



Rudi E. Scheidt  
School of Music

# THE UNIVERSITY OF MEMPHIS

## Symphonic Band

*presents,*

# CLASSICS

William Plenk, conductor  
Erin Duke, guest conductor  
Jean-Pierre Mora, guest conductor

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FEBRUARY 27 | 7:00 PM

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PLOUGH CONCERT HALL

Rudi E. Scheidt School of Music  
Albert Nguyen, Interim Director  
College of Communication and Fine Arts  
Debra Burns, Dean

# PROGRAM

***Amparito Roca***

Jaime Texidor (1884-1957)

***24 Preludes, Op. 34: No. 14 in E flat minor***

Dmitri Shostakovich  
(1906-1975)

arr. H. Robert Reynolds

***Lux Aurumque***

Eric Whitacre (b. 1970)

Erin Duke, guest conductor\*

***Symphonic Dance No. 3, "Fiesta"***

Clifton Williams (1923-1976)

***Suite Americana***

Enrique Crespo (1941-2020)

*I. Ragtime*

*II. Son de Mexico*

Central Avenue Brass Quintet

***Prelude, Siciliano and Rondo***

Malcolm Arnold (1921-2006)  
arr. John P. Paynter

Jean-Pierre Mora, guest conductor\*

***Polka & Fugue, from  
"Schwanda the Bagpiper"***

Jaromir Weinberger (1896-1967)  
arr. Glenn Bainum

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

# UNIVERSITY OF MEMPHIS

## SYMPHONIC BAND

Dr. William Plenk, Conductor

### Flute

Miley Jaimez  
Ivy Le\*  
Ellie Pappas  
Natalie Severs

### Oboe

Mikayla LeDuff\*  
McKenna Milne

### Bassoon

Connor Lorino

### Clarinet

Chandler Golden  
Onyinye Igboanugo  
Erin Moore  
Emily Ward\*  
Jaylon Williams

### Bass Clarinet

Andrew Hofmann

### Alto Saxophone

Alan Blair  
Mateo Navarro\*

### Tenor Saxophone

Conor Knaup

### Baritone Saxophone

Alan Blair

### Trumpet

Remington Hicks  
Charles Langston  
Jean-Pierre Mora+  
Logan Pack\*  
Mason Stinson  
Jackson Webster

### French Horn

Elijah Evans  
Juan Garay\*  
Rhys Roberts  
Samara Salsbury

### Trombone

Leslie Avila  
Chandler Chrestman  
Mason Creekmore  
Bilal Muhaimin  
Constance Robinson  
Jacob Sanchez\*  
Maverick Zheng

### Bass Trombone

Thaddeus Oliver

### Euphonium

Neola Bice  
Alexander Chan\*  
Kathryn Dacus  
Sebastian Santos

### Tuba

Juan Garcia\*  
Lyle Stephens  
Ryan Winans

### Piano

Isabella Santos

### Percussion

Willie Castellanos  
Mia Perez  
Jesse Wickman\*  
Elijah Wynne

\*denotes principal  
player

+denotes guest  
musician

## PROGRAM NOTES

### ***Amparito Roca***

**Jaime Texidor**

Although the original score of this Paso Doble was reportedly written (possibly under a different title) by the British bandmaster Reginald Ridgewood (1907-1942), Jaime Texidor undoubtedly copyrighted the work and arranged for its publication by Editorial Musica Moderna in Madrid and, in 1935, by Boosey & Hawkes in London. In April 1936, an ad by Boosey & Hawkes in *The Musical Progress and Mail* included the title *Amparito Roca* followed by a translation, "The Sheltered Cliff." The present conductor of the Baracaldo Municipal Band, Juan Esteve Galán, has stated, however, that Texidor dedicated the Paso Doble to a girl named Amparito (diminutive of Amparo) Roca, and that she still lives in that area. Regardless of its origin, researchers agree that *Amparito Roca* is still one of the band world's most popular Paso Dobles.

- Program Note from *Wind Repertory Project*

***Prelude, Op. 34: No. 14 in E flat minor***

**Dmitri Shostakovich**

The *Adagio E-flat minor Prelude* is one of the two longest of Shostakovich's *24 Preludes, Op. 34* (1932-1933). More importantly, it is the most dramatic, the most tragic, and the most public. With its imitation timpani rolls, its rising fanfare-like figure, and its insistent drumbeats, it seems to be striving for a symphonic stature, and it is no wonder that the conductor, Leopold Stokowski, rushed to orchestrate the piece. However, in its original form, the relentless despair and deep sorrow is much more real: one feels the music straining against the limitations of the keyboard, and this becomes an integral part of the expression and the meaning of the music. This is one of the very great preludes from the *Opus 34* set and a piece worthy to stand beside the last act of Shostakovich's contemporaneous opera *Lady Macbeth of Mtsensk*.

- Program Note from publisher

## ***Lux Aurumque***

**Eric Whitacre**

Commissioned by the Texas Music Educators Association for their 2005 All-State Band, *Lux Aurumque* is a lush and poignant adaptation of one of Eric Whitacre's most popular choral works. Simple triads melt from one chord to the next, creating a slowly evolving wash of aural color. For his chorale setting, Whitacre had the original poem by Edward Esch (b. 1970) translated into Latin by Charles Anthony Silvestri. Here is Esch's original poem:

*Light,  
warm and heavy as pure gold  
and the angels sing softly  
to the new-born baby.*

## ***Symphonic Dance No. 3, "Fiesta"***

**Clifton Williams**

*Symphonic Dance #3 "Fiesta"* is one of five symphonic dances commissioned by the San Antonio Symphony Orchestra to celebrate its 25th anniversary in 1964. Each of the five dances represents the spirit of a different time and place in the history of San Antonio. This dance reflects the excitement and color of the city's many Mexican celebrations, which Williams called "the pageantry of Latin American celebration -- street bands, bull fights, bright costumes, the colorful legacy of a proud people."

