The University Band

Albert T. Nguyen, conductor
Nakia Maurice Medley, guest conductor

Wednesday, December 8, 2010  Harris Concert Hall 7:30 p.m.
Program

Procession of the Nobles from Mlada (1892) 
Nikolay Rimsky-Korsakov 
(1844-1908) 
Arr. Leidzen

Twilight in the Wilderness (2003) 
Christopher Tucker 
(b. 1976)

O Magnum Mysterium (1994) 
Morton Lauridsen 
(b. 1943)

Nokia Maurice Medley, guest conductor*

Lincolnshire Posy (1937) 
Percy Aldridge Grainger 
(1882-1961) 
Ed. Fennell

I. Lisbon
II. Horkstrow Grange
IV. The Brisk Young Sailor
VI. The Lost Lady Found

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

Please turn off all cell phones, pagers, and other electronic devices.
Nikolay Rimsky-Korsakov
Procession of the Nobles from Mlada

Nikolay Rimsky-Korsakov (1844-1908), unrivaled as a master of orchestration, is known today by most concert goers as the composer of Scheherazade, Capriccio Espanole, and Russian Easter Festival, some of the most popular works in the romantic orchestral repertoire. While the young Nikolay showed early talent for music, he initially pursued a naval career taking a commission in the Imperial Russian Navy. Back on shore after fulfilling a three year tour he became increasingly involved with music, resigning his commission in 1873. Despite limited theoretical training, he was offered and accepted a teaching position at the St. Petersburg Conservatory where, at first, he managed to just stay ahead of the students. In addition to his contributions to the field of orchestration, his orchestral compositions, and his influence as a pedagogue, Rimsky-Korsakov made the largest single contribution to the development of the Russian opera repertory with his fifteen operas.

The “magical opera-ballet” Mlada with libretto by Krylov was originally conceived as a collaborative piece. Four composers were engaged to compose one-act each and a fifth was assigned the ballet music. The project floundered, much of the music written was incorporated into other works, but some twenty years later Rimsky-Korsakov was persuaded to take on the Krylov libretto by himself. Having come under the influence of Wagner’s approach to drama and use of the orchestra, Rimsky-Korsakov completed an elaborate complex four-act piece. While the difficulties of production almost guaranteed that it would not enter the permanent repertory (an enormous cast of singers and dancers, prominence of orchestra and chorus over solo parts, and the requirement of a huge stage, to name a few), a suite of pieces and particularly the march heard tonight (without chorus) has remained in the orchestral repertoire. With brilliant fanfares of trumpets and drums the Procession of the Nobles opens the second act of Mlada bringing on the chorus of a motley, boisterous crowd.

Program Note by Linda Mack
Christopher Tucker
Twilight in the Wilderness

Christopher Tucker (b. 1976) is emerging as one of America's bright and innovative classical composers. His music has been heralded as having wonderful maturity, musical imagination, and sensitivity. He has composed works for chamber ensembles, chorus, band and orchestra creating an impressive catalogue of compositions at such an early age. In addition, Mr. Tucker has begun to amass numerous awards in composition and conducting from organizations including the College Band Directors National Association (CBDNA), Phi Beta Mu, the National Band Association, WASBE and ASCAP. As a music copyist, he has worked with Daron Hagen, William Latham and Joan Tower. Mr. Tucker holds memberships in ASCAP and the American Composers Forum and is currently composer-in-residence of the Helios Vocal Ensemble and is the Director of Artistic Administration/Co-Founder of the Lone Star Wind Orchestra.

Twilight in the Wilderness is a musical impression of the body of works created by Hudson River School and landscape painter Frederick Edwin Church. Living around the time of the Civil War, Frederic Edwin Church covered his oil canvas with beautiful sunsets of the American landscape. My main inspiration for the commission was his painting “Twilight in the Wilderness,” a work of significance and brilliance. The painting depicts a dark red sunset encompassing the lush mountains below with a lone eagle perched on a tree branch in the lower left corner. A bright clearing in the center of the painting creates a connecting boundary between sky and land. The work is in two main sections connected by an interlude. The first main section describes the painting from a “macro” point of view, very spacious and serene. The second main section represents the vibrancy of each individual color and how they create a harmonious interplay, the “micro” point of view. The term “Ray of Hope” became my final inspiration for the end of the piece when both sections come together – the “macro” and “micro” are seen simultaneously. Twilight in the Wilderness was commissioned jointly by the Hill Country Middle School Bands in Austin, Texas and the University of Texas at Austin Symphony Band.
Morton Lauridsen
*O Magnum Mysterium*

Morton Lauridsen (b. 1943) is a long-time faculty member at the University of Southern California's Thornton School of Music, where he founded the advanced studies program in scoring for motion pictures and television. He is best known for his art songs and choral works. A 1998 CD, *Lauridsen: Lux Aeterna*, was nominated for a Grammy award, and he was recently recognized by music publisher Theodore Presser Co. as having composed the all-time best selling octavos in their history - since 1783. *O Magnum Mysterium* (O Great Mystery) has become one of the world's most performed and recorded compositions since its premiere in 1994. The composer wrote about this work: "For centuries, composers have been inspired by the beautiful 'O Magnum Mysterium' text with its depiction of the birth of the newborn King among the lowly animals and shepherds. This affirmation of God's grace to the meek and the adoration of the Blessed Virgin are celebrated in my setting through a quiet song of profound inner joy." The arrangement for symphonic winds by H. Robert Reynolds has the approval and appreciation of the composer.

