



THE UNIVERSITY OF
MEMPHIS

Rudi E. Scheidt
School of Music

PRESENTS



THE UNIVERSITY OF MEMPHIS

WIND ENSEMBLE

ALBERT NGUYEN, DMA, CONDUCTOR
WILLIAM PLENK, DMA, GUEST CONDUCTOR
MARY WILSON, SOPRANO

College Band Directors National Association/National Band Association
2022 Southern Division Conference

Friday, Feb. 25 | 6:30 PM
The University of South Carolina
Johnson Hall
Columbia, S.C.



THE UNIVERSITY OF MEMPHIS WIND ENSEMBLE

The **University of Memphis Wind Ensemble** is composed of the most exceptional graduate and undergraduate instrumentalists attending the Rudi E. Scheidt School of Music.

The mission of the Wind Ensemble is to achieve the highest degree of professionalism while performing artistic and diverse repertoire for its audiences. In an effort to model modern day professional experiences, the ensemble often collaborates with other areas of the School of Music, such as opera, jazz and commercial music.

The **Rudi E. Scheidt School of Music** is culturally diverse and musically rich, with an inclusive program purposely designed to inspire, train and launch sustainable careers for musicians, scholars, and industry professionals of tomorrow.

Offering bachelor through doctoral degrees in 29 areas of concentration (and growing), students are immersed in a hands-on, experiential environment designed to learn by doing. Students are inspired while studying in our world-famous music community, performing in historic performance venues, and benefitting from our extensive partnerships with professional music studios and organizations. Our innovative and talented faculty bring their extensive professional background to the classroom where they'll be your teachers as well as your mentors, collaborators and industry connections.

This is the secret sauce that sets our school apart - it is the real-time, real-world experiences and a network of connections that helps students achieve their professional goals.

PROGRAM

OVERTURE TO THE MARRIAGE OF FIGARO (1786)

Wolfgang Amadeus Mozart
(1756-91)
arr. Johann Wendt

FIGURES IN THE GARDEN (1991)

Jonathan Dove (b. 1959)

- I. Dancing in the Dark
- II. Susanna in the Rain
- III. A Conversation
- IV. Barbarina Alone
- V. The Countess Interrupts a Quarrel
- VI. Voices in the Garden
- VII. Nocturne: Figaro and Susanna

William Plenk, conductor

LITTLE THREEPENNY MUSIC FOR WIND ENSEMBLE (1929)

Kurt Weill
(1900-50)

- I. Overture
- II. The Ballad of Mack the Knife
- III. The Instead-Of Song
- IV. Ballad of the Easy Life
- V. Polly's Song and Tango Ballad
- VI. Ballade
- VII. Cannon Song
- VIII. Finale

Albert Nguyen, conductor

LABYRINTH OF LOVE (2012)

Michael Daugherty (b. 1954)

- I. In This Strange Labyrinth
- VII. Oh, come to me in dreams, my love!
- VIII. Short Talk on the Sensation of Aeroplane Takeoff

Mary Wilson, soprano

PROGRAM NOTES

Overture to the Marriage of Figaro

W.A. MOZART (1756-91)

Le nozze di Figaro (*The Marriage of Figaro*) is a comic opera that was completed in 1786. The opera has its origins with the controversial play, *La folle journée, ou Le mariage de Figaro*, by French playwright Pierre Beaumarchais. Written amidst an unstable political climate throughout Europe, the play was banned in Vienna. Despite this fact, librettist Lorenzo da Ponte and Mozart created an opera based on the play which had its premiere in the Burgtheater on May 1, 1786. Mozart and da Ponte focused on the interpersonal relationships of the characters while finding humor from the play during the opera's creation.

The complete opera is set in four acts with the entirety of the action taking place in a single day. The overture to the opera is unique from other opera overtures in that none of the musical material in the overture is heard later in the opera. The overture however, which Leonard Bernstein described as “like a ride on a roller coaster,” is lively and quick; possibly to represent the brisk action of the opera.

Johann Wendt created the Harmoniemusik arrangement of *Le nozze di Figaro* shortly after the opera's premiere. Wendt was an oboist in the Vienna opera orchestra (the same orchestra that premiered *Le nozze di Figaro*) and was one of the original members of the Imperial Octet, created by Emperor Joseph II in 1782.

