THE UNIVERSITY OF MEMPHIS
Rudi E. Scheidt School of Music

presents

Aurora Awakes

featuring

The Wind Ensemble

Kraig Alan Williams, Conductor
Quintus F. Wrighten, Jr., Guest Conductor

Thursday, September 30th, 2010 Rose Theater 7:30 p.m.

College of Communication and Fine Arts
Program

Richard Strauss  
(1864-1949)

*Quintus F. Wrighten, Jr., Guest Conductor

Aurora Awakes (2009)  
John Mackey  
(b. 1973)

Intermission

A Symphony: New England Holidays (1897-1913)  
Charles Ives  
(1874-1954)

II. Decoration Day (1912)

Bizarro (1993)  
Michael Daugherty  
(b. 1954)

*In partial fulfillment of the Doctor of Musical Arts in Conducting

Please turn off all cell phones, pagers, and other electronic devices.
**Program Notes**

**Richard Strauss**, German composer and conductor, emerged soon after the deaths of Wagner and Brahms as the most important living German composer. During an artistic career which spanned nearly eight decades, he composed in virtually all musical genres, but became best known for his tone poems and his operas. Coming of age as a composer at a time when the duality of bourgeois and artist had become increasingly problematic, Strauss negotiated the worlds of art and society with a remarkable combination of candor and irony. Averse to the metaphysics of Wagner and indifferent to Mahler’s philosophical intentions in music, Strauss exploited instead the paradoxes, inconsistencies and potential profundities to be found in modern, everyday life.

*Feierlicher Einzug der Ritter des Johanniter-Ordens* (Solemn [Holy] Entry of the Order of Knights of Saint John), opus 103, was composed in 1909 for 15 trumpets in E-flat, 4 horns in E-flat, 2 tenor trombones, 2 bass trombones, 2 tubas, and timpani. It was during this same year that Strauss composed his magnificent opera *Der Rosenkavalier*. Various arrangements of the work have been made, most notably a version for symphony orchestra by Paul Juon, and one for organ with optional brass and timpani by Max Reger. The present edition is in its originally published version, except that the trumpet and horn parts are transposed for modern instruments in B-flat and F, respectively.

**John Mackey** holds a Master of Music degree from The Juilliard School and a Bachelor of Fine Arts degree from the Cleveland Institute of Music, where he studied with John Corigliano and Donald Erb, respectively. Mr. Mackey particularly enjoys writing music for dance and for symphonic winds, and he has focused on those mediums in recent years.

His works have been performed at the Sydney Opera House, the Brooklyn Academy of Music, Carnegie Hall, the Kennedy Center, Weill Recital Hall, Jacob’s Pillow Dance Festival, Italy’s Spoleto Festival, Alice Tully Hall, the Joyce Theater, Dance Theater Workshop, and throughout Italy, Chile, Japan, China, Norway, Spain, Colombia, Austria, Brazil, Germany, England, Australia, New Zealand, and the United States.

Jake Wallace writes the following of Mackey’s *Aurora Awakes*:

*Aurora* – the Roman goddess of the dawn – is a mythological figure frequently associated with beauty and light. Also known as Eos (her Greek analogue), Aurora would rise each morning and stream across the
sky, heralding the coming of her brother Sol, the sun. Though she is herself among the lesser deities of Roman and Greek mythologies, her cultural influence has persevered, most notably in the naming of the vibrant flashes of light that occur in Arctic and Antarctic regions – the Aurora Borealis and Aurora Australis.

John Mackey’s *Aurora Awakes* is, thus, a piece about the heralding of the coming of light. Built in two substantial sections, the piece moves over the course of eleven minutes from a place of remarkable stillness to an unbridled explosion of energy – from darkness to light, placid grey to startling rainbows of color. The work is almost entirely in the key of E-flat major (a choice made to create a unique effect at the work’s conclusion, as mentioned below), although it journeys through G-flat and F as the work progresses. Despite the harmonic shifts, however, the piece always maintains a – pun intended – bright optimism.

Though Mackey is known to use stylistic imitation, it is less common for him to utilize outright quotation. As such, the presence of two more-or-less direct quotations of other musical compositions is particularly noteworthy in *Aurora Awakes*. The first, which appears at the beginning of the second section, is an ostinato based on the familiar guitar introduction to U2’s “Where The Streets Have No Name.” Though the strains of The Edge’s guitar have been metamorphosed into the insistent repetitions of keyboard percussion, the aesthetic is similar – a distant proclamation that grows steadily in fervor. The difference between U2’s presentation and Mackey’s, however, is that the guitar riff disappears for the majority of the song, while in *Aurora Awakes*, the motive persists for nearly the entirety of the remainder of the piece. Mackey states:

> When I heard that song on the radio last winter, I thought it was kind of a shame that he only uses that little motive almost as a throwaway bookend. That’s my favorite part of the song, so why not try to write an entire piece that uses that little hint of minimalism as its basis?

