



THE UNIVERSITY of NORTH CAROLINA
GREENSBORO

Symphonic Band

Kevin M. Gerald
Conductor

Kiyoshi Carter
Guest Conductor

Carla LeFevre
Soprano



Thursday, October 9, 2008
7:30 p.m.
Aycock Auditorium

PROGRAM

Mosaics

Timothy Kramer

My Jesus! O What Anguish!

Johann Sebastian Bach

After a Gentle Rain

The Dark Green Glistens With Old Reflections
Sparkling Air Bursts With Dancing Sunlight

Anthony Iannacone

Symphonic Movement

Vaclav Nelhybel

intermission

Four Maryland Songs

At the Edge of the Choptank River
A Maryland Road
A Fisherman's Sonnet
The Sires of Seventy-Six

Jack Stamp

Carla LeFevre, soprano

Dusk

Steven Bryant

Kiyoshi Carter, guest conductor

Three Military Marches

Old Comrades
March of the Belgian Paratroopers
The Corcoran Cadets

Carl Teike/ed. Harold Gore
Pierre Leemans/arr. Charles Wiley
John Philip Sousa/ed. Frederick Fennell

PROGRAM NOTES

Mosaics

Timothy Kramer

Timothy Kramer's works have been performed throughout the United States, Europe and Mexico, and his honors include grants from the Guggenheim Foundation, the National Endowment for the Arts, the MacDowell Colony, Meet the Composer, Broadcast Music, Inc., ASCAP, the American Guild of Organists, the University of Michigan, Indiana State University, the American Music Center, and the Clear Lake Symphony (Houston). He has degrees from Pacific Lutheran University and from the University of Michigan, where he studied with composers William Albright, Leslie Bassett, William Bolcom and George Wilson. He also studied with composer Martin Redel as a Fulbright Scholar to Germany in 1988-89. He has taught at the University of Michigan, Indiana State University, Rose-Hulman Institute of Technology, and is currently Associate Professor and Composer-in-Residence at Trinity University in San Antonio.

Mosaics was commissioned in 1999 by the Board of Directors of the Mid-West Clinic, Ray E. Cramer, President. Regarding *Mosaics* Kramer writes:

My initial ideas were to design a piece in which simple figures would build larger, more complex musical objects. As a result, this work is based on a small four-note figure which forms harmonic, melodic and motivic patterns throughout the piece. The notes C/D/F/G (and its transpositions A-flat/B-flat/D-flat/E-flat and E/F-sharp/A/B) continually rotate and change their dimensions. These small blocks of material, made from relatively simple rhythms, are used to create larger gestures and motion. In many cases, the patterns are broken between pairs of instruments, registers or choirs within the ensemble. On a formal level, the work presents itself as a fantasy with five interior sections surrounded by an introduction and a coda. Each section takes on a different mood and texture, displaying various perspectives of the mosaic "tiles" from which the work is constructed.

My Jesus! O What Anguish!

Johann Sebastian Bach

My Jesus! Oh, What Anguish is one of a group of 69 so called "Sacred Songs and Airs" attributed to **Johann Sebastian Bach** (1685-1750). These pieces were first published in 1736, some 14 years before Bach's death, as the musical settings for a huge collection of 954 sacred songs and hymns assembled by Georg Christian Schemelli and edited by Bach himself. For all of its apparent simplicity of musical construction (a small two-part form, with each part repeated once), this music is deeply moving and of great expressiveness. In the present realization for winds from the figured bass, Bach's harmonic intentions have been faithfully adhered to throughout, and except for choices of specific voicing's and instrumental colors, nothing has been added to one of the most haunting and poignant expressions of sorrow and compassion to be found in all of Western music. The first performance of this new setting took place on November 20, 1974, with the University of Miami Symphonic Wind Ensemble under the direction of Frederick Fennell.

After a Gentle Rain

Anthony Iannaccone

Anthony Iannaccone (born 1943 in New York City) began private musical studies at the age of seven. His BM and MM degrees are from the Manhattan School of Music, where he studied with Vittorio Giannini and David Diamond. The PhD degree is from the Eastman School of Music, where he studied composition with Samuel Adler and musicology with Hendrik Van der Werf. Dr. Iannaccone is an honorary member of Kappa Kappa Psi and Phi Mu Alpha and is also a member of the American Society of University Composers, ASCAP and the College Music Society.

