THE UNIVERSITY OF MEMPHIS
Rudi E. Scheidt School of Music

presents

Tenir en haleine

featuring

The Wind Ensemble

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

Thursday, November 18th, 2010 Harris Concert Hall 7:30 p.m.

College of Communication and Fine Arts
Wind Studies Events
December 7 - Symphonic Band Concert
December 8 - University Band Concert
February 10 - Wind Ensemble Concert
February 20 - Symphonic Band Concert
February 22 - 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
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
Zach Delcoco, Spotsylvania, VA
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
Robert Brandon Doggett III, Munford, TN
Charlotte Lane, Memphis, TN
Andrew Lang*, Denton, TX
Paul Morelli, Brentwood, TN
Nairam Simoes, Joao Pessoa, Paraiba, Brazil
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

Harp
Melodie Moore, Memphis, TN

Piano
Luca Strazzullo*, Naples, Italy

*Graduate student
Program

Children's Overture (1964)  
Eugene Bozza  
(1905-1991)

Pavane pour une infante défunte (1899/arr. 1999)  
Maurice Ravel  
(1875-1937)  
arr. de Meij

Le Bal de Béatrice d'Este (1905)  
Reynaldo Hahn  
(1862-1918)
   I. Entrée pour Ludovic le More  
   II. Lesquercade  
   III. Romanesque  
   IV. Iberienne  
   V. Leda et L'Oiseau  
   VI. Courante  
   VII. Salut Final Au Duc De Milan

Quintus F. Wrighten, Jr., Guest Conductor*

Intermission

La Cathédrale Engloutie (1910/arr. 1999)  
Claude Debussy  
(1862-1918)  
arr. Patterson

Ovidiu Corneanu, Guest Conductor**

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

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

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

The turbulent days and cooler nights of November have their own special energy - all too often, it's an extended tribulation on the long transition to the heart of winter an the redeeming light of the holiday season. It's a time of recognition of things lost - like our childhood - and the potential of a new dawn; melancholy infused with hope. Tonight's concert traces a darker and somewhat somber, but optimistic ambient journey, through the impressionistic minds of some of the great French masters.

French composer and conductor Eugène Bozza wrote many large-scale stage works, but he is best known outside of France for more modest woodwind and brass pieces in a highly accessible, elegant, lyrical style. Some have become standard student test works; others, for wind quintet, saxophone quartet, and various unusual instrumental combinations, are favorite faculty recital items. Celebrity soloists rarely play his music, but Bozza is nevertheless widely heard in European and American conservatories. —James Reel (All Music Guide)

He studied at the Paris Conservatory with the likes of Büscher and Rabaud; he was a brilliant student, taking first prize in violin, conducting, and composition. In 1934, his lyric fantasy La Légende de Roukmani garnered him the Prix de Rome. After the Italian sojourn that came with that prize, Bozza served as conductor of the Paris Opéra-Comique from 1939 to 1948. In 1951, he moved to Valenciennes to become director of the Ecole Nationale de Musique, a post he held until his 1975 retirement. In 1956, he became a Chevalier of the Legion of Honor. Among his larger works are a symphony, a violin concerto, a piano concerto, and two Requiems. Perhaps significantly, his stage works -- including the ballets Fêtes romaines and Jeux de plage and the operas Beppo and La Duchesse de Langeais -- were premiered not in Paris but in provincial centers, notably Lille.

The inspiration for Bozza's Children's Overture comes from the opening movement of Respighi's The Pines of Rome. The notes to Respighi's work say in part, "Children are at play in the pine groves of the Villa Borghese, dancing the Italian equivalent of 'Ring Around a-rosy'; mimicking marching soldiers and battles; twittering and shrieking like swallows at evening; and then disappearing." Bozza wrote the Children's Overture for the American Wind Symphony Orchestra in 1964.

At the beginning of the 20th Century, the two most successful French Impressionist composers were Claude Debussy and Maurice Ravel. Ravel was born in 1875 in Ciboure, France. Like most of his French contemporaries, he studied at the Paris Conservatoire. Unlike most great composers, he wrote little. However, nearly all of these few works are considered masterpieces, staying in the active repertory since their premieres. From early on, Ravel's compositional style was distinctively his own—meticulous yet full of lush beauty, a brilliant combination of precision, balance, and melting sensuality.
Pavane pour une infante défunte (Pavane for a Dead Princess) was commissioned of the 24-year-old Ravel in 1899 as a somewhat whimsical salon piece for piano. Ricardo Vines premiered the work to much acclaim in 1902. The composer was a bit bewildered by the work's popularity, but nonetheless orchestrated it in 1910, to even greater success. Like another of his great works, Bolero (1928), the Pavane shows Ravel's lifelong interest in formal structure for its own sake, as well as his adoration of Spanish music, a love inspired in him by his Basque mother. With Bolero, Ravel repeated one theme over and over while experimenting with its orchestration. By contrast, in the Pavane Ravel borrows a moderately paced dance form from the Renaissance.

The Pavane was not meant to be a funeral lament for a child. Ravel chose the title because he liked the sonority of the French words "infante défunte." He hoped to evoke the scene of a young Spanish princess delighting in this stately dance in quiet reverie, as Velazquez would have painted in the Spanish court.

The Pavane shows us Ravel's gift for exquisite melody and his mastery of orchestration. The perfect balance among strings, woodwinds, and golden glowing horn creates a quiescent, inner splendor, dance-like but meditative. Ravel's cleverness with pizzicato propels the dance with graceful but slightly shuffling feet; the harp glissandos swoop with the young dancer's lifting arms. The Pavane also illustrates Ravel's bewitching harmonies, bringing the exotic and the ancient into play, with modal tonalities of Spanish folk music woven together with parallel harmonies of the Renaissance, all bathed in an Impressionist's glow. It is a beautifully rendered muse into a child's fantasy moment, expressed in a tender and wistful dance.

