



University Symphony Orchestra

Kevin M. Gerald
Conductor

Abigail Pack & Robert Cherry
Horns

Tuesday, October 7, 2008
7:30 p.m.
Aycock Auditorium



THE UNIVERSITY of NORTH CAROLINA
GREENSBORO

PROGRAM

Academic Festival Overture, Op. 80

Johannes Brahms

Concerto for Two Horns in E-flat

Franz Joseph Haydn

Allegro Maestoso

Adagio

Rondeau

Abigail Pack and Robert Cherry, horns

intermission

Symphony No. 2 in D Major, Op. 3

Ludwig von Beethoven

Adagio - Allegro con brio

Larghetto

Scherzo - Allegro

Allegro molto

PROGRAM NOTES

Academic Festival Overture, Op. 80

Johannes Brahms

During the summer of 1880, Brahms composed his only two overtures, works that rest on opposite poles of expression. The *Academic Festival Overture, Op. 80*, embodies the composer's jocular spirit, generally hidden from all but his closest friends. In contrast the *Tragic Overture, Op. 81*, delves into the solemn depths of the soul. The University of Breslau conferred on Brahms an honorary doctor of philosophy degree on March 11, 1879. Two years earlier, he had declined a similar award from Cambridge University. Breslau officials praised him as "Artis musicae severioris in Germania nunc princeps" (Now First among Composers of Serious Music in Germany). Brahms was not present for the ceremony.

As belated thanks Brahms wrote the *Academic Festival Overture* for performance in Breslau on January 4, 1881. This self-described "potpourri of student songs à la Suppé" offers a glimpse into collegiate life from a decidedly non-academic perspective. Despite the fact that Brahms never attended university, he was well acquainted with the student songs that enjoyed folk-like status in Germany. Brahms employs an unusually large orchestra, with added brass and percussion, for the *Academic Festival Overture*. Four recognizable student songs are woven into this symphonic pastiche. A trio of trumpets announces the noble *Wir hatten gebauet ein stättliche Haus* ("We Have Built a Stately House"). Second violins state the quiet, lyrical *Der Landesvater* ("The Sovereign"). Staccatos and off-beat accents mark the vivacious *Was kommt dort von der Höh* ("What Comes There from on High"). The final strains bear the timeless pomp of *Gaudeamus igitur* ("Let Us Therefore Rejoice").

Program note by Todd E. Sullivan, 2008

Concerto for Two Horns in E-flat

Franz Joseph Haydn

The double horn concerto emerges from the tradition of the concerto grosso and was favored by Bohemian and German composers. There is a sizeable amount of literature of this genre preceding Haydn's Concerto for Two Horns in E-Flat. His copyist attributes this particular double horn concerto to Haydn in the early years of the 19th century, although it is not found in Haydn's own music compilations. Since this is not the only composition of Haydn to be absent from his own lists, it is considered to have been written later in his life. "This work is unique among Haydn's music, and, in fact, is the only double horn concerto known to have been written by a major composer of the late eighteenth century." These inconsistencies have caused scholars to place the authorship of this work in doubt. The manuscript, which is housed in the Library of Hamburg, Germany, bears the name of Michael Haydn (1737-1806), but is written in a different hand. The work was likely composed between 1796 and 1802.

Composed in a typical Classical era Sonata-Allegro form modified for a concerto, the first movement opens with a long orchestral introduction, which from the very first note states the soloists' theme. The theme is referred to throughout the introduction at varying

Program Notes, continued

registers. The second subject is a cantabile episode in the minor key, with a shifting harmonic accompaniment leading back into the Major for a more boisterous development.

The second movement is extremely introspective and subdued, in the key of E-flat minor. A central episode in C-flat Major serves as contrast, but otherwise the movement is relatively dark in mood.

The lively finale movement in 6/8 with bold signal calls, is redolent of the horns' hunting and communication origins. It alternates between major and minor episodes. Three times during the movement the second horn is entrusted with solos, and it is rounded off with a brilliant five-bar coda.

Symphony No. 2 in D Major, Op. 3

Ludwig von Beethoven

By 1802, Beethoven's deafness was beginning to trouble him greatly, even though it was not yet noticed by most around him. His doctor suggested a summer in the country, in the village of Heiligenstadt outside Vienna, might prove helpful. Helpful it was for his creativity, but not his deafness. By October, Beethoven was pouring out his anguish at the ailment he feared would destroy all his musical hopes in a letter ostensibly written to his two brothers, but never sent (it was found among his papers after his death): the famous Heiligenstadt Testament. "Yes, that fond hope — which I brought here with me, to be cured to a degree at least — this I must now wholly abandon. As the leaves of autumn fall and are withered — so likewise has my hope been blighted — I leave here — almost as I came — even the high courage — which often inspired me in the beautiful days of summer — has disappeared."

