



Rudi E. Scheidt
School of Music

THE UNIVERSITY OF MEMPHIS Wind Ensemble

presents,

LOOK UP

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

NOVEMBER 7 | 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

Rivers of Air

Jake Runestad (b. 1986)

Erin Duke, guest conductor*

The High Songs

Carter Pann (b. 1972)

For Amplified Cello and Chamber Winds

I. Nepenthe

II. Moto Perpetuo

Dr. Kimberly Patterson, cello

Mountain Lake Photograph

Zack Stanton (b. 1983)

Jean-Pierre Mora, guest conductor*

Symphony No. 2

Frank Ticheli (b. 1958)

I. Shooting Stars

III Dreams Under a New Moon

III. Apollo Unleashed

*In partial fulfillment of the requirements for the Doctor of Musical 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
Austin Kennedy
Jean-Pierre Mora

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**

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

Rivers of Air

Jake Runestad

How infinitely superior to our physical senses are those of the mind! The spiritual eye sees not only rivers of water but of air... imagination gives us the sweet music of tiniest insect wings, enables us to hear, all round the world, the vibration of every needle, the waving of every bole and branch, the sound of stars in circulation like particles in the blood. Indeed, the power of imagination makes us infinite.

—John Muir

As a composer, I often imagine the soundtrack to my surroundings -- especially while hiking in the beauty of mountains, forests, lakes and rivers. The crisp whisper of wind through pine needles, the babbling of a glacial river and the stoic quietness of old growth trees exude vivid aural colors, always available to the curious listener. But it is the mind's ear that can take these sounds and scenes and imagine them into stories and symphonies.

In *Rivers of Air*, I endeavored to capture the scenery and experience of hiking in Mt. Rainier National Park in Washington while creating my own imagined story. Visions of expansive mountain ranges from thousands of feet in the air, the rushing Nisqually River and the profound sacredness of old growth trees guided me as I wrote. In an age when humans seem to be continuously separating ourselves from the earth and from each other, Muir's words remind us to listen deeply to all that is around us; and in that listening, we too can see (and hear) our own rivers of air.

But this piece is much more than just a soundscape -- it is a call for us to listen and preserve. In an age when humans are continuously separating ourselves from the Earth and from each other, Muir's words (and actions) remind us to listen deeply to all that is around us. We are of the earth, not separate from it - - we must treat it with care, conserve it, protect it. We must remember that the earth was not created for humans to consume -- it is our home and a beautiful balance of life in which all things are valid and important. Destroying our natural resources is detrimental to the health of the earth and will affect life for generations to come. Too many people have a greedy, destructive mindset with immediate gratification in mind. We must be more forward-thinking, we must be more protective of what is around us.

-Program Note by the Composer

The High Songs

Carter Pann

For Amplified Cello and Chamber Winds

The High Songs was a commission led by Brian Lamb for his colleague Tess Remy-Schumacher and the University of Central Oklahoma Wind Symphony, in addition to nine other universities around the country. Very soon after I began writing the work did I realize the higher tessitura of the cello would be featured throughout and that I was actually writing songs for the instrument. The movements vary in genre, and it was my hope to present a balanced progression to the end.

The first movement, *Nepenthe*, opens the work on a minimalist plane, calling attention to the sedative nature of this calming elixir. The second movement, *Moto Perpetuo*, barrels forward with big-band style and rapid scherzando passages in the middle.

- Program Note by the composer

Mountain Lake Photograph

Zack Stanton

Around the time I began writing this piece, I was going through a photo album of a backpacking trip I had gone on in high school with a group from my church. We were hiking in the Sangre de Cristo Mountains in New Mexico and made our primary campsite at the foot of Truchas Peak, which is a beautiful 13,000-foot mountain, far from any signs of civilization. Some of my favorite pictures from the trip were of a lake at the foot of the mountain, and I was looking through the album to find some of these pictures. The setting there was serene and the view stunning.

As I was going through these lake photos, one in particular stood out to me. There was a picture of two of the men who had gone on the trip, standing in front of the lake. Both of these men have died in the past two years from cancer, neither of them old by any standard. These were men that I had admired a great deal growing up. They were men who deeply loved their families and friends, and served others selflessly.

In this piece I wanted to convey the emotions I was feeling as I perused the photo album and remembered their friendship: the beauty and stillness of a mountain lake, the awe-inspiring grandeur of the mountains, and the mourning of lost friends who lived well and whose memory is treasured by all who knew them. This piece was written in memory of Mike Butler and Bruce Thompson.

- Program Note by the composer

Symphony No. 2

Frank Ticheli

The symphony's three movements refer to celestial light -- shooting stars, the moon, and the sun.

Although the title for the first movement, *Shooting Stars*, came after its completion, I was imagining such quick flashes of color throughout the creative process. Fleeting events of many kinds are cut and pasted at unexpected moments, keeping the ear on its toes. The movement burns quickly, and ends explosively, scarcely leaving a trail.

