



Rudi E. Scheidt
School of Music

THE UNIVERSITY OF MEMPHIS Wind Ensemble

presents,

FUN AND GAMES

Dr. Albert Nguyen, conductor
Erin Duke, guest conductor
Jean-Pierre Mora, guest conductor

APRIL 30 | 7:00 PM

PLOUGH CONCERT HALL

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

PROGRAM

Pastime

Jack Stamp (b. 1954)

A Salute to Baseball

Jean-Pierre Mora, guest conductor

Spiel für Blasorchester

Ernst Toch (1887-1964)

"Game for Wind Orchestra"

I. Overture

II. Idyll

III. Buffo

Three Dance Episodes from "On the Town"

Leonard Bernstein (1818-1893)

trans. Paul Lavendar

I. The Great Lover

II. Lonely Town (Pas de Deux)

III. Times Square: 1944

Godzilla Eats Las Vegas

Eric Whitacre (b. 1970)

Erin Duke, guest conductor*

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

PERSONNEL

Flute

Nicole Rodriguez*
Catherine Balsamo
Mackenzie Saylor
Samuel Jesuyemi

Oboe

Isaac Ripple*
Jesus Salazar
Simon Dickerson

Bassoon

Charles Bridges*
Ian West

Clarinet

Evgenii Mikheev*
Shihao Zhu
Pia Luna Victoria
Andrew Hofmann
Emily Ward
Jean-Pierre Mora

Alto Saxophone

Mark Lynch*
Eric Fung

Tenor Saxophone

Paris McCann

Baritone Saxophone

Alex Upton

Trumpet

Christian Chiasson*
Oliver Buckley
Jacob Turner
Benjamin VanderBijl
Fausto Mejia
Logan Smoot**

French Horn

Jimmy Rhine*
Kelsey Pegues
Dean Blish
Juan Garay
Steven Groff

Trombone

Dylan Mashburn*
Evan Green
Colin Woods
Daniel Wood

Bass Trombone

Paul Henry

Euphonium

Sophia Rivera*
Alfred Hernandez
Sebastian Santos

Tuba

Ethan Arnal*
Gabriella Ramsey

Double Bass

Kaleb Ritchie**

Piano

Yun-Heng Tiao

Percussion

Christian Davis*
Colton Renfrow
Allison Kiefer
Tyler Dailey
Paul Hayes
Erin Duke
Chris Palmer**

***Principal Player**

****Guest musician**

PROGRAM NOTES

Pastime

Jack Stamp (b. 1954)

A Salute to Baseball

Jack Stamp is a celebrated American composer and conductor, best known for his vibrant and rhythmically driven works for wind band. With over a hundred compositions, his music is frequently performed and loved by bands. Stamp's compositional voice is shaped by bold harmonic language, topical content, and dynamic contrasts. *Pastime* was commissioned in 1999, and was inspired by a visit Stamp took to Candlestick Park. His memories took him back to the first time he saw a World Series in 1962 between the Giants and the Yankees. This work is a salute to the seventh inning stretch anthem "Take Me Out to the Ball Game," and other fun baseball nods. Stamp often uses measure numbers to match player jersey numbers or game winning records or losses and their stats. Don Larsen, Willy Mays, Barry Bonds, Juan Marichal, Orlando Cepeda, and Roger Maris are all honored in fun ways—see if you can catch the crack of Willie McCovey's bat!

-Program Note by the composer

Spiel für Blasorchester
“*Game for Wind Orchestra*”

Ernst Toch (1887-1964)

Ernst Toch, born in Vienna, began his musical studies by teaching himself, and at the age of seventeen made his first public appearance as a composer. Toch initially studied medicine and philosophy. When having been awarded the Mozart Prize, he devoted his life entirely to music. In 1913, Toch began teaching composition at the Mannheim Academy of Music, and in 1929 he moved to Berlin. Ernst Toch was considered at that time one of the most distinguished contemporary composers in Germany. In 1933, Toch was forced to emigrate to the United States, where he first taught in New York and from 1940 at the University of Southern California in Los Angeles. In the same year, he became an American citizen. *Spiel für Blasorchester* was composed at the instigation of Paul Hindemith and received its first performance in 1926 at the *Donaueschingen* Chamber Music Festival.