A significant advance over his First Symphony, which strongly showed the influence of Haydn, *Symphony No. 2* was composed during those "beautiful days of summer" in 1802 and shines not only with "high courage" but with high spirits, daring, and wit. Now the virile, bold voice was unmistakably Beethoven's throughout, and the scope and ambition of the symphony was beginning to expand toward the revolutionary "Eroica" Symphony, just one year in the future. But unlike the "Eroica," the Second is a predominantly light-hearted work, rich in musical humor. Yet at its Viennese premiere on April 5, 1803, it was disturbing enough to prompt one critic to write: "Beethoven's Second Symphony is a crass monster, a hideously writhing wounded dragon that refuses to expire, and though bleeding in the Finale, furiously beats about with its tail erect."

The *Allegro* section of the sonata-form opening movement flows directly out of a beautiful, rather lengthy slow introduction. Its first theme emerges quietly in the cellos and violas under a measured violin tremolo or shake — a prominent musical device throughout this movement and others as well. In fact, it is the hyperactive violins that power the intense nervous energy pervading this work. The second major theme is as energetic as the first: a brisk, military-sounding tune for the woodwinds above chugging string tremolos.

Program Notes, continued

The second movement (*Larghetto*) in A major is an early example of Beethoven's beautiful slow movements; Donald Francis Tovey calls it "one of the most luxurious slow movements in the world." Also in sonata form, it is a peaceful pastorale that brings needed repose from the dynamism of the other movements. Here Beethoven plays off the lushness of the strings, which introduce the gracious two-part theme, against the plangency of the woodwinds. The development section moves into a world of gentle pathos in the minor mode.

The sudden alternation of loud and soft is the basis for the scherzo movement's humor. Witty, too, are the seasick chromatic swells in the low strings. The trio section pits bright, well-mannered woodwinds against unruly strings that melodramatically insist on a wrong key. But they are soon brought to heel and end decorously with the woodwinds.

The very fast finale is that "hideously writhing dragon that refuses to expire," probably because Beethoven appended here the first of his gloriously expanded codas. Rather than a dragon, the little two-note motive that launches the humorously gruff opening phrase — which Beethoven plays with throughout the movement — sounds like the tail-flicking of a very small lizard indeed. The extraordinary closing coda begins with a magical harmonic progression: a loud chord in the D-major home key moving unexpectedly to a hushed chord in B minor that seems to open vistas of a new world. And the whole coda looks to new worlds, which Beethoven explored more deeply in his next symphony, the mighty Eroica.

Program Note by Janet E. Bedell, 2008

Emergency Exit Information & Concert Etiquette

Patrons are encouraged to take note of exits located on all sides of the auditorium. In an emergency, please use the nearest exit, which may be behind you or different from the one which you entered. Please turn off cellular phones, pagers, and alarm watches. As a courtesy to other audience members and to the performers, please wait for a break in the performance to enter or exit the hall.

THE CONDUCTOR

DR. KEVIN M. GERALDI is Associate Director of Bands and Interim Director of Orchestras at the University of North Carolina at Greensboro. In this capacity, he conducts the UNCG Symphony Orchestra, Symphonic Band, and Casella Sinfonietta, and is associate conductor of the UNCG Wind Ensemble. In addition, he teaches graduate and undergraduate conducting, directs the Wind Ensemble chamber music program, and coordinates the Carolina Band Festival and Conductors Conference. He holds the Doctor of Musical Arts and Master of Music degrees in instrumental conducting from the University of Michigan where he studied with Michael Haithcock and H. Robert Reynolds. Prior to beginning his doctoral studies, he served as Director of Bands at Lander University in Greenwood, SC.

Dr. Geraldi received his Bachelor of Music Education degree from Illinois Wesleyan University, where he studied conducting with Steven Eggleston. From 1996-1998, he was director of bands for the Westchester Public Schools in Westchester, IL, where his ensembles received top honors. Dr. Geraldi served as assistant conductor of the Central Illinois and Michigan Youth Symphonies. He appears regularly as a guest conductor and he maintains an active schedule as a clinician throughout the country. As a member of the Franklin Park Brass Quintet, Dr. Geraldi has toured the Midwest, New England, and South Carolina, performing recitals and conducting brass and chamber music masterclasses. An avid proponent of contemporary music and chamber music, he has premiered numerous compositions and published articles in the *Music Educators Journal*, the *Journal of Band Research*, and the *Journal of the World Association of Symphonic Bands and Ensembles*.