After A Gentle Rain is a work in two contrasting movements – the first quiet, meditative and introverted and the second sparkling, dance-like and extroverted. The piece is dedicated to Dr. Max Plank and the Eastern Michigan University Symphonic Band. The first movement, *The Dark Green Glistens With Old Reflections*, begins with a gently rippling, arpeggiated figure that contains the main harmonic and melodic idea of the entire piece: two superimposed major triads. The figure subtly changes color as it migrates through various registers, spacing's, and doublings. While the external shape of the sextuplet seems frozen, one can hear an internal, textural progression of changing resonance qualities. Against this backdrop is painted a wide spectrum of both dark and bright mixtures of soft brass, reeds and percussion. Those colorful mixtures constantly re-define the background and foreground of this introverted scenario. The play on words in the title suggests images of light reflecting off moist green foliage in turn evoking reflections "off" old memories in a quiet, meditative context. Memories, images and colors become bolder and more powerful, culminate in a climax and gradually recede into the past with the same delicate afterglow of soft bell sounds heard in the opening measures. Extroverted and dance-like in nature, the second movement *Sparkling Air Bursts With Dancing Sunlight*, gallops with the joy and freshness that seems to fill the air after a gentle rain. The cleansed air sparkles with a sense of re-birth and the celebration of life.

Symphonic Movement

Vaclav Nelhybel

Vaclav Nelhybel (1919-1996) was known as a prolific and highly skilled composer who considered the band as important as any other medium of musical expression. He was born in Planka, Czechoslovakia and studied composition and conducting at the Prague Conservatory of Music. In 1957 he immigrated to the United States and became a citizen in 1962; he lived for several years in New York City before moving to Pennsylvania and serving as composer-in-residence at the University of Scranton. Nelhybel's music is noted for its linear-modal orientation (as opposed to the chordal nature of much conventional music) and its interplay between the dual aspects of motion and time – sometimes described as a "well-integrated sound and fury."

Although he has written several large-scale works for band, Nelhybel has described *Symphonic Movement* as "my first composition for band completely written on a symphonic level." The entire work is based on a single eight-note scale, which is first stated in wide rhythmic spacing and later grouped in a closer melodic sequence. The remaining four tones of the twelve-tone scale are employed only twice; first, as counterpoint to the first entrance of the principle theme in the allegro section, and then as counterpoint to the last entrance of the theme in full brass. *Symphonic Movement* was dedicated to John Paynter and the Northwestern University Band.

Program Notes, continued

Four Maryland Songs

Jack Stamp

Jack Stamp (b.1954) is conductor of bands at Indiana University of Pennsylvania, where in addition to conducting the bands and the wind ensemble, he teaches conducting and percussion. He received the DMA in wind conducting from Michigan State University where he studied with Eugene Corporon. His principal composition teachers were Robert Washburn and Fisher Tull, while more recent studies have included work with noted American composers David Diamond and Joan Tower. Dr. Stamp's works have been performed both in North America and abroad by major university and military wind ensembles.

Four Maryland Songs was commissioned by the University of Maryland chapters of Kappa Kappa Psi and Tau Beta Sigma (the honorary band service fraternity and sorority). The commission was to honor Director of Bands, John Wakefield's thirty years on the College Park campus. After discussions with Professor Wakefield, Stamp decided to write a work based on poetry about Maryland and feature a soprano soloist with wind ensemble. The poetry, a majority of which was found in the collection *Maryland Prose and Poetry* is diverse, as is the music, which accompanies it. The first movement *At the Edge of the Choptank River* by J.P. Gelletly, is very rhythmic to accentuate the consistent, pounding shore. However, Gelletly brings religious symbolism into the text and the music adjusts accordingly. The second movement *A Maryland Road*, by W.C. Thurston, is somewhat pastoral, and is reminiscent of the music of Aaron Copland or, at least, has a distinct "American" flavor. The third movement *On Chesapeake Shores: A Fisherman's Sonnet*, by Albert Dawling, is a humorous look at the "after life" with or without fishing. The music is rhythmic, earthy, polytonal, and fold-like. There is a brief "tongue in cheek" quote of the state song in the translation. The fourth movement *The Sires of Seventy-Six*, by Rev. John N. McJuton, is the most serious of the movements. The text deals with our forefathers and their strife for independence. Between verses there is a serious quote of *Maryland, My Maryland*.

Dusk

Steven Bryant

Steven Bryant (b. 1972, Little Rock, AR) is an active composer and conductor with a varied catalog, including works for wind ensemble, orchestra, electronic and electro-acoustic creations, chamber music, and music for the web. Steven's music has been performed by numerous ensembles across North America, Europe, and East Asia. In 2007, the National Band Association awarded his *Radiant Joy* the William D. Revelli Composition Award. Steven studied composition with John Corigliano at The Juilliard School, Cindy McTee at the University of North Texas, and Francis McBeth at Ouachita University. He resides in Austin, Texas.

Regarding *Dusk*, Bryant writes:

This simple, chorale-like work captures the reflective calm of dusk, paradoxically illuminated by the fiery hues of sunset. I'm always struck by the dual nature of this experience, as if witnessing an event of epic proportions silently occurring in slow motion. *Dusk* is intended as a short, passionate evocation of this moment of dramatic stillness.