Figures in the Garden

JONATHAN DOVE (B. 1959)

“For their 1991 Mozart bicentenary celebrations, Glyndebourne commissioned five composers to write wind serenades. Each serenade was to be musically connected in some way with one of Mozart's operas, and to be played outdoors before the performance of the opera. I was asked to compose a piece to precede *The Marriage of Figaro*. Although Mozart's comic masterpiece needs no introduction, musically or otherwise, I was attracted by the aptness of playing a serenade in the garden before performances of an opera whose last act is set in a garden, and which itself includes a number of serenades: *Voi che spaete*, *Deh vieni, non tardar* and *Suzanna* and the countess' letter writing duet *Canzonetta su sull' 'aria'*.”

I had the idea that with all the performances of *The Marriage of Figaro* that had taken place at Glyndebourne, sounds from the opera had in some way impregnated the garden: snatches of recitative, musical figures, instrumental colours. I didn't want to overwork Mozart's tunes – it would be disastrous if the audience were tired of them before the

opera had even begun – but each movement of *Figures in the Garden* is developed from a musical idea in the opera. Here and there an alternative scenario emerges: Suzanna sings her aria in the rain (because it's an English garden), and Figaro and Suzanna finally enjoy a moment of shared tranquility that is denied them in the opera.”

-Jonathan Dove

Jonathan Dove (b. 1959) His music has filled opera houses with delighted audiences of all ages on five continents. Few, if any, contemporary composers have so successfully or consistently explored the potential of opera to communicate, to create wonder and to enrich people's lives.

Born in 1959 to architect parents, Dove's early musical experience came from playing the piano, organ and viola. Later he studied composition with Robin Holloway at Cambridge and, after graduation, worked as a freelance accompanist, répétiteur, animateur and arranger. His early professional experience gave him a deep understanding of singers and the complex mechanics of the opera house. Opera and the voice have been the central priorities in Dove's output throughout his subsequent career.

Jonathan Dove was made a Commander of the British Empire (CBE) in the Queen's 2019 Birthday Honours for services to music.

Little Threepenny Music for Wind Ensemble

KURT WEILL (1900-50)

First performed on August 31, 1928, Weill's *Die Dreigroschenoper* (*The Threepenny Opera*) was a “play with music” adapted by Bertolt Brecht from John Gay's eighteenth-century *The Beggar's Opera*. Eventually banned by the Nazi government, *The Threepenny Opera* paints a not-too flattering portrait of 1920s German society, Brecht revealing the dregs of humanity (and casting a very wide net in the process) through an inspired political satire. Although the work was not expected to succeed, it proved to be the biggest theatrical success of the Weimar Republic, running for more than 350 performances over the next two years. In fact, the Dreigroschen fever that gripped Germany from 1928 to 1930 soon spread to other countries, including the United States, where in the mid-1950s 2611 consecutive performances were given in New York, making *The Threepenny Opera* the longest-running musical show at the time.

Commissioned by the famous German conductor Otto Klemperer, the suite *Kleine Dreigroschenmusik* (Little Threepenny Music) was first performed four months after the opera's premiere at the Berlin Opera Ball. The convention of basing serenade-like suites for wind orchestra on the scores of successful operas and singspiels was common in Mozart's day; in fact, the “popular music” in the courts during the Classical period tended to be wind octet versions of operas. As the original cast of this “play with music” consisted principally of actors, not trained singers, it would seem likely that Weill added the music into this suite for musical, not commercial, reasons - the art of his music could now be heard under conditions not possible in the theater.

Kurt Weill (1900-1950) began his career in the early 1920's, after a musical childhood and several years of study in Berlin. By the time his first opera, *The Protagonist* (Georg Kaiser), was performed in April 1926, he was an established young German composer. But he had already decided to devote himself to the musical theater, and his works with Bertolt Brecht soon made him famous all over Europe. He fled the new Nazi leadership in March 1933 and continued his indefatigable efforts, first in Paris (1933-35), then in the U.S. until his death. Certain common threads tie together his career: a concern for social justice, an aggressive pursuit of highly-regarded playwrights and lyricists as collaborators, and the ability to adapt to audience tastes no matter where he found himself. He died of heart failure in 1950, leaving behind a large catalogue of works and a reputation that continues to grow as more of his music is performed.

-Kurt Weill Foundation for Music

Labyrinth of Love (2012)

MICHAEL DAUGHERTY (B. 1954)

"Labyrinth of Love is inspired by the love poetry and prose by eight women: Sappho (612 BC–570 BC; Greek), Lady Mary Wroth (1587–1653; British), Juana Ines de la Cruz (1651–1695; Mexican), Mary Shelley (1797–1851; British), Elizabeth Barrett Browning (1806–1861; British), Emily Dickinson (1830–1886; American), Elizabeth Taylor (1932–2011; American), and Anne Carson (b. 1950; Canadian).