Dr. Geraldi has studied conducting privately and in seminars with teachers including Gustav Meier, Kenneth Kiesler, Pierre Boulez, and Frederick Fennell. He was recently a participant in the Conductor's Institute of South Carolina's opera conducting workshop at the Spoleto Festival, USA. Dr. Geraldi is a recipient of the Thelma A. Robinson Award, an award given biennially by the Conductors Guild and the National Federation of Music Clubs. He is a member of the Conductors Guild, the College Band Directors National Association, Music Educators National Conference, Pi Kappa Lambda, Phi Mu Alpha Sinfonia, the International Trombone Association, and a National Arts Associate of Sigma Alpha Iota.

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Please wait for break in the performance to enter or leave the hall.*

THE SOLOISTS



Abigail Pack joined the School of Music as associate professor of horn in Fall 2008. Pack, a native of Roanoke, Virginia received her Bachelor of Music degree in Music Education from East Carolina University in Greenville, N.C. in 1994 before earning a Master of Arts degree in Horn Performance and Pedagogy in 1996 from The University of Iowa in Iowa City, IA, where she was a teaching assistant and toured with the faculty brass quintet. Ms. Pack most recently received her doctoral degree from The University of Wisconsin-Madison in December of 2004. She completed her doctoral coursework there in May 2001. She has

held teaching positions at James Madison University in Harrisonburg, VA; Knox College in Galesburg, IL; Western State College in Gunnison, CO; and in the Gunnison Watershed School District in Gunnison, CO. She was awarded the Bolz Teaching Fellowship while in residence at UW-Madison. Ms. Pack has held playing positions with the Barton Symphony Orchestra, Quad Cities Symphony Orchestra, Des Moines Symphony Orchestra, Cedar Rapids Symphony Orchestra, Green Bay Symphony Orchestra, and with the Wisconsin Chamber Orchestra. She currently performs regionally as a member of the Roanoke Symphony Orchestra, Opera Roanoke, Southwest Chamber Orchestra, and with the Wintergreen Summer Music Festival. Recent performance highlights include the University of Cape Town, Cape Town, South Africa at the International Horn Symposium, International Flute Conference, Washington D.C., The International Midwest Band and Orchestra Conference, Chicago, Illinois, and most recently at The Kennedy Center of the Performing Arts, Washington D.C. with the Montpelier Wind Quintet.

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THE SOLOISTS



Robert Cherry grew up in Bridgman, MI where, on a dare, he chose to play the horn. As a Medallion Scholar, and Presidential Scholar, he graduated from Western Michigan University with a Bachelor of Music in Performance. While actively freelancing in Michigan, and Indiana, he attended Indiana University as a Cammerata Scholar where he earned a Performers Certificate. From 1990–1997 he held contracted positions in symphonies in Battle Creek (MI), Kalamazoo (MI), St. Joseph (MI), Elkhart (IN), South Bend (IN), Columbus (IN), Evansville (IN), Bloomington (IN), and Owensboro (KY). He spent many summers affiliated with Blue Lake Fine Arts Camp in roles from camper, counselor, faculty instructor of horn, to being the associate conductor of the International Youth Symphony. He also taught an active studio and was an adjunct faculty member of Lake Michigan College, and Southwestern Michigan College.

In 1997 he won a position with The United States Army Field Band, where he was appointed as principal horn. With the “Musical Ambassadors” of the Army, Bob has performed concerts in 49 states, Norway, and Canada (he still needs Hawaii.) In three concert tours (spanning 18 states), he was a featured soloist, receiving standing ovations from thousands of audience members. He also holds a position as hornist with the Field Band’s prestigious Brass Quintet, a group known for its virtuosity and excellence in recital and masterclass. Bob has twice had the opportunity of being a contributing artist at International Horn Society Conventions in 2001 and 2003.

When not performing with the Field Band or the Bay Street Brassworks, a Baltimore based Brass Quintet, Bob tries to keep his fingers safe from spinning saw blades as a custom woodworker for “A Cut Above” custom woodworking and design. He lives in Eldersburg, MD with his wife Jennifer and children, twins Timothy and Sarah.

