto Saxophone and Band

Bernard Heiden, born in Frankfurt am Main in 1910, received his musical training at the Hochschule für Musik in Berlin where he studied with Paul Hindemith from 1929 until 1933. In 1935 he came to the United States and settled in Detroit where he was active as a composer, arranger and conductor.

Diversion for Alto Saxophone and Band was composed while Heiden served with the 445th Army Force Band during World War II. He received his M.A. degree in Musicology from Cornell University in 1946 and in the same year joined the faculty of the Indiana University School of Music where he served as Professor of Music and longtime Chairman of the Composition Department until his retirement in 1981.

Mr. Heiden is the recipient of numerous commissions and grants, including a Guggenheim Fellowship, grants from the Fromm Music Foundation, the National Endowment for the Arts, and Meet the Composer Foundation. His most recent commissions have been from the International Horn Society, the International Trumpet Guild, and the Second International Brass Congress.

Other works for saxophone by Bernard Heiden include: Sonata for Alto Saxophone and Piano (1937), Solo for Saxophone and Piano (1971), Four Movements for Saxophone Quartet and Timpani (1976).
KRUMP
Program Note by Scott McAllister

Much like breakdancing was a benchmark of inner-city culture in the 80's, a
dance movement called krumping is creating its own subculture among teens in (Los
Angeles) neighborhoods such as Compton, South Central, and Watts. Informed
equally by hip-hop, African tribal rituals, pantomime and martial arts, krumping is a
frenetic, hyper fast-paced dancing style. Dancers gather in school grounds, parking
lots, and yards to perform and "battle dance" each other; participants are typically vocal
opponents of violence, thus making the krumping scene an alternative to the gang
wars that plague the areas where krumping is popular. Theatrical face paint is also
worn by the dancers, which gives krumping its other moniker, "clowning."

KRUMP is an acronym for Kingdom Radically Uplifted Mighty Praise. It is a
dance form that was pioneered by Tight Eyez (a.k.a. Ceasare Willis) and Lil' C along
with a group of others, namely Big Mijo, Slayer, and Hurricane. It is an aggressive and
spiritual dance form of dance with Christian roots. Its movements include Chest Pops,
Stomps, Armwings, Syncs, Puzzles, Bangs, and Kill-Offs. There are supposedly
three levels to krumping: Krump, Buckness, and Ampness.

The work we hear tonight is inspired by krumping. Fast and fiery music is
juxtaposed with free, hymn-like, ethereal slow sections, while instrumental groups and
solos in the ensemble get a chance to "krump," emulating the energy and passion of
this dance.

Niagara Falls
Program Note by Michael Daugherty

American composer Michael Daugherty has been composer-in residence with
the Detroit Symphony Orchestra. Michael Daugherty has created a niche in the music
world that is uniquely his own, composing concert music inspired by contemporary
American popular culture. His "Metropolis Symphony" (1988-1993) for orchestra and
"Bizarro"(1993) for symphonic winds are a tribute to Superman comics, recorded by
conductor David Zinman and the Baltimore Symphony Orchestra for Argo. Works
commissioned and recorded on Nonesuch by the Kronos Quartet include "Elvis
 Everywhere" (1993) for three Elvis Impersonators and string quartet, and "Sing Sing:
J.Edgar Hoover" (1992). Daugherty's opera "Jackie O"(1997) was premiered and
recorded for Argo by the Houston Grand Opera. "American Icons", an Argo CD
devoted to his chamber music, has been recorded by the London Sinfonietta and the
Dogs of Desire.

Niagara Falls is part of my series of compositions inspired by American places
and spaces, including Sunset Strip (1999), Route 66 (1998), Motown Metal (1994),
Flamingo (1991) and Blue Like an Orange (1987).
Saxophonist Jordan Lulloff is currently a senior at Okemos High School in Okemos, Michigan. He has studied saxophone for nine years and is currently studying with Dr. Jonathan Nichol, Associate Professor of Saxophone at Grand Valley State University. He has grown up in a musical family, and began his studies with his mother, Janet Schisler-Lulloff. His other principal musical mentors include Joseph Lulloff, Distinguished Professor of Saxophone at Michigan State University, and John Nichol, Professor of Saxophone at Central Michigan University. Jordan’s elementary education was received at the Montessori Radmoor School in Okemos, Michigan.

