THE UNIVERSITY OF
MEMPHIS
Rudi E. Scheidt School of Music

presents

The Wind Ensemble

Albert T. Nguyen, conductor
N. Maurice Medley, assistant conductor

7:30 p.m. Tuesday, October 11, 2011  Harris Concert Hall
College of Communication and Fine Arts
PROGRAM

Selections from the Danserye (1551)  

I. La Morisque  
II. Bergerette  
III. Les quatre Branles  
IV. Fagot  
V. Den hoboecken dans  
VI. Ronde and Salterelle  
VII. Ronde and Aliud  
VIII. Basse danse: Mon desir  
IX. Pavane: La Battaille

Song of the Telegraph (2010)  

I. Across the Wires  
II. Song of the Clouds  
III. Bluebird’s Halo

INTERMISSION

Firefly (2008)  

N. Maurice Medley, conductor*

The Marbled Midnight Mile (2009)  

Starry Crown (2007)  

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

Please turn off all cell phones, pagers, and other electronic devices.
Selections from the Danserye – Tielman Susato

Tielman Susato, a musician of many talents, died sometime between 1561 and 1564. He was a professional musician, music publisher, composer and arranger. His name, Susato, has led scholars to believe that he probably came from Soest in Westphalia, in the bishopric of Cologne. This might also explain why he sometimes called himself "Tylman Susato Agrippinensis," which came from the old name Colonia Agrippina. Around 1529, Susato was employed as a calligrapher at Antwerp Cathedral. During this time, he also enjoyed considerable success as a trumpeter in the Antwerp town band. From 1543 to 1561, his main profession was that of a music publisher. He established the first important music press in the Low Countries of Europe and was responsible for publishing twenty-five books of chansons, three books of masses, nineteen books of motets, and eleven volumes of the Musyck boexken. He was also a prolific composer with numerous motets and chansons accredited to his name.

The Danserye, Susato’s most well known work, is an extensive collection of short and varied dances. It was published in 1551 for un-prescribed instruments with the following suggestion: "pleasing and appropriate and to be played on musical instruments of all kinds." While the piece has been arranged for modern wind instruments, some of the instruments that were used in Susato’s time included violin, viol, rebec, hurdy-gurdy, lute, guitar, citern, trumpet, cornett, sackbutt, recorder, gemshorn, flute, crumhorn, curta!, shawm, rackett, sordum, regal, organ, harpsichord, and percussion.

Song of the Telegraph – Ian Dicke

The music of American-born composer Ian Dicke includes works for orchestra, wind ensemble, chamber ensembles, and electronic media. Heralded by the San Francisco Classical Voice as “colorful, well-designed, and deftly scored,” Dicke’s works often explore contemporary social-political culture through a mixture of pungent and triadic harmonies, dance-like rhythms, and intricately layered textures.

Dicke holds degrees from the University of Michigan and the San Francisco Conservatory of Music. He is currently pursuing a doctoral degree at The University of Texas at Austin. Dicke has studied composition with David Conte, Dan Becker, Bright Sheng, Michael Daugherty, Dan Welcher, Donald Grantham, and Russell Pinkston.

When Samuel Finley Breese Morse (1791-1872) invented the electromagnetic telegraph system in the 1830s, he could not have anticipated how its technological advances might be reinterpreted artistically in the next century. Another inventive spirit, Charles Ephraim Burchfield (1893-1967), drew
inspiration from both the system’s physical appearance and the sounds emanating from miles of telegraph wires strung on wooden poles along country roads. A masterwork of synesthesia, *Song of the Telegraph* (1917-52) personifies Burchfield’s highly receptive mind that could translate auditory stimuli into incredible visual representations.

*Song of the Telegraph* (2010) is in three continuous movements, each addressing a different aspect of Burchfield’s painting. The first movement, *Across the Wires*, features a series of undulating textures pitted against an energetic tapping motive, not unlike the visual rhythm of Burchfield’s humming telegraph wires. *Song of the Clouds* introduces long, legato phrases that weave together into a series of passing clouds, each gathering greater intensity until reaching a stormy climax. A piccolo solo introduces the final movement, *Bluebird’s Halo*. Although a somewhat hidden feature of the painting, the diminutive bluebird perched on the fence encompassed by a golden halo strikes out against the surrounding darkness. The orchestration brightens, as a simple tune becomes the basis for revisiting the first movement’s ‘telegraph’ motive. – Ian Dicke

**Firefly – Ryan George**

Ryan George’s music has received performances at the American Bandmasters Association Convention, the MidWest Band and Orchestra Clinic in Chicago, the MidEurope Festival in Schladming Austria, the National CNDNA Conference, and the CBDNA/NBA Southern Division Conference. His works have also been performed at several state music educators conferences as well as region, honor, inter-collegiate, and all-state ensembles. His first work for advanced wind ensemble, *Firefly*, was recently recorded by the University of North Texas Wind Symphony under the direction of Eugene M. Corporon and is featured in the *Teaching Music Through Performance in Band* series, volume 8.