The texts I have selected and the musical landscapes I have created are full of bitterness, desire, longing, ecstasy, irony, tenderness, despair, hope, sadness and humor.

Labyrinth of Love (2012) for soprano and small chamber ensemble was commissioned by Present Music, Milwaukee, Wisconsin, USA and the Rambert Dance Company, London, United Kingdom. The world premiere performance was given by Present Music, conducted by Kevin Stalheim, with Jennifer Goltz, soprano, in Milwaukee, Wisconsin, on June 15, 2012. The first European performance was given by the Rambert Dance Company, Paul Hoskins, music director, with Marguerite Donlon, choreographer, in Manchester, United Kingdom, on October 10, 2012."

- Michael Daugherty

Michael Daugherty Born in 1954 in Cedar Rapids, Iowa, Daugherty is the son of a dance-band drummer and the oldest of five brothers, all professional musicians. He studied music composition at the University of North Texas (1972-76), the Manhattan School of Music (1976-78), and computer music at Pierre Boulez's IRCAM in Paris (1979-80). Daugherty received his doctorate from Yale University in 1986 where his teachers included Jacob Druckman, Earle Brown, Roger Reynolds and Bernard Rands (1980-82). During this time, he also collaborated with jazz arranger Gil Evans in New York and pursued further studies with composer György Ligeti in Hamburg, Germany (1982-84). After teaching music composition from 1986-90 at the Oberlin Conservatory of Music, Daugherty joined the School of Music, Theatre & Dance at the University of Michigan in 1991, where he is professor of Composition.

Daugherty's band and wind ensemble music has been commissioned and premiered by, among others, the University of Michigan, University of Miami (Coral Gables), Michigan State University, San Diego State University and University of Texas (Austin) and Texas A&M University-Commerce.

Conductors who have directed world premieres of Daugherty's band and wind ensemble music include Phillip Clements, Gary Green, Jerry Junkin, Shannon Kitelinger, Michael Haithcock, H. Robert Reynolds, Emily Threinen and John Whitwell.

Daugherty is also a frequent guest at the Midwest Clinic in Chicago, where his wind ensemble music is performed by high school, college, and professional wind ensembles. In 2001, the United States Air Force Band performed a concert of Daugherty's music at the Midwest Clinic's "Midnight Special."

Daugherty also collaborates with youth wind ensembles and orchestras throughout America: In 2004, the Ravinia Festival Community Outreach program invited Daugherty to work with student ensembles in the Chicago public middle and high schools; in 2002, Daugherty composed Alligator Alley for the Slauson Middle School Band (Ann Arbor); in 2014, Daugherty composed Vulcan for the Pioneer, Huron, and Skyline High School Bands in celebration of the 100th anniversary of the founding of the Ann Arbor High School Bands.

Daugherty has received numerous awards, distinctions and fellowships for his music, including: a Fulbright Fellowship (1977), the Kennedy Center Friedheim Award (1989), the Goddard Lieberman Fellowship from the American Academy of Arts and Letters (1991), fellowships from the National Endowment for the Arts (1992) and the Guggenheim Foundation (1996), and the Stoecker Prize from the Chamber Music Society of Lincoln Center (2000). In 2005, Daugherty received the Lancaster Symphony Orchestra Composer's Award, and in 2007, the Delaware Symphony Orchestra selected Daugherty as the recipient of the A.I. DuPont Award. Also in 2007, he received the American Bandmasters Association Ostwald Award for his composition Raise the Roof for timpani and symphonic band. Daugherty has been named "Outstanding Classical Composer" at the Detroit Music Awards in 2007, 2009 and 2010.

His GRAMMY® Award-winning recordings can be heard on, among others, the Albany, Argo, Delos, Equilibrium, Klavier, Naxos, and Nonesuch labels. Daugherty's music is published by Michael Daugherty Music, Peermusic Classical and Boosey & Hawkes.

MEMPHIS IS MUSIC

Study in the city that created music and made icons.

When you pair our world-famous music community, historic performance venues, partnerships with music studios and professional organizations you get learning scored by real life. You're immersed in a one-of-a-kind, hands-on, experiential environment designed to learn by doing. Whatever your passion, you'll discover endless paths toward it with our award-winning faculty, inclusive community and innovative degree options.