UNCG SYMPHONY ORCHESTRA

Violin I

Julianne Odahowski, co-concertmaster
Deborah Woodhams, co-concertmaster
Chris Bridgman
Annalisa Chang
Amanda Edmundson
Derrick Foskey
Lisa Gattuso
Seung Hee Kwon
Peggy Marshall
Casey Ogle
Steven Rahn
Taya Ricker
Haerin Song

Violin II

Julianne Odahowski, co-principal
Deborah Woodhams, co-principal
Veronica Allen
Katherine Bewley
Brittany Byrd
Elizabeth Cansler
Maria Fischer
Kathleen House
Kim Jennings
Caleb Lackey
Megan Morris
Monique Stewart
Chris Thurstone

Viola

Kate Middel, co-principal
Yun Emily Wang, co-principal
Elizabeth Adamik
Laura Andersen
Eric Eakes
Corrie Franklin
Elizabeth Green
Noelle Saleh
Matthew Sharpe
Natasha Todd
Anne Marie Wittmann

Cello

Lena Timmons, principal
Jessica Cheadle
Sarah Dorsey
Jonathan Frederick
John Gemperline
Kevin Lowery
Eric Perreault
Michael Pierron
Domenic Sabol

Bass

Kit Polen, principal
Robert Dixon
Stella Heine
Stuart McLemore
Zach Painter

Flute

Caroline Rohm
Heejeong Lee
Chris Nagle

Oboe

Jim Davis
Michael Witsberger
Brittany Joyce
Jesse Anderson

Clarinet

Brittany Fainn
Joey Simpson

Bassoon

Leah Plimpton
Chris Akins
Angel Garren
Amanda Harman

Horn

Nick Lee
Shannon Kucirka
Michael Thomas
Drew Phillips

Trumpet

Michelle Brown
James Dickens
Michael Schietzelt

Trombone

Aaron Wilson
Matt Hanson
Mike Long

Tuba

Doug Sutton

Percussion

Joseph Cox
Anthony Grier
Michael Harriss
Priscilla James

Librarian

Andres Mila-Prats

INSTRUMENTAL DIVISION FACULTY

Dennis AsKew, tuba/euphonium

Edward Bach, trumpet

Ashley Barret, oboe

Jacqueline Bartlett, harp

John R. Beck, percussion

Craig Brown, string bass

Kelly Burke, clarinet

Michael Burns, bassoon

Chad Eby, jazz

Deborah Egekqvist, flute

Alex Ezerman, cello

Susan Fancher, saxophone

Kevin Geraldi, conducting

Wycliffe Gordon, jazz trombone

Hal Grossman, violin

Robert Gutter, conducting

Steve Haines, jazz

Randy Kohlenberg, trombone

Gesa Kordes, violin

John R. Locke, conducting

Rebecca MacLeod, music education

Fabian Lopez, violin

Mark Mazzatenta, guitar

Abigail Pack, horn

Scott Rawls, viola

Ed Riley, clarinet

Jennifer Stewart Walter, music educ.

Steven Stusek, saxophone

Anthony Taylor, clarinet

Thomas Taylor, drum set

Peter Zlotnick, percussion

COMING EVENTS

Wednesday, October 8, UNCG Wind Ensemble, John R. Locke and Kevin M. Geraldi, conductors, 7:30 p.m. Aycok Auditorium

Thursday, October 9, UNCG Symphonic Band, Kevin M. Geraldi, conductor, Kiyoshi Carter, guest conductor, 7:30 p.m. Aycok Auditorium

Friday, October 10, UNCG University Band, Andrea Brown, conductor, 7:30 p.m. Aycok Auditorium

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THE UNIVERSITY of NORTH CAROLINA
GREENSBORO



The UNCG School of Music has been recognized for years as one of the elite music institutions in the United States. Fully accredited by the National Association of Schools of Music since 1938, the School offers the only comprehensive music program from undergraduate through doctoral study in both performance and music education in North Carolina. From a total population of approximately 17,000 university students, the UNCG School of Music serves over 600 music majors with a full-time faculty and staff of sixty. As such, the UNCG School of Music ranks among the largest Schools of Music in the South.

The UNCG School of Music occupies a 26 million dollar music building which is among the finest music facilities in the nation. In fact, the music building is on of the largest academic buildings on the UNCG Campus. A large music library with state-of-the-art playback, study and research facilities houses all music reference materials. Greatly expanded classroom, studio, practice room, and rehearsal hall spaces are key components of the new structure. Two recital halls, a large computer lab, a psycho-acoustics lab, electronic music labs, and recording studio space are additional features of the nearly new facility. In addition, an enclosed multi-level parking deck adjoins the new music building to serve students, faculty and concert patrons.

Living in the artistically thriving Greensboro—Winston-Salem—High Point “Triad” area, students enjoy regular opportunities to attend and perform in concerts sponsored by such organizations as the Greensboro Symphony Orchestra, the Greensboro Opera Company, and the Eastern Music Festival. In addition, UNCG students interact first-hand with some of the world’s major artists who frequently schedule informal discussions, open rehearsals, and master classes at UNCG.

Costs of attending public universities in North Carolina, both for in-state and out-of-state students, represent a truly exceptional value in higher education.

For further information regarding music as a major or minor field of study, please write:

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On the Web: www.uncg.edu/mus/