



Rudi E. Scheidt
School of Music

THE UNIVERSITY OF MEMPHIS Wind Ensemble

presents,

FIRE

Albert Nguyen, conductor
Jeremiah Frederick, guest soloist
Erin Duke, guest conductor

SEPTEMBER 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

Dancing Fire

Kevin Day (b. 1996)

Sure-fire

Catherine Likuta (b. 1981)

Concerto for Horn and Wind Band

Prof. Jeremiah Frederick, horn

Embers

Michael Markowski (b. 1986)

Erin Duke, guest conductor*

The Adventures of Jesse Owens

Michael Daughtery (b. 1954)

I. Cotton

II. Berlin (1936 Olympics)

III. Gold

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

PERSONNEL

Flute

Nicole Rodriguez*
Catherine Balsamo
Mackenzie Saylor
Natalie Severs

Oboe

Isaac Ripple*
Jesus Salazar
Simon Dickerson

Bassoon

Julian Rice*
Ian West
Charles Bridges

Clarinet

Hugh Shu *
Evan Erickson
Evgenii Mikheev
Andrew Hofmann
Pia Luna Victoria
Ian Greer

Bass Clarinet

Austin Kennedy

Alto Saxophone

Mark Lynch *
Eric Fung

Tenor Saxophone

Eli Wyatt

Baritone Saxophone

Paris McCann

Trumpet

Christian Chiasson
Oliver Buckley
Benjamin VanderBijl
Mason Stinson
Fausto Mejia
Avery Lea
Remington Hicks

French Horn

Brittany Cooper*
Jimmy Rhine
Steven Groff
Kelsey Pegues

Trombone

Cassidy Shiflett-
Cockrell*
Colin Woods
Evan Green
Daniel Wood

Bass Trombone

Cal Elrod

Euphonium

Sophia Rivera*
Alfred Hernandez

Tuba

Ethan Arnal*
Caleb Crawford

Double Bass

Kaleb Ritchie**

Cello

Ina Torres O'Ryan**

Piano

Yun-Heng Tiao

Percussion

Christian Davis
Colton Renfrow
Daniel Padron
Paul Hayes
Christ Palmer
Allison Kiefer
Erin Duke

***Principal Player**

****Guest musician**

PROGRAM NOTES

Dancing Fire

Kevin Day (b. 1996)

When I was writing *Dancing Fire*, I wanted to write a piece for my high school band program and its directors for the great pieces we played, the fun times we had, and the excitement our bands created at our concerts. The picture I had in my head before I began writing was a group of people surrounding a large bonfire during the night. These people began dancing around the fire, having fun, singing songs, and ultimately, celebrating life.

Once I had that picture in my head, along with the constant repeating motif that eventually became the melody for the entire piece, the rest of the work fit together nicely, and in two weeks it was done. The composition brings this mental picture I had to life in a fun and energetic way with dance-like percussion and a constant groove, as well as its contagious melody, a mysterious soprano sax solo, and a climactic ending.

This was written in dedication to the Arlington High School Band Program in Arlington, Texas, and to my former band directors, Michael Hejny, Nathan Burum, and Nathan Hervey.

-Program Note by the Composer

PROGRAM NOTES

Sure-fire

Catherine Likhuta (b. 1981)

Concerto for Horn and Wind Band

Over the past few years, I must have read *Goodnight Moon* to my son a thousand times -- maybe more. Somewhere around reading number 500, I began hearing little musical fragments as I read, and over time those fragments began to blossom into a simple, sweet lullaby. I knew it was a long shot, but I asked my manager, Claire Long, to contact HarperCollins and see if they would allow the text to be set to music. To my surprise and delight they agreed -- the first time they had ever allowed *Goodnight Moon* to be used in such a way.

I composed the piece relatively quickly, originally setting the text for harp, string orchestra, and my son's mother, soprano Hila Plitmann. I later arranged *Goodnight Moon* for SATB choir and piano. More recently, my dear friend Verena Mösenbichler-Bryant arranged the piece for wind ensemble and soloist.

The melody of *Goodnight Moon* will forever make me think of those quiet nights, reading my son to sleep.

- Program Note by the composer

PROGRAM NOTES

Embers

Michael Markowski (b. 1986)

Embers is a little difficult to put into words because it's partly about my dad's mental health, which has slowly been fading, and the grace that my mom has carried herself with even as her 29-year marriage also fades. My dad's condition didn't diminish overnight; unfortunately, it's been much more insidious than that, taking nearly ten years for anyone in our family to recognize (or admit) that something in him seems significantly different.

I don't want to share too much information here, because these issues are both incredibly personal and particularly complex, but I do want to say that it has been kind of interesting (for lack of a better word) to watch my mom and myself try to figure out the best way to try and help my dad. (I think it's important to note that he still doesn't recognize that his behaviors have changed, which makes professional diagnosis a challenge when therapy and counseling are generally only voluntary.)

And so, we've loved and supported him as best we can, but I've recently realized that after all this time, my mom and I have spent a lot of time waiting — waiting in sort of a hopelessly romantic way. We share the thought that maybe someday my dad will have a moment of self-realization where he says to himself, "You know, something doesn't feel quite right. Maybe I should get myself checked out."

But unfortunately, it's not usually that easy. My mom seems to keep saying, "We'll see what tomorrow brings," but waiting for new symptoms to arise in order to seek any kind of medical or psychological treatment feels a bit like purgatory.