*Program note by James Huff*

Percy Aldridge Grainger
*Lincolnshire Posy*

Percy Aldridge Grainger was born in Melbourne, Australia on July 8, 1882. In 1900, he began his career as a concert pianist with sensational successes in England, Australia, and South Africa. In 1906, his playing impressed Edvard Grieg so much that Grieg invited him to his home in Norway. They spend the summer of 1907 preparing for the premiere of Grieg's Piano Concerto, which was to be conducted by the composer later that year in Leeds, England. Grieg died before the performance, but Grainger's rendition established him as one of the concerto's great interpreters. Grainger came to America in 1915, winning acclaim for his playing. At the outbreak of World War I, he enlisted as an army
bandsman (an oboist and saxophonist). Shortly after, he was promoted to the Army Music School. He became a United States citizen in 1919 and made many worldwide concert tours playing piano and guest conducting. He was professor and head of the music department at New York University from 1932 to 1933. Always the innovator, Grainger pioneered in folk music collections at the same time as Bartok, used irregular rhythms before Stravinsky, and predated Varèse in experimenting with electronic music.

*Lincolnshire Posy* was commissioned by the American Bandmasters Association and premiered at their convention with the composer conducting. It is in six movements, all based on folk songs from Lincolnshire, England. Grainger's settings are not only true to the verse structure of the folk songs, but attempt to depict the singers from whom Grainger collected the songs. Since its premiere, it has been recognized as a cornerstone of the wind band repertoire.

**Conductor**

Albert Nguyen is the Assistant Director of Bands and the Director of Athletic Bands at the University of Memphis. His duties include the direction and administration of The Mighty Sound of the South, the University Pep Band, and conductor of the University Band. Prior to this appointment, Dr. Nguyen served as a Graduate Assistant at the University of Texas at Austin where he conducted the Concert Band, was an assistant conductor of the Wind Ensemble, Symphony Band and Chamber Winds. He was also a member of the teaching staff for The University of Texas Longhorn Band with responsibilities that included drill writing and leadership training.

Dr. Nguyen taught in the public schools of Fort Smith and Morrilton, Arkansas. He actively maintains his connection with public schools as an adjudicator, clinician and guest conductor. He received his Bachelor of Music Education Degree from Arkansas Tech University, where his principal teachers were Dr. Gary Barrow and Hal Cooper. A student of Jerry F. Junkin, he received his Master of Music and Doctorate of Musical Arts in Wind/Band Conducting from the University of Texas at Austin. He is a member of Kappa Kappa Psi and holds professional memberships to the Texas Music Educators Association, Music Educators National Association and College Band Directors National Association.
University Band

Flute
Amber Dole, Millington
Sarah Ivy, New Athens, IL
Melanie Rucker, Olive Branch, MS
Steffanie Smith, Bartlett
Victoria Waddell, Cordova
Gwenyth Stoecker, Cordova
Tim McNamara, Somerville

Trumpet
Rob Erickson, Arlington
Jeffrey Foster, Stafford, VA
Blake Scarberry, Southaven, MS
Alexander Smith, Savannah
Regina Werkhoven, Arlington
Jawaun Crawford, Memphis
Ray Howard, Memphis

Oboe
Matthew Smith, Memphis
Rebekah Wineman, Interlochen, MI

Horn
Sarah Barnes, North Little Rock, AR
Bethany Beck, Marion, AR
Dexter Dowell, Munford
David Harrison, Eads
Miao Qian Liu, Shangai, China
Brian Zaloudek, Collierville

Clarinet
Brenna Bounds, Memphis
Andrew Clark, Memphis
Stephanie Kendrick, Nashville
Matthew Rupprecht, Germantown
Memorie Van Buren, Memphis
Jake Hardin, Conway, AR
Adam Blain, Cordova

Bass Clarinet
Andrea Dover, Germantown

Trombone
Mark Anthony Bonner Jr., Memphis
Michael Elam, Germantown
Sam Schirmer, Collierville
Scott Anderson, Collierville

Bassoon
Jalissa Chang, Cordova

Euphonium
Dan Grass, Cleveland
Ben Mehlman, Lorton, VA
Cedric Taylor, Eads

Alto Saxophone
De'Andre Scott, Bartlett
Michael Logan, Memphis
April Sego, Bartlett

Tuba
Terrance Blackman, Memphis
Josh Harper, Bartlett
Terry Person, Jr., Jacksonville, FL
Terrelle Smith, Memphis

Tenor Saxophone
Curtis Jolley, Hixson
Jazmine Sales, Memphis

Percussion
Laura Brown, Memphis
Josh Ryan, Memphis
Ken Savage, Marion, AR
Corey Travis, Memphis
Ryan Richardson, Bartlett

Baritone Saxophone
Ryan Thom, Fredricksburg, VA

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Marcus Hurt, Memphis

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Melodie Moore, Memphis
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