On March 6, 2011, Jordan performed Jacques Ibert’s *Concertino da Camera* at Washington DC’s historic DAR Constitution Hall with the United States Air Force Band as a result of winning their 2011 Colonel George S. Howard Young Artist Competition. In May of 2010, Jordan performed Bernhard Heiden’s *Diversion* with the Ann Arbor Concert Band after winning their Young Artist Scholarship Competition. Earlier this year, Jordan was also named a semi-finalist in the United States Marine Band’s Concerto Competition. Other honors include 3rd place in the 2010 MTNA Senior Woodwind Division National Competition in Albuquerque, New Mexico and First Place in the 2009 Penn State Single Reed Summit High School Performance Competition. Jordan has participated in numerous honor bands, including the University of Michigan Youth Band and the 2010 and 2011 Michigan All State Bands (earning first chair in 2011). He regularly performs at his church, in the Symphonic Wind Ensemble, Jazz Band and Pit Orchestra at his high school and in Michigan State University’s Spartan Youth Wind Symphony. Jordan is a founding member of the J4 Saxophone Quartet, recently performing and presenting with them at the 2010 Midwest Clinic in Chicago. Jazz is another strong interest of Jordan’s and he performs locally with his combo, *Bone Sax and Harmony*. Jordan is a member of his high school’s varsity tennis team, and is an avid Green Bay Packer fan.
CONDUCTORS

Kraig Williams is Director of Bands, coordinator of Wind Studies, and Associate Professor of conducting at the University of Memphis. His duties include the artistic guidance of the University Wind Ensemble and Faculty Chamber Ensemble, and the administration of all aspects of a dynamic and comprehensive university band program. In addition, he teaches courses in conducting, wind literature, aural skills, and oversees the graduate wind conducting program. Williams regularly conducts honor bands across the nation and is currently on faculty at the Brevard Music Center Summer Institute and Festival where he has achieved critical acclaim for his work with the Symphonic Band and the Chamber Wind Ensemble. In October 2007, Dr. Williams was appointed Director of Bands and Principal conductor of the Transylvania Symphonic Band and Wind Ensemble at the Brevard Music Center. Under his direction, the University of Memphis Wind Ensemble has appeared at the 2006 West Tennessee School Band and Orchestra “All-West” Festival, the 2006 College Band Directors National Association Southern Regional conference held in Nashville, and the 2007 Mid South Tuba/Euphonium Conference held in Memphis. In November 2009, the Wind Ensemble recorded the works of Eric Ewazen for the Albany label. The Wind Ensemble was most recently invited to perform at the 2010 College Band Directors National Association (CBDNA) Southern Division in Oxford, Mississippi.

Prior to completing his doctorate, Williams was on the faculty at Duke University serving as conductor of the Duke Wind Symphony and director of the Duke in Vienna program. He has conducted performances of wind ensembles in Vienna, Graz, Budapest, Malta, Inland Empire Symphony and the Los Angeles Solo Repertoire Orchestra in Burbank, and served as music director of the Lake Elsinore Civic Light Opera. He has performed in Carnegie Hall, conducted live radio broadcasts on NPR, and has recorded for Mark records, Good Vibrations, and ADK in Prague, Czech Republic.
Quintus F. Wrighten, Jr. holds the Bachelor of Music from The University of South Carolina and Master of Music Education from The University of Southern Mississippi, where he studied Wind Conducting with Dr. Thomas V. Fraschillo. While at USM, Mr. Wrighten served as a graduate assistant, teaching marching band, guest-lecturing various music education courses in administration and conducting, and conducting each of the concert ensembles.

Recently, Wrighten served as the Director of Bands at Blythewood Middle School, Assistant Director of Bands at Blythewood High school, and fine Arts Liaison to the feeder elementary schools to Blythewood Middle School in Blythewood, South Carolina. He is currently a Doctor of Musical Arts student in the area of wind conducting at the University of Memphis, studying with Dr. Kraig Alan Williams. A Sidney McKay Fellow, he serves as a graduate assistant, conducting each of the three concert ensembles and assisting in the direction of the "Mighty Sound of the South" Athletic Bands.

Mr. Wrighten is an active marching band adjudicator and concert band clinician, having judged and conducted marching and concert ensembles in Virginia, North Carolina, South Carolina, Georgia, Tennessee, and Mississippi.

Wrighten's professional affiliations include the national Band Association, College Band Directors National Association, Kappa Kappa Psi National Honorary Band Fraternity, Pi Kappa Lambda National Music Honor Society, Music Educations National Conference, South Carolina Music Educators Association, and the South Carolina Band Directors Association.
Wind Studies Events
March 16 - 18 – Mid-South Conductor's Symposium
April 21 – Symphonic Band
April 26 – University Band
April 27 – Wind Ensemble

Wind Studies Division
Kraig Alan Williams - Director of Bands
Nicholas V. Holland, III - Associate Director of Bands
Albert T. Nguyen - Assistant Director of Bands, Director of Athletic Bands

Carol Rakestraw - Office Associate
Quintus F. Wrighten, Jr. - DMA Graduate Assistant
Ovidiu Corneanu - MM Graduate Assistant
N. Maurice Medley - DMA Graduate Assistant