The other quotation is a sly reference to Gustav Holst’s *First Suite in E-flat for Military Band*. The brilliant E-flat chord that closes the *Chaconne* of that work is orchestrated (nearly) identically as the final sonority of *Aurora Awakes* – producing an unmistakably vibrant timbre that won’t be missed by aficionados of the repertoire. This same effect was, somewhat ironically, suggested by Mackey for the ending of composer Jonathan Newman’s *My Hands Are a City*. Mackey
adds an even brighter element, however, by including instruments not in Holst’s original:

That has always been one of my favorite chords because it’s just so damn bright. In a piece that’s about the awaking of the goddess of dawn, you need a damn bright ending -- and there was no topping Holst. Well... except to add crotales.

Born in Danbury, Connecticut on October 20, 1874, Charles Ives pursued what is perhaps one of the most extraordinary and paradoxical careers in American music history. Businessman by day and composer by night, Ives’s vast output has gradually brought him recognition as the most original and significant American composer of the late 19th and early 20th centuries. Inspired by transcendentalist philosophy, Ives sought a highly personalized musical expression through the most innovative and radical technical means possible. A fascination with bi-tonal forms, polyrhythms, and quotation was nurtured by his father who Ives would later acknowledge as the primary creative influence on his musical style. Studies at Yale with Horatio Parker guided an expert control over large-scale forms.

Ironically, much of Ives’s work would not be heard until his virtual retirement from music and business in 1930 due to severe health problems. The conductor Nicolas Slonimsky, music critic Henry Bellamann, pianist John Kirkpatrick (who performed the Concord Sonata at its triumphant premiere in New York in 1939), and the composer Lou Harrison (who conducted the premiere of the Symphony No. 3) played a key role in introducing Ives’s music to a wider audience. Henry Cowell was perhaps the most significant figure in fostering public and critical attention for Ives’s music, publishing several of the composer’s works in his New Music Quarterly.

In 1947, Ives was awarded the Pulitzer Prize for his Symphony No. 3, according him a much deserved modicum of international renown. Soon after, his works were taken up and championed by such leading conductors as Leonard Bernstein and, at his death in 1954, he had witnessed a rise from obscurity to a position of unsurpassed eminence among the world’s leading performers and musical institutions.

Ives’s postface to Decoration Day is given here:

In the early morning the gardens and woods about the village are the meeting places of those who, with tender memories and devoted hands,
gather the flowers for the Day's Memorial. During the forenoon as the people join each other on the Green there is felt, at times, a fervency and intensity - a shadow, perhaps, of the fanatical harshness - reflecting old Abolitionist days. It is a day as Thoreau suggests, when there is a pervading consciousness of- "Nature's kinship with the lower order -man.

After the Town Hall is filled with the Spring's harvest of lilacs, daisies and peonies, the parade is slowly formed on Main Street. First came the three Marshals on plough horses (going side-ways); then the Warden and Burgesses in carriages, the Village Cornet Band, the G. A. R., two by two, the Militia (Company G.), while the volunteer Fire Brigade, drawing the decorated hose-cart, with its jangling bells, brings up the rear - the inevitable swarm of small boys following. The march to Wooster Cemetery is a thing a boy never forgets. The role of muffled drums and "Adeste Fidelis" answer for the dirge. A little girl on the fencepost waves to her father and wonders if he looked like that at Gettysburg.

After the last grave is decorated "Taps" sound out through the pines and hickories, while a last hymn is sung. Then the ranks are formed again and "we all march back to Town" to a Yankee stimulant - Reeves' inspiring "Second Regiment, Quick-Step," - though to many a soldier, the sombre thoughts of the day, underlie the tunes of the band. The march stops - and in the silence, the shadow of the early morning flower-song rises over the Town and the sunset behind West Mountain breathes its benediction upon the Day.

Michael Daugherty is one of the most frequently commissioned, programmed, and recorded composers on the American concert music scene today, hailed by The Times (London) as "a master icon maker" with a "maverick imagination, fearless structural sense and meticulous ear."