Ryan graduated from the University of Kentucky with a degree in music education. While a student Ryan sat principal horn for 4 semesters in the wind ensemble, was a drum major for the Wildcat Marching Band and also performed with various other ensembles including the UK orchestra.

I’m amazed at how children use their imaginations to transform the ordinary and normal into the extraordinary and fantastic. Just about anything they come across can be used to spark their fantasies and usher their minds into unseen worlds. A stick on the ground becomes a wand with magical powers or a sword to fight off bad guys. A collection of rocks turns into buried treasure and a
blanket stretched over two chairs becomes a cave to hide in. And things found in nature; birds, waterfalls, flowers, and even insects can take on mythic identities when viewed through the eyes of a child.

The idea for Firefly was born one night as I watched my 4-year old become mesmerized by a firefly that had wandered into our front yard. When I asked her what she thought of the "firefly" she looked at me with a puzzled look and said with a corrective tone, "Dad, that is not a firefly... that's Tinkerbell, and she's come to take me with her on an adventure!"

Firefly is dedicated to my daughters Sophia and Nyla, who ignite my imagination and bring awe and wonder into my life every day. – Ryan George

The Marbled Midnight Mile – Steven Bryant
Steven Bryan's musical interests span a variety of styles, and his catalog includes numerous works for wind ensemble, orchestra, electronic and electro-acoustic creations, chamber music and music for the Web. He studied composition with John Corigliano at The Juilliard School, Cindy McTee at the University of North Texas, and Francis McBeth at Ouachita University.

The Marbled Midnight Mile is a companion to my earlier works Dusk and First Light - the three of them together form a loosely-related "night cycle." This newest work is the middle of the cycle, evoking the myriad wandering thoughts that occur in the solitude of night, and the title suggests an extended inner journey through a shifting mental landscape. There is no singular program or "story" to the piece; rather I hope the listener finds his or her own associations and memories from long nights spent in quiet contemplation. – Steven Bryant

Starry Crown – Donald Grantham
Composer Donald Grantham is the recipient of numerous awards and prizes in composition, including the Prix Lili Boulanger, the Nissim/ASCAP Orchestral Composition Prize, First Prize in the Concordia Chamber Symphony's Awards to American Composers, a Guggenheim Fellowship, three grants from the National Endowment for the Arts, three First Prizes in the NBA/William Revelli Competition, two First Prizes in the ABA/Ostwald Competition, and First Prize in the National Opera Association's Biennial Composition Competition. His music has been praised for its "elegance, sensitivity, lucidity of thought, clarity of expression and fine lyricism" in a Citation awarded by the American Academy and Institute of Arts and Letters. In recent years his works have been performed by the orchestras of Cleveland, Dallas, Atlanta and the American Composers Orchestra among many others, and he has fulfilled commissions in media from solo instruments to opera. His music is published by Piquant Press,
Peer-Southern, E. C. Schirmer, G. Schirmer, Warner Bros. and Mark Foster, and a number of his works have been commercially recorded. The composer resides in Austin, Texas and is Frank C. Erwin, Jr. Centennial Professor of Composition at the University of Texas at Austin. With Kent Kennan he is coauthor of THE TECHNIQUE OF ORCHESTRATION (Prentice-Hall).

*Starry Crown* is based on gospel music of the 1920's and 30's from the Deep South – a style sometimes referred to as "gutbucket" gospel because of its raw, earthy and primitive character. Three authentic tunes are used in the work: "Some of These Days," "Oh Rocks, Don't Fall on Me!" and "When I Went Down in the Valley." These songs are used at the beginning and end of the piece. The middle of the work recreates the atmosphere and shape of the call-and-response sermons typical of the period. The preacher (represented by three trombones, then the rest of the brass section) makes declamatory statements that the congregation (represented by the remainder of the ensemble) responds to. The exchanges become quicker and quicker until finally all join together in a very fast and exuberant chorus.

The title comes from the text of "When I went down in the Valley."

"When I went down in the valley to pray,  
Stuydin' about that good ol' way,  
And who will wear the starry crown,  
Good Lord, show me the way."

Donald Grantham
Albert Nguyen is Director of Bands for 2011-2012. In addition to overseeing the bands program, he continues to work with the Mighty Sound of the South Marching Band. Dr. Nguyen has been Assistant Director of Bands and Director of Athletic Bands at the University of Memphis for the past three years.