The introductory brass fanfare creates an atmosphere of tense anticipation, while the bells, solo trumpet, and woodwinds herald the arrival of an approaching festival. The brass announce the matador's arrival to the bullring, and the finale evokes a joyous climax to the festivities.

Williams rescored this work for band, and it was first performed in 1967 by the University of Miami Band, where he was chairman of theory and composition.

Enrique Crespo, born in Montevideo, Uruguay in 1941, was a world-class trombonist and founding member of the German Brass Ensemble. Throughout his life, he held principal positions in the Montevideo Symphony Orchestra, Bamberg Symphony, and Radio Symphony Orchestra Stuttgart. He was also a well-established jazz soloist and composer/arranger of numerous works, in which he drew on a vast range of influences, including classical, jazz, baroque, folk, and the popular music of Latin and South America. *Suite Americana* was inspired by the folk music of North, Central, and South Americas, "based on original songs and dances, arrayed as an evocative musical journey" through the continents.

***Prelude, Siciliano and Rondo***

**Alfred Reed (1912-2005)**

**arr. John P. Paynter**

This work was first written in 1963 for brass band under the title *Little Suite for Brass*. Paynter's arrangement for wind bands includes woodwinds and additional percussion but retains the breezy effervescence of the original work. All three movements are written in short, clear, five-part song forms. The A-B-A-C-A is instantly apparent to the listener while giving the composer's imaginative melodies a natural, almost folklike setting. The *Prelude* begins bombastically in a fanfare style but reaches a middle climax and winds down to a quiet return of the opening measures, which fade to silence. The liltingly expressive *Siciliano* is both slower and more expressive than the other movements, thus allowing solo instruments and smaller choirs of sound to be heard. It also ends quietly. The rollicking five-part *Rondo* provides a romping finale in which the technical facility of the modern wind band is set forth in boastful brilliance.

- Program Note from *Wind Repertory Project*

## ***Polka & Fugue***

**Jaromir Weinberger (1896-1967)**  
**arr. Glenn Bainum**

Weinberger began seriously working on the opera *Schwanda the Bagpiper* in 1924. Although excerpts from the opera (including the *Polka* from Act II, Scene 2, and the *Fugue* from the closing scene) had previously become successful concert pieces, the entire opera was first performed in Prague on April 27, 1927. The premiere was not noteworthy, but the revival in German (as *Schwanda, der Dudelsackpfeifer*) in Breslau, on December 16, 1928, was a sensation. Over 2,000 performances were given in Europe between 1927 and 1931. In the next few years, it was performed in cities around the world, including the New York premiere at the Metropolitan Opera House on November 7, 1931. For a time, Weinberger found himself both rich and famous. *Polka and Fugue* was introduced to American orchestra audiences in 1928 by the eminent Austrian-German conductor Erich Kleiber (a student and conductor in Prague in 1911-1912). The score for band was transcribed by Glenn Cliffe Bainum in 1928.

The opera libretto, based on a Czech folk tale and adapted by Milos Kares from a play by Josef Tul, is a delightful mixture of humor, fantasy, satire, and realism. The story involves Schwanda, the master bagpiper, and Babinsky, a robber who leads Schwanda on a series of adventures. The polka is taken from a scene in which Schwanda plays for Queen Iceheart, who is waiting for someone who can melt her heart. His irresistible playing does the trick, and the queen and Schwanda decide to get married, sealing their vow with a kiss. However, Schwanda is already married to Dorota, so the marriage to the queen is canceled. In response to his wife's questions of his fidelity, he cries, "If I have given the queen a single kiss, may the devil take me" -- and the devil does. He is rescued from hell, however, by Babinsky, who plays cards with the devil and wins everything he owns. He returns it all in exchange for Schwanda, who plays the fugue on his bagpipe before he leaves, so that the servants of hell may hear the playing of a master bagpiper.

- Program Note from *Wind Repertory Project*

# MUSIC BIOGRAPHIES

## **DR. WILLIAM PLENK, Director**

William Plenk has been on the faculty of the Rudi E. Scheidt School of Music at the University of Memphis since Fall 2017. Serving as Associate Director of Bands and Director of Athletic Bands, Dr. Plenk oversees the Mighty Sound of the South, University of Memphis Pep Band, Symphonic Band, and teaches other courses within the School of Music.

Outside of the University of Memphis, Dr. Plenk is highly active as a clinician and adjudicator. He has worked with concert bands and marching bands from across the United States, Singapore, and Japan, including a three-season tenure with the Tenrikyo Aimachi Marching Band from Nagoya, Japan, the eight-time All Japan National Champion. He has served on the staff of several drum and bugle corps including The Academy, The Cadets, Boston Crusaders, and Phantom Regiment.

Dr. Plenk previously served for six years as Associate Director of Bands and Director of Athletic Bands at the University of Nevada, Reno, developing the athletic band program into one of the most respected in the region. He received his Doctor of Musical Arts degree in conducting from the University of California, Los Angeles, where he was Conductor of the UCLA Symphonic Band, Associate Conductor of the UCLA Wind Ensemble, and Associate Conductor of the UCLA Brass Ensemble. He also received a Master of Music degree in tuba performance from UCLA, and a Bachelor of Music degree in tuba performance from Ithaca College.

Dr. Plenk holds memberships in the College Band Directors National Association, College Music Society, National Association for Music Education, and is an honorary member of Phi Mu Alpha, and the national band fraternity Kappa Kappa Psi.