—Program note by the publisher

***Three Dance Episodes*
from “*On the Town*”**

**Leonard Bernstein (1918-1990)
trans. Paul Lavendar**

Bernstein writes:

“It seems only natural that dance should play a leading role in the show *On the Town*, since the idea of writing it arose from the success of the ballet *Fancy Free*. The story of *On the Town* is concerned with three sailors on 24-hour leave in New York and their adventures with the monstrous city which its inhabitants take so for granted.”

The musical revolves around three sailors exploring New York City during a brief shore leave in wartime 1944. Each of the sailors is quick to fall in love, which we hear in the first movement. In the second movement, a bittersweet romance is portrayed through a vibrant dream sequence. The energetic finale captures the exuberance and chaos of the sailors' adventures, integrating jazzy melodies and spirited swings. Humor and spontaneity permeate this piece altogether and culminates in a vibrant and fun tribute to the unpredictability of “The Big Apple.” See if you can catch the following: chickens-clucking, tipsy sailors, and a rousing rendition of “New York, New York.”

Godzilla Eats Las Vegas

Eric Whitacre (b. 1970)

It took me seven years to get my bachelor's degree from UNLV, and by the time I graduated I was ready to eat Las Vegas. Tom Leslie asked me to write another piece for the group as I was leaving, and I thought it would be a blast to do something completely ridiculous. The players are called upon to scream in terror, dress like Elvises (Elvi), and play in about thirty different styles from mambo to cheesy lounge music. The audience follows a 'script' that I wrote, simulating a campy, over-the-top *Godzilla* movie (is there any other kind?). I wrote the bulk of the piece while in my first year at Juilliard, and no kidding, I used to act out the script every morning devouring animal crackers, wreaking havoc all over the breakfast table. The 'script' was originally twice as long, and had an entire subplot devoted to a young scientist and his love interest. As I started to finish the piece, however, it didn't seem that funny and that story (along with an extended Elvis tribute) ended up on the cutting room floor.

The idea that this piece is being played all over the world in such serious concert venues is the single funniest thing I have ever heard. It has been played on the steps of the Capitol by the United States Marine Band, by the Scottish National Wind Symphony (they played in kilts, so help me God), and I have a video of a Japanese audience visibly confused and shaken by the whole experience. Can you imagine? I'm laughing my head off even as I write this!

-Program Note by the composer

MUSIC BIOGRAPHY

DR. ALBERT NGUYỄN, Director

Albert Nguyễn currently serves as the Interim Director of the Rudi E. Scheidt School of Music and is the Director of Bands and Head of the Conducting Area at the University of Memphis. He currently holds the Pearl Wales Professorship in recognition of his outstanding contribution to the University of Memphis in the areas of teaching, creative activity, and service. Dr. Nguyễn's responsibilities include overseeing all aspects of the University Bands program, conducting the Wind Ensemble, leading the graduate wind conducting program, and serving as the Executive Director of the University of Memphis Summer at the Scheidt Program. Ensembles under Dr. Nguyễn's direction have performed at the CBDNA Southern Regional Conference, the TNMEA All-State Conference, and Internationally in Austria and Italy. As a conductor and clinician, he has worked with ensembles and students throughout the United States, including the Mid-South as well as California, Florida, Indiana, Kentucky, New Mexico, New York, North Dakota, South Carolina, and Texas. For his contribution to the University of Memphis's educational, research, outreach, and service missions, Dr. Nguyễn was a recipient of the First Tennessee Professorship.

Dr. Nguyễn began his professional teaching career as the Director of Bands at Morrilton High School in Morrilton, AR. He holds the Bachelor of Arts Degree in Music Education from Arkansas Tech University and the Master of Music and Doctor of Musical Arts in wind conducting from The University of Texas at Austin. He is a member of Kappa Kappa, Psi, Tau Beta Sigma, Phi Beta Mu, and serves the College Band Directors National Association as a member of the Diversity Committee.