Before coming to the University of Memphis, Dr. Nguyen served as a Graduate Assistant at The University of Texas at Austin where he directed the Concert Band and was a member of the Longhorn Band teaching staff. He was also an assistant conductor for the Wind Ensemble and frequently appeared as a guest conductor with the Wind Symphony, Symphony Band and Chamber Winds. Dr. Nguyen began his professional teaching career in Arkansas as the Director of Bands at Morrilton High School.

Maintaining his connection with public schools, Dr. Nguyen frequently serves as adjudicator, clinician and guest conductor. He received his Bachelor of Arts Degree in Music Education from Arkansas Tech University and the Master of Music and Doctorate of Musical Arts in Wind Conducting from The University of Texas at Austin. He is a member of Kappa Kappa Psi, Tau Beta Sigma, the College Band Directors National Association and is a contributing author in the GIA publication - Teaching Music through Performance in Band, Volume 7.

Nakia Maurice Medley received his B.M. in saxophone performance at the East Carolina University Fletcher School of Music in 1998 and his M.M. in Music Education from the University of North Carolina at Greensboro in 2006. While attending East Carolina University, Mr. Medley was a member of the award winning Jazz Ensemble A, the Symphonic Wind Ensemble and served as Drum Major of the East Carolina University Marching Pirates. He also held the position of President of the CMENC. Mr. Medley has taught twelve years in North Carolina where his high school wind bands both concert and symphonic received superior ratings at state and national competitions. He has served as clinician/conductor throughout North Carolina and Virginia. Mr. Medley has served as an active conductor with the Carolina Band Festival Conductors Conference with John Locke, the Northwestern University summer conducting symposium with Michael Halthcock and Mallory Thompson and the Hartt School Summer Conducting Symposium with Glen Adsit and Robert Reynolds. Mr. Medley has served as the graduate assistant with The Mighty Sound of the South, guest conductor with the University of Memphis Symphonic and University Bands. Mr. Medley is currently assistant conductor with the University of Memphis Wind Ensemble and Women's Pep Band conductor. Mr. Medley holds membership in MENC, Phi Mu Alpha and Phi Beta Sigma Fraternity, Inc.
**Flute**  
Adrian Bailey  
Kristi Goldrick  
Karina Núñez  
Alex Owens  
Anna Wilkins-Reed

**Horn**  
Bethany Beck  
Miaoqian Liu  
Joseph Stevens  
Becca Tinsley

**Oboe**  
Nathan Nix  
Wendy Raines-Grew  
Rebekah Wineman

**Trombone**  
Nathan Duvall  
John Hagan  
Kumani Johnson

**Bassoon**  
James Gruber  
Cody Hunter  
Tiffany Schmidt

**Euphonium**  
Kevin McKenzie  
T.J. Pelon

**Clarinet**  
Brenna Bounds  
Andrew Clark  
Michaela Gibbons  
Phillip Johnson  
Stephanie Kendrick  
Erren Lee

**Tuba**  
Joseph Bolla  
William Hammer

**Bass Clarinet**  
Andrea Dover

**Guitar**  
Jacob Gibson

**Saxophone**  
William Bodley  
Walter Hoehn  
Brian Sims  
R.J. White

**Double Bass**  
Marcus Hurt  
Alex Uhlmann

**Harp**  
Melodie Moore

**Piano**  
James Green

**Trumpet**  
Randy Ballard  
Andrew Lang  
Dino Maestrello  
Paul Morelli  
Nairam Simoes

**Percussion**  
Lucy Cao  
Zach McCoy  
Ron Miller  
Riley Nicholson  
Ben Parish  
Lucas Pruitt  
Katie Slemp
Wind Studies Program
Albert T. Nguyen, Director of Bands
Quintus F. Wrighten Jr., Associate Director of Bands
Dan Kalantarian, Assistant Director of Bands
N. Maurice Medley, Graduate Assistant

Upcoming events

October 13 Thursday 7:30 p.m. University Band

November 29 Sunday 3:00 p.m. Sousa Spectacular
Wind Ensemble
Symphonic Band
University Band

Applied Faculty
Woodwinds
Bruce Erskine - flute
James Gholson – clarinet
Carina Washington – clarinet, adjunct
Allen Rippe - saxophone
Michelle Vigneau - oboe
Lecolion Washington - bassoon

Brass
John Mueller - trombone & euphonium
Daniel Phillips - horn
Kevin Sanders - tuba
David Spencer – trumpet
Kyle Millsaps – trumpet, adjunct

Percussion
Frank Shaffer - percussion
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