Reynaldo Hahn is often considered an archetypal French composer -- a product of effective French music education coupled with the cosmopolitan atmosphere of Paris. The fact that Hahn was not actually French (he was born in Caracas, Venezuela) has never deterred this notion -- even among the nationalistic French -- since he made Paris his home for nearly his entire life. Today, as he was during his life, he is best known for his vocal works, ranging from serious opera and operetta to solo songs. His affinity for both the stage and the human voice eventually led to his appointment in 1945 as director of the Paris Opéra.

Hahn's parents were of German and Venezuelan extraction; when he was three years old the family relocated to Paris, where Hahn entered the Paris Conservatoire in 1886. He studied harmony with Théodore Dubois, piano with Decombes and composition with Jules Massenet. Massenet's influence is clear in one of Hahn's earliest, and most famous, songs, Si mes vers avaient des ailes (If my verses had wings); written when the composer was only 13, it is a charming setting of verses by Victor Hugo. The combined forces of Massenet's advocacy on his behalf (enough to have his cycle of songs on the poetry of Paul Verlaine, Chansons grises, published in 1893) and Hahn's own fine singing voice (enabling
him to accompany himself in salons and concert halls) helped to establish his reputation in the city.

Hahn also won great acclaim for his stage works, including operas and ballets. His ballet suite, *Le Bal de Beatrice d'Este*, was composed in 1905 and premiered on April 11, 1907 in Paris, France. Written in seven succinct movements and dedicated to Camille Saint-Saëns, the suite is intended to depict one of the many lavish soirées Duke Lodovico Sforza hosted for his wife Beatrice, the young Duchess of Bari. The movements are intended to represent the Renaissance dances one might hear at the ball or a character partaking in the festivities. Movements I (*Entrée pour Ludovic Le More*) and VII (*Salut Final au Duc de Milan*) signal the entrance and the final salutation of the duke respectively, while movement II (*Lesquercade*) is a bit of a mystery. Some researchers believe the title of this movement to be a French translation of the name of a Greek tutor in the court. Movements III (*Romanesque*) and VI (*Courante*) are musical dance forms from the Renaissance period. Movements IV (*Iberinne*) and V (*Leda et l'Oiseau*) are thought to depict particular characters, *Iberinne* being Beatrice's sister and *Leda et l'Oiseau* symbolizing the relationship kindled between Beatrice and the duke's daughter of a previous relationship.

**Claude Debussy** is the earliest composer to be described as "impressionist," even though a large number of others were beginning to move in the same direction at the time. He enrolled at the Paris Conservatory, hoping for a virtuoso career as a pianist, but found that his true interests — and talents — lay in composing rather than performing. At graduation he won the coveted Prix de Rome, but the two-year stay was a disaster, producing no compositions in what would evolve into his mature style.

*La Cathédrale Engloutie* was originally written as one of a set of *Piano Preludes*, part of his first collection of absolute gems for the keyboard. It is a late work, with the composer in absolute command of his abilities. The dozen or so preludes published in these two books represent an incredible variety of musical impressions. The title *La Cathédrale Engloutie* translates literally as *The Engulfed Cathedral*. The original piano work contains performance markings which indicate the visual impressions he wanted: "in a gently harmonious haze," "gentle and fluid," and "emerging from the haze gradually."

The subject of this impressionist gem is the legend of the cathedral of the legendary city of Ys. The inhabitants of the city had built a mighty and splendid cathedral to honor their new Christian God. However, they continued to pay homage to their previous pagan deities, and gradually ignored Him for whom they had built the beautiful edifice, bringing upon themselves a natural catastrophe that submerged the entire city beneath the sea. However, the true God took pity upon his few virtuous subjects who had continued to believe in Him and decreed that once every century, on the anniversary of the city's
destruction, the cathedral would emerge from the sea for one day, then return to its watery shroud.

*The Engulfed Cathedral* represents that day. It begins with the mists of the evening fog covering the water. At the stroke of midnight, the mists begin to clear and the cathedral to rise. Gradually, the points of the steeple spires begin to appear above the water. The music grows in intensity as the cathedral rises, until it stands gleaming in the light of the sun. At the peak of the day's intensity, the cathedral's own chimes can be heard pealing out. After its centennial moment in the sun, the mighty building sinks once again beneath the waters as the day comes to a close and night softly returns. This orchestral version captures all of the magic in that original impressionist gem by a composer who once described his piano preludes as "conversations between my piano and myself".

**John Mackey**, born October 1, 1973, in New Philadelphia, Ohio, 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.
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 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 Educators National Conference, South Carolina Music Educators Association, and the South Carolina Band Directors Association.

Ovidiu Corneanu is an DMA student in oboe performance, originally from Botosani, Romania. Additionally, he is pursuing a MM in wind conducting at the University of Memphis. He has appeared as a guest conductor with the University of Memphis Wind Ensemble and chamber ensembles. Other conducting responsibilities have also included assistant conductor with the Bowling Green Philharmonia Orchestra and, in 2010, he has appeared as a conductor with the Mid-South Young People’s Orchestra.

Mr. Corneanu is a conducting student of Dr. Kraig Alan Williams and an oboe student of Dr. Michelle Vigneau. He is a graduate of the National University of Music in Bucharest where he was a student of Florin Ionoaia. He completed a MM in oboe performance at Bowling Green State University, where he studied with John Bentley.
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