Program Notes, continued

Dusk was commissioned by the Langley High School Wind Symphony, Andrew Gekoskie, conductor, and was premiered in April 2004 at the MENC National Convention by the commissioning ensemble.

Three Military Marches

Carl Teike (1864-1922) wrote *Old Comrades March* when, at the age of 22, he was Bandmaster to the 123rd Grenadier Regiment at Ulm, Germany. Teike left Ulm and began a new stage of his career as the “composing policeman” at Potsdam, near Berlin. His marches enjoyed immense popularity everywhere, and with *Old Comrades* he won world-wide fame. It is said that Teike even created a new kind of march, in which “the vigour of Prussian military marches is blended successfully with the tunefulness of Viennese music.”

Pierre Leemans was born in Belgium in 1897 and was an outstanding composer and pianist. He served in the army for a year, taught music at Etterbeek Music Academy and founded the Schaarbeek High School Choir. He has written for various media including choirs, bands, orchestras, chamber groups, and motion pictures. *Marche Des Parachutistes Belges (March of the Belgian Paratroopers)* is a march with European flavor. The thin scoring and the folk song idiom of the first strain soon confirm the European origin. At the trio the same tune reappears as a counter-melody to a smooth-flowing melody. The march was first heard on a recording by members of the Lamar University Band. It was written in 1945 after a dinner with a group of Belgian paratroopers. Leemans explained, “Like all successful music, this tune came from my pen as water out of a fountain.”

John Philip Sousa (1854–1932) was more than a musician; he was a symbol of an era. He told the story of this proud new American nation through music which will surely retain its freshness and spontaneity so long as there are ears for it to fall upon. In his own inimitable way, he heralded America’s entry into the world of culture. He showed the world that we were capable of perfection, and it is astonishing that he did this, not with a symphony orchestra, but with a concert band. The impressions he left helped immeasurably in the evolution of our present day American musical heritage. *The Corcoran Cadets March* (1890), written for the cadet drill team of Washington D.C. sponsored by W.W. Corcoran, is the first march of Sousa’s second decade of composing. This eighth-note march designed more for sit-down playing than for the field, street, or dance floor. It is as though he set out deliberately to compose a piece in duple time that would be produced with minimum resources yet be rhythmically neat, texturally clean, harmonically and melodically satisfying and (for him) stylistically unique.

Please silence all cell phones, pagers and alarm watches.
Please wait for break in the performance to enter or leave the hall.

THE CONDUCTORS

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. Gerald 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. Gerald 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. Gerald 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. Gerald 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. Gerald 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.

KIYOSHI CARTER is currently pursuing his Master's in Instrumental Conducting at UNCG. Prior to this Kiyoshi was the director of bands and AP Music theory teacher at Southwest Guilford High School in High Point. While at Southwest his responsibilities included marching band, concert band, jazz band, concert percussion ensemble and a chamber music program. Bands under his direction received superior and excellent ratings at state festivals and competitions.

During the summers Kiyoshi serves on the faculty of the North Carolina Governor's School as a wind band conductor. He received his bachelor's degree from UNCG in 2004. In 2005 he was named a Wal-Mart Teacher of the year for Guilford County. Kiyoshi is slated to conduct the Guilford County All-County band this upcoming April.

UNCG SYMPHONIC BAND

Flute

Jason Cook—piccolo
Lauren Correll
Marianne Mills
Chris Nagle
Laura Pollard
Ashley White

Oboe

David Covert
Matthew Covington
Casey Davis

Bassoon

Lamar Gaddy
Carolyn Golrick
Wesley Payne
Erica Yeager

Clarinet

James Dorsett
Justin Gore
Cole Hairston
Meg Harrison –Eb clarinet
Colea Henderson – bass
Jake Hollifield
Ben Keith
Chrissy Pelland
Rose Quinn – bass
Laura Schule
Allison Shew
Daniel Stafford

Saxophone

Caleb Brinkley – alto
David Haynes – alto
Dylan Smith – alto
Amy Thackston – tenor
Peter Salvucci – baritone

Horn

Jessica Alcon
Alex Allred
Jessica Alvarez
Skyler von Duuren

Trumpet

Mike Castellucci
Ben Crotts
Artie Huey
Alexander Powell
Elizabeth Shank
Lance Sigmon
Philip Spencer
Josh Trivette

Trombone

Brandon Cashion
Adam Collis
Laurence Evans – bass
Faith Gilliard
Matt Gregory
Adam Hux
Bobby McFarland
Mark Sweeney

Euphonium

Malik Barrows
Dan Kilgore
Lauren Pack
Chesley Peabody
Philip Wingfield

Tuba

Chris Fain
Lars Holmberg
Jazzmin Moore
Kerry Shimpfessel
Chris Stella

Double Bass

Robert Dixon

Piano/Celesta

Amy Blackwood

Percussion

Lindsey Eskins
Kristi Fowler
Kristin Freeman
Melissa Mitchell
Carrie Snyder
Lane Summerlin

Librarians/Managers

Meg Harrison
Darla Cheung

All sections rotate seating and part assignments throughout the concert.