Daugherty first came to international attention when the Baltimore Symphony Orchestra performed his Metropolis Symphony at Carnegie Hall in 1994. Since that time, Daugherty's music has entered the orchestral, band and chamber music repertoire and made him, according to the League of American Orchestras, one of the ten most performed living American composers.
Daugherty is a frequent guest of professional orchestras, festivals, universities and conservatories around the world. He has been the Composer-in-Residence with the Louisville Symphony Orchestra, Detroit Symphony Orchestra, Colorado Symphony Orchestra, and Cabrillo Festival of Contemporary Music, among others. His music has been conducted and performed by Marin Alsop, Michael Christie, Kristjan Järvi, Michael Tilson Thomas, Emmanuel Pahud, Ida Kavafian, Ensemble Intercontemporain, Kronos Quartet, and London Sinfonietta.

Daugherty has received numerous awards, distinctions, and fellowships for his music including a Fulbright Fellowship (1977), Kennedy Center Friedheim Award (1989), Goddard Lieberson Fellowship from the American Academy of Arts and Letters (1991), fellowships from the National Endowment for the Arts (1992) and the Guggenheim Foundation (1996), the Stoeger Prize from the Chamber Music Society of Lincoln Center (2000) and the Michigan Governor’s Award (2004). His music is published by Peermusic Classical and since 2003 by Boosey and Hawkes. Daugherty's music can be heard on the Albany, Argo, Delos, Equilibrium, Naxos, Nonesuch and Sony labels.

Daugherty says of Bizarro:

Like my Metropolis Symphony, Bizarro is based on characters of the Superman comics from the 1950s and 60s. Superman’s nemesis, the evil genius Lex Luthor, used his duplicating ray to create Bizarro: an imperfect copy of Superman with spiky black hair and Frankenstein-like features, yet a formidable foe whose powers rivaled those of Superman.

My musical Bizarro inhabits a sound world without strings, reveling in the brash energies of rock and big band jazz. Melodic fragments contrapuntally coalesce into a swinging yet menacing little theme that is previewed by the piccolo and flutes, get taken up by the solo trumpet, and is finally performed in virtuosic canons by the entire ensemble. Propelled on a zany course by a fast tempo and atonal polyrhythmic excitement, the volume and intensity keep building until the monstrous Bizarro careens out of control.
Conductors

Kraig Alan Williams (Education: B. A./Teaching Credential - California State University, San Bernardino; M. M. - California State University, Northridge; D.M.A. - The University of Texas at Austin; Primary studies Mr. Jerry Junkin and Dr. David Whitwell; Coaching - Kurt Sanderling and Maurice Abravanel). Dr. 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 2004 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 will be recording 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 Educators National Conference, South Carolina Music Educators Association, and the South Carolina Band Directors Association.
Wind Studies Events
October 14 - University and Symphonic Band Concert
November 18 - Wind Ensemble Concert
December 7 - Symphonic Band Concert
December 8 - University Band Concert

Wind Studies Division
Kraig Alan Williams - Director of Bands
Nicholas 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
Sky Macklay*, Decorah, IA
Wendy Raines-Grew*, Houston, TX

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

Bass Clarinet
Chad Williamson, Memphis, TN

Bassoon
Chris Jackson*, Atlanta, GA
Katherine Pugh, Bartlett, TN
Franklin Smith, Memphis, TN

Saxophone
Justin Brown, Memphis, TN
Zach Nixon, Jonesboro, AR
Jake Hardin, Conway, AR
Roderick White, Memphis, TN

Horn
Bethany Beck, Marion, AR
Kyle Hayes, Murfreesboro, TN
Miaquian Liu, Shanghai, China
Greg Stoecker, Memphis, TN

Trumpet
Avery Boddie, Memphis, TN
Jawuan Crawford, Memphis, TN
Robert Brandon Doggett III, Munford, TN
Jeffrey Foster, Stafford, VA
Charlotte Lane, Memphis, TN
Andrew Lang*, Denton, TX
Dino Maestrello*, Salto, Brazil
Jessica Merritt, Fredricksburg, VA
Paul Morelli, Brentwood, TN
Mike Mueller, Cordova, TN
Ben Pierre Louis, Memphis, TN
Charles Ray, Memphis, TN
Blake Scarberry, Southaven, MS
Nairam Simoes, Joao Pessoa, Paraiba, Brazil
Alex Smith, Savannah, TN
Xiaole Ma, Shanghai, China

Trombone
Nathan Duvall, Memphis, TN
Mike Greco*, West End, NC
John Hagan*, Steubenville, OH
Ben Parreno, Cordova, TN

Euphonium
Mark Bonner, Memphis, TN
T.J. Pelon*, Cedar Springs, MI

Tuba
Joseph Bolla*, Trenton, MI
Jeremy Morris, Durango, CO

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

Electric Bass
Stevie Martinez*, Memphis, TN

Piano
Luca Strazzullo*, Naples, Italy
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