So now I figure that if I don't know how to help my dad, if I'm stuck somewhere between simply loving him and strong-arming him into counseling, maybe I can at least attempt to help myself and help my mom make some emotional sense of our situation by taking all these complicated feelings and expressing them in a piece of music.

- Program Note by the composer

PROGRAM

PROGRAM NOTES

The Adventures of Jesse Owens Michael Daugherty (b. 1954)

The Adventures of Jesse Owens for Symphonic Band was commissioned by Kappa Kappa Psi, National Band Fraternity, and Tau Beta Sigma, National Band Sorority for the National Intercollegiate Band. The world premiere was given by the National Intercollegiate Band, conducted by Rodney Dorsey, in Orlando, Florida, on July 11, 2023.

1. *Cotton*. Jesse Owens (1913-1980) was the youngest of ten children, the son of a sharecropper, and the grandson of enslaved people. The family lived in a small shack in rural Oakville, Alabama, and everyone picked cotton for a living, including Jesse beginning at age seven. The first movement is a “work song” composed of pulsating, multi-layered ostinatos accompanied by a rhythmically relentless anvil.

2. *Berlin* (1936 Olympics). As a student athlete on the track and field team at Ohio State University, Jesse Owens set five world records in 1935. He was subsequently invited to join the United States Olympic team for the 1936 Olympic Games in Berlin, Germany. The German Nazi Party hoped that hosting the 1936 Olympic Games in Berlin would provide an international showcase for the Third Reich and give legitimacy to its racist policies of Aryan supremacy. The participation of American Jewish and Black athletes subsequently caused great controversy. In the second movement, I allude to three different musical works associated with the opening ceremonies of the 1936 Berlin Olympics: Richard Strauss: *Olympische Hymne* (1936); *My Country, 'Tis of Thee* (also known as *America*, 1831); *Deutschlandlied* (German National Anthem, 1922). As these melodies are interrupted by rolling drums, the ominous mood of the music anticipates World War II, started by Germany in 1939.

3. *Gold*. By winning four gold medals and setting world records in the 100 meter, 200 meter, 400 meter relay and long jump, Jesse Owens became the most successful athlete of the 1936 Berlin Olympic Games. His victories made international headlines as “the fastest man in the world,” challenging the German Nazi doctrine of Aryan supremacy. Inspired by the superhuman feats of Jesse Owens at the Olympics, the brightly orchestrated final movement, marked “Presto”, moves at breakneck speed to a triumphant finish line.

- Program Note by the composer

MUSIC BIOGRAPHIES

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.

MUSIC BIOGRAPHIES

PROF. JEREMIAH FREDERICK, Horn

Jeremiah Frederick is the newly-appointed Assistant Professor of Horn at the University of Memphis' Rudi E. Scheidt School of Music. He is currently the second horn of the South Bend Symphony, a regular substitute of the Memphis Symphony and a member of the Chicago Philharmonic and IRIS Collective. In addition, Jeremiah has played with other Chicago-area ensembles including the Lyric Opera, the Civic Orchestra of Chicago, the Joffrey Ballet, and the Grant Park, Elgin, and Rockford symphonies. He served as the fourth horn of the Fort Wayne Philharmonic for several seasons and has played in orchestras nationwide, including the Omaha Symphony, Orlando Philharmonic and the Philly Pops Orchestra in Philadelphia.

Frederick enjoys new music performance and has played with contempo at the University of Chicago and on the Chicago Symphony's MusicNow series. Solo engagements have included performances of Schumann's Concertpiece with both the Fox Valley Symphony and South Bend Symphony, Mozart's Sinfonia Concertante with the Fort Wayne Philharmonic and Jacob's Concerto For Horn and Strings at Northwestern University. In October of 2018, Frederick was the artist-in-residence for the Racine Symphony, giving numerous recitals and masterclasses in the community, culminating in a performance of Mozart's Concerto No. 3 with the orchestra.

Frederick, an avid chamber musician, is a Millar Brass Ensemble member and has played with the Chicago Chamber Musicians, Pandacat Players, Rona Quartet and Midsummer's Music in Door County. He is also a founding member of Quintet Attacca, a wind quintet and winner of the 2002 Fischhoff National Chamber Music Competition's Grand Prize. Following this honor, Quintet Attacca has toured extensively in the Midwest in addition to concerts in New York City and Italy. Quintet Attacca resided at The Music Institute of Chicago and was formerly with the Chicago Chamber Musicians' Community Engagement Program.

Frederick is a frequent pit musician in Chicago and beyond. He has been a part of over 35 different musicals and productions. He has performed the pre-Broadway world premieres of Tootsie, The Addams Family and Big Fish. In the summer of 2023, he performed the horn part in the Goodman Theatre's new production of The Who's Tommy, directed by Tommy's original director Des McAnuff. He has also performed with many Broadway in Chicago and local theater productions, including The Phantom of the Opera, The Lion King, Shrek The Musical, Les Miserables, and Sunset Boulevard.

MUSIC BIOGRAPHIES

Before starting at the University of Memphis, Frederick was on faculty at the Music Institute of Chicago, Loyola University Chicago, the University of Illinois at Chicago, Elgin Community College, and Stevenson High School in Lincolnshire, Illinois. His students have gone on to receive numerous honors and many have gone on to study in some of the nation's top music schools. Jeremiah graduated from Northwestern University in 2000 with a master's degree in horn performance and received his Bachelor's in performance from Lawrence University. His primary teachers have included Gail Williams, Dale Clevenger, Bill Barnewitz, and James DeCorsey.