THE GUEST ARTIST



Carla LeFevre holds the D.M.A. and M.A. degrees in voice performance and pedagogy from the University of Iowa and the B.M.Ed. in voice and horn from Central Missouri State University. Dr. LeFevre began her collegiate teaching career as a member of the voice faculty at Bradley University in Peoria, Ill., and is currently serving in her seventeenth year as voice professor at the University of North Carolina-Greensboro. Previously, she has taught for the National Opera Company (young artist program) in Raleigh, and

she has continued to coach and teach young professionals in addition to her work at the university. Her students have distinguished themselves as winners in state and regional Metropolitan Opera auditions and NATS competitions, and as apprentice artists for over a dozen opera companies throughout the country, including San Francisco, Pittsburgh, Baltimore, Sarasota, Chataqua, and Des Moines Metro Opera, as well as Opera North, Ohio Light Opera, and Connecticut Opera. Dr. LeFevre has extensive experience as a performer of oratorio, opera, and art song, and has carved a niche as a performer of contemporary repertoire. A national winner of the Gertrude Fogelson Cultural and Creative Arts Vocal Competition, she also was one of two national finalists for the National Federation of Music Clubs Young Artist Competition and a national finalist in the National Opera Association Competition.

20TH ANNUAL UNCG CAROLINA BAND FESTIVAL & CONDUCTORS CONFERENCE

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Conducted by Dr. Eric Wilson, Baylor University

11-12 Honors Band

Conducted by Dr. Frank Ticheli, Composer

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Director of Bands Emeritus, University of Michigan

and Dr. Kevin M. Gerald, UNCG

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FOUR MARYLAND SONGS

At the Edge of the Choptank River
- J.P. Galletly

Oh river, vast throbbing river
Thy course to and fro, day and night
Is the pulse that respondeth ever
to the heart of the infinite.
And I sit by the margin thinking
As the evening shadows fold
And the gorgeous sun is sinking
In unspeakable tints of gold.
I can hear in the waters rushing
The token that God is night.
'Tis the hem of his garment brushing
in resistless gradeur by.
And I supplicate here in the stillness
Where the sands and the waters meet.

A Maryland Road
- W.C. Thurston

Onward and outward the white road
beckons
Out where the shadows lie
Through fertile fields of ripening grain
Under the arching sky.
A silver ribbon that lightly holds
The hills in a soft caress.
Flashes of light and cooling shade
That lightens the heavy load
A vista of beauty, a work of art;
Such is a Maryland road

On Chesapeake Shores: A Fisherman's Sonnet
- Albert Dawling

If there's fishing in that other land
I shall not hesitate to go alone
If heaven has a shore of gleaming sand
Or streamlets rushing over mountain stone
Then I shall face death with a willing smile
And wait with eagerness to see the place
Where bays and rivers stretch for mile on mile
And fish leap out with more than earthly grace
But if the streets are gold and laid out straight
With marble mansions standing everywhere
Then I shall hate to see the heavenly gate
And face the endless years with great despair.
So if to fish be not of heaven's worth
Then may I with the meek be left on earth!

The Sires of Seventy-Six
- John McJutton

The chain that links the free to other years
Remember'd years of danger and blood
Remains unsevered, yet among us move
Like suns amid the systems of the skies
Points of attraction for the wondering throngs
A few of those who periled life and fame
And nobly dared the thunderbolts of war
To wrest a nation from a tyrant's grasp.
Their eyes looked on the revolution's smoke
They saw the starry banner of the free
Waving in beauty amid the battles' blaze
And heart the shout, its high success that
cheer'd
They have told the tale of glorious deeds
Their sons may boast for centuries to come.

COMING EVENTS

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

Monday, October 13, UNCG Tuba Band "Octubafest,"
7:30 p.m., Recital Hall, School of Music

Thursday, October 16, UNCG Percussion Ensemble
7:30 p.m., Recital Hall, School of Music

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 Egekvist, flute

Alex Ezerman, cello

Susan Fancher, saxophone

Kevin Gerald, 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

Emergency Exit Information & Concert Etiquette

Patrons are encouraged to take note of exits located in all areas of the ballroom. 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 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 one 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:

Dr. John J. Deal, Dean
UNCG School of Music
P.O. Box 26170
Greensboro, North Carolina 27402-6170
(336) 334-5789

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