With 29 degree plans (and growing!) you can find your success at the Rudi E. Scheidt School of Music.

LEARN MORE



I. In This Strange Labyrinth

LADY MARY WROTH
(1587-1653; BRITISH)

In this strange labyrinth how shall I turn?
Ways are on all sides while the way I miss:
If to the right hand, there, in love I burn;
Let me go forward, therein danger is;'

If to the left, suspicion hinders bliss,
Let me turn back, Shame cries I ought return,
Nor faint, though crosses my fortunes kiss;
Stand still is harder, although sure to mourn.

Then let me take the right- or left-hand way;
Go forward, or stand still, or back retire;
I must these doubts endure without allay
Or help, but travail find for my best hire.

Yet that which most my troubled sense doth move
Is to leave all, and take the thread of love.

VII. Oh, come to me in dreams, my love!

MARY SHELLEY (1791-1851; BRITISH)

Oh, come to me in dreams, my love!
I will not ask a dearer bliss;
Come with the starry beams, my love,
And press mine eyelids with thy kiss.

'Twas thus, as ancient fables tell,
Love visited a Grecian maid,
Till she disturbed the sacred spell,
And woke to find her hopes betrayed.

But gentle sleep shall veil my sight,
And Psyche's lamp shall darkling be,

When, in the visions of the night,
Thou dost renew thy vows to me.

Then come to me in dreams, my love,
I will not ask a dearer bliss;
Come with the starry beams, my love,
And press mine eyelids with thy kiss.

VIII. Short Talk on the Sensation of Aeroplane Takeoff

ANNE CARSON (B. 1950; CANADIAN)

Well, you know, that could be
love running towards my life
with its arms up, shouting,
"Let's buy it! What a bargain!"

CONDUCTORS



Albert Nguyen, DMA
CONDUCTOR

Albert Nguyen is the director of Bands and head of the Conducting Area at the University of Memphis. He holds the First Tennessee Professorship for his contribution to the University's educational, research, outreach and service missions. His responsibilities include overseeing all aspects of the University Bands program, conducting the Wind Ensemble, leading the Graduate Wind Conducting program, and serving as the director of the University of Memphis Summer at the Scheidt program. Ensembles under Nguyen'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, New York, North Dakota, South Carolina, and Texas.

Nguyen 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. Nguyen is a member of Kappa Kappa, Psi, Tau Beta Sigma, and serves the College Band Directors National Association as a member of its Diversity Committee.



William Plenk, DMA
GUEST CONDUCTOR

Dr. William Plenk is associate director of Bands and director of Athletic Bands for the Rudi E. Scheidt School of Music at the University of Memphis. In this role, he oversees the UofM Marching Band and Pep Band, conducts the Symphonic Band and teaches music education courses. Plenk also serves as associate director for Academic Programs, administering undergraduate curriculum and advising for the School of Music.

Outside of the University, Plenk is active as a clinician and adjudicator. He has worked with concert bands, marching bands, and drum corps from across the United States, Singapore, and Japan, including a three-season tenure with the Tenrikyo Aimachi Marching Band from Nagoya, Japan. Plenk has presented or conducted at the CBDNA Western/Northwestern and Southern Division Conferences, as well as the CBDNA National Athletic Band Symposium.

Before arriving in Memphis, Plenk served as associate director of Bands and director of Athletic Bands at the University of Nevada, Reno. He holds Doctor of Musical Arts and Master of Music degrees from UCLA and a Bachelor of Music degree from Ithaca College.

GUEST ARTIST



Mary Wilson
SOPRANO

Soprano Mary Wilson has been hailed as one of today's most exciting artists, receiving critical acclaim for a voice that is "lyrical and triumphant, a dazzling array of legato melodies and ornate coloratura" (San Francisco Chronicle). Opera News heralded her first solo recording, "Mary Wilson Sings Handel", stating "Wilson's luminous voice contains so much charisma," they dubbed her recording one of their "Best of the Year."