Applied Faculty
Woodwinds
Bruce Erskine - Flute
James Gholson - Clarinet
Allen Rippe - Saxophone
Michelle Vigneau - Oboe
Lecolion Washington - Bassoon

Brass
John Mueller - Trombone & Euphonium
Daniel Phillips - Horn
Kevin Sanders - Tuba
David Spencer - Trumpet

Percussion
Frank Shaffer - Percussion
Wind Ensemble

Flute
Adrian Bailey II, Memphis, TN
Molly Bielenberg, Salem, OR
Kristi Goldrick, Collierville, TN
Jennica Perkins*, Searcy, AR
Anna Wilkens-Reed, Memphis, TN

Oboe
Ovidiu Corneanu*, Batosani, Romania
Wendy Raines-Grew*, Houston, TX
Bekah Wineman, Interlochen, MI

Clarinet
Andrew Clark, Memphis, TN
Stephanie Kendrick, Nashville, TN
Erren Lee*, Newport News, VA
Matthew Rupprecht, Germantown, TN
Brandon Scott*, Memphis, TN
Andrew Spencer**, Millington, TN

Bass Clarinet
James Cutter, Memphis, TN

Bassoon
Zach Delcoco, Spotsylvania, VA
Franklin Smith, Memphis, TN
Tiffany Schmidt*, State University, AR

Saxophone
Walter Hoehn*, Memphis, TN
Zach Nixon, Jonesboro, AR
Brian Simms, Memphis, TN
Curtis Tyler Vanzandt, Bartlett, TN

Horn
Bethany Beck, Marion, AR
Kyle Hayes, Murfreesboro, TN
Miaoquian Liu, Shanghai, China
Rinaldo Fonseca*, Goiâna, Brazil

Trumpet
Avery Boddie, Memphis, TN
Andrew Lang*, Denton, TX
Dino Maestrello*, Saito, Brazil
Jessica Merritt, Fredricksburg, VA
Paul Morelli*, Brentwood, TN
Charles Ray, Memphis, TN
Nairam Simoes, João Pessoa, Paraiba, Brazil

Trombone
Chris Birkby**, Millington, TN
Mike Greco*, West End, NC
John Hagan*, Steubenville, OH
Ben Parreno, Cordova, TN

Euphonium
Kevin McKenzie, Southaven, MS
T.J. Pelon*, Cedar Springs, MI

Tuba
Joseph Bolla*, Trenton, MI
Jason Tacker*, Russellville, AR

Percussion
Joseph Burress*, Danville, IL
Jeff Mayo, Atoka, TN
Ronald A. Miller, Memphis, TN
Ben Parrish, Memphis, TN
Lucas Pruitt, Madison, AL
Katie Slemp, Bristol, TN

String Bass
Marcus Hurt, Memphis, TN
Phil Njoroge*, Nashville, TN

Harp
Meloidi Moore, Memphis, TN

*Graduate student
** MUSN US Navy Band Mid-South
The Friends of Music help fund student career development, scholarships, fellowships, masterclasses, ensemble performances, new instruments, production activities and curriculum development. As a Friend of Music, not only will you help exceptional students as they become mature artists, you will be a partner in the performances that allow them to shine. Donate today and become a supporter of music. By doing so, you will enrich our community now and in the future. If you would like to become a Friend of the School of Music, please contact Todd Stricklin, Director of Development for the Rudi E. Scheidt School of Music at (901) 678-3625 or wtstrckl@memphis.edu or visit our website http://music.memphis.edu. Names of donors will be listed unless otherwise requested. The 2010 - 2011 Friends list includes the period from July 1 through June 30.

<table>
<thead>
<tr>
<th>Circle</th>
<th>Donors</th>
</tr>
</thead>
</table>
| **ALLEGRO CIRCLE ($5,000 and above)** | Mr. John Brayton  
Dr. Charles & Margaret Hubbert  
Elvis Presley Charitable Foundation  
Terminix  
Lee and Sandra Grinspan  
Ms. Delores Kinsolving  
Mr. and Mrs. Rudi E. Scheidt SunTrust  
Raymond VunKannon |
| **VIVACE CIRCLE ($2500 - $4999)** | Procter and Gamble Fund  
Anadarko Petroleum Corporation  
Dixie Brown  
Anthony Lopes  
Emily Zacharias |
| **OVERTURE CIRCLE ($1500 - $2499)** | Randal and Beth Rushing  
OVERTURE CIRCLE ($1500 - $2499) |
| **HARMONY CIRCLE ($500 - $1499)** | James Gholson  
Mid South Jazz Foundation  
Harmony Circle ($500 - $1499) |
| **PRELUDRE CIRCLE ($100 - $499)** | Joe Hinson  
World Cataract Foundation  
Prelude Circle ($100 - $499) |

Library Copy