The second movement, *Dreams Under a New Moon*, depicts a kind of journey of the soul as represented by a series of dreams. Many dream episodes follow, ranging from the mysterious to the dark, to the peaceful and healing. A sense of hope begins to assert itself as rising lines are passed from one instrument to another.

The finale, *Apollo Unleashed*, is perhaps the most wide-ranging movement of the symphony, and certainly the most difficult to convey in words. On the one hand, the image of Apollo, the powerful ancient god of the sun, inspired not only the movement's title but also its blazing energy. Bright sonorities, fast tempos, and galloping rhythms combine to give a sense of urgency that one often expects from a symphonic finale. On the other hand, its boisterous nature is also tempered and enriched by another, more sublime force, Bach's *Chorale BWV 433* (*Wer Gott vertraut, hat wohl gebaut*). This chorale -- a favorite of the dedicatee, and one he himself arranged for chorus and band -- serves as a kind of spiritual anchor, giving a soul to the gregarious foreground events.

My second symphony is dedicated to James E. Croft upon his retirement as Director of Bands at Florida State University in 2003. It was commissioned by a consortium of Dr. Croft's doctoral students, conducting students and friends as a gesture of thanks for all he has given to the profession.

- 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.

DR. KIMBERLY PATTERSON, Cello

Hailed by the Chicago Sun Times as a “superb cellist,” Dr. Kimberly Patterson has earned recognition for her artistry as a solo, chamber, and orchestral musician. Dr. Patterson was the founding cellist for the Tesla Quartet, winners of the Fischhoff Chamber Music Competition as well as prizewinners of the London International Quartet Competition and the Bordeaux International Quartet Competition. She has given chamber recitals in Weill Recital Hall at Carnegie Hall, London’s Wigmore Hall and Alice Tully Hall in Lincoln Center and has held chamber music residencies with Aspen Music Festival, Bravo! Vail Valley, Strings Music Festival and a quartet residency at the University of Colorado at Boulder with the Takács Quartet.

Dr. Patterson is the Associate Professor of Cello at the University of Memphis and the Ceruti Quartet, Quartet-in-Residence cellist at the University of Memphis. She is also the cellist of the Patterson / Sutton cello and guitar duo. Their debut album, “Cold Dark Matter: Music for Cello & Guitar,” was released by MSR records in 2013 and their second album, “Still Life: Collected Music for Cello and Guitar by Stephen Goss,” was released on Parma Records in 2020. The Patterson / Sutton duo have presented lectures at the International Guitar Research Center in Surrey, UK and the Guitar Foundation of America National Convention. Their performances have been broadcasted on American Public Media’s, Performance Today, Radio New Zealand and South Africa’s Fine Music Radio among others. The Patterson/Sutton duo concertizes throughout the US and abroad with recent engagements as Juilliard Global Artists, performing throughout Vietnam, Ireland, Hungary and Slovakia, the Cleveland International Guitar Festival, Denver Friends of Chamber Music, Portland International Guitar Series, Minnesota Guitar Society, among others.

As a soloist, Dr. Patterson has appeared with the Memphis Symphony Orchestra and the Manila Symphony of the Philippines, toured nationally with the Aspen Santa Fe Ballet Company performing a solo piece by David Lang, and presented solo recitals in the Netherlands, Afghanistan and throughout the United States. Festival appearances include the Verbier Festival, Strings Music Festival, Holland Music Sessions, Aspen Music Festival & School, Sarasota Music Festival & the Miyazaki Festival.

In addition to her extensive chamber music career, Dr. Patterson was a member of the Colorado Symphony. She has performed as principal cellist with Verbier Orchestra in Switzerland and the Juilliard Orchestra. She has also performed with the Utah Symphony, Iris Orchestra, Central City Opera, the New Haven Symphony. Charles Dutoit personally invited her to perform with the Miyazaki Orchestra in Japan.

Dr. Patterson is a strong believer in the transformative power of music education. Kimberly has given masterclasses around the country at institutions such as Frost School of Music at the University of Miami, Louisiana State University, University of Utah, Bowling Green State University, Virginia Tech University, the University of Denver, Ball State University, Colorado State University and University of Southern Mississippi Hattiesburg among others. With support from the United States' State Department, Dr. Patterson taught and performed as a guest artist at the Afghanistan National Institute of Music in Kabul in early 2014. She has also instructed cellists of the Manila Symphony Orchestra in the Philippines. Dr. Patterson serves on the Colorado Youth Symphony Orchestras board and the Memphis Youth Symphony Orchestra advisory board. She also serves as a governor for the Memphis Chapter of the Grammy's Organization.

Dr. Patterson's students have won positions with Orchestra Iowa and the Guangzhou Symphony. Students have attended Carnegie Hall's National Youth Orchestra, the Tanglewood Institute, All-National Youth Orchestra, and Colorado and Tennessee All-State Orchestras.

A graduate of the Cleveland Institute of Music with academic honors, Dr. Patterson earned her Master of Music degree at the Juilliard School and a Doctor of Musical Arts degree at the University of Colorado at Boulder. Her teachers include Richard Aaron, Andras Fejer, Judith Glyde and Stephen Geber.