In consistent high demand on the concert stage, she has appeared with the Boston Symphony Orchestra, Los Angeles Philharmonic, Philadelphia Orchestra, Cleveland Orchestra, St. Louis Symphony Orchestra, Pacific Symphony, Nashville Symphony, Cincinnati Symphony Orchestra, St. Paul Chamber Orchestra, Los Angeles Master Chorale, Detroit Symphony, Colorado Symphony, Charlotte Symphony, Memphis Symphony Orchestra, Buffalo Philharmonic, National Symphony of Costa Rica, Singapore Symphony, Milwaukee Symphony Orchestra, Delaware Symphony Orchestra, Jacksonville Symphony, Virginia Symphony, Eugene Symphony, Rhode Island Philharmonic, Dayton Philharmonic, Boulder Philharmonic, San Antonio Symphony, Santa Fe Symphony, Colorado Music Festival, IRIS Chamber Orchestra, VocalEssence, Berkshire Choral Festival, and at Carnegie Hall and the Hollywood Bowl. She has frequently worked with conductors Jeffrey Thomas, Nicholas McGegan, Martin Pearlman, Martin Haselböck, Robert Moody, Carl St. Clair, JoAnn Falletta, Giancarlo Guerrero, John Sinclair, Anton Armstrong, and Leonard Slatkin. With the IRIS Chamber Orchestra, she sang the World Premiere of the song cycle "Songs Old and New" written especially for her by Ned Rorem. She was named an Emerging Artist by Symphony Magazine in the publication's first ever presentation of promising classical soloists on the rise.

An exciting interpreter of Baroque repertoire, "with a crystal clear and agile soprano voice perfectly suited to Handel's music" (Early Music America), she has repeatedly appeared with American Bach Soloists, Philharmonia Baroque, Musica Angelica, Boston Baroque, Portland Baroque Orchestra, Grand Rapids Bach Festival, Bach Society of St. Louis, Chatham Baroque, Musica Sacra Festival de Quito Ecuador, Baltimore Handel Choir, Florida Bach Festival Society of Winter Park, Colorado Bach Festival, the Brooklyn Academy of Music, the Casals Festival in Puerto Rico, and the Carmel Bach Festival.

Equally at home on the opera stage, she is especially noted for her portrayals of Zerbinetta in *Ariadne auf Naxos*, Susannah in *Le Nozze di Figaro*, and Gilda in *Rigoletto*. She has created leading roles in North American and World Premiere performances of Dove's *Flight*, Glass' *Galileo Galilei*, and Petitgirard's *Joseph Merrick dit L'Elephant Man*.

An accomplished pianist, Ms. Wilson holds vocal performance degrees from St. Olaf College in Northfield, Minnesota, and Washington University in St. Louis, Missouri. She is an Associate Professor of Voice and Vocal Area Coordinator at the University of Memphis, and resides in Bartlett, Tennessee, with her husband, son and two dogs.

WIND ENSEMBLE

FLUTE

Chen-Yu (James) Lee, Taipei, Taiwan
Olivia Remak, Memphis, TN

OBOE

Ty Matthews, Canton, TX
Samantha Hall, Memphis, TN

BASSOON

Hannah Dickerson, Memphis, TN
Charles Bridges, Memphis, TN
Julian Rice, Memphis, TN

CLARINET

Mark Allen Jr, Atlanta, GA
Evan Erickson, Dubuque, IA
James Cutter, Memphis, TN
Kendall Howard, Germantown, TN

BASS CLARINET

Jonathan Webber, Kansas City, MO

SAXOPHONE

Becca Tank, Hudson, WI
Landon Riggins, Kansas City, MO
Paris McCann, Ft. Smith, AR
Andrew Stine, Madison, WI

HORN

James Currence, Charleston, SC
Therese Giordano, Albany, NY
Matthew Fenton, Buffalo, MN

GRADUATE ASSISTANTS

Wilker Augusto, João Pessoa-PB, Brazil
William M. Whitt, Clarksville, TN

TRUMPET

Alex Schuettrumpf, Brighton, TN
Yiming Zhang, Yantai, Shandong, China
Tyler Helms, Longview, TX

TROMBONE

Nathan Hiers, Moultrie, GA
Jasmine Lockwood, Charleston, SC

TUBA

Leo Andrews, Carrollton, TX

PERCUSSION

Christian Davis, Colonial Heights, VA
Susannah Clabough, Knoxville, TN
Overton Alford, Adams, TN

ACCORDION

Kate Bingham, Memphis, TN

BANJO/GUITAR

Jess Julian, Sterling Heights, MI

BASS

Kedrick Cottrell, Memphis, TN

PIANO

Jeriel Jorguenson, Nashville, TN



THE UNIVERSITY OF MEMPHIS®

Rudi E. Scheidt School of Music



Jack Kenner

memphis.edu/music



@uofmscheidt