



# Casella Sinfonietta

Kevin M. Gerald  
Conductor

Mark A. Norman  
Guest Conductor

John Salmon  
Piano

Thursday, November 6, 2008

7:30 p.m.

School of Music, Recital Hall



THE UNIVERSITY of NORTH CAROLINA  
**GREENSBORO**

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## PROGRAM

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### Excerpts from *The Marriage of Figaro*

Wolfgang Amadeus Mozart

Overture

(1756-1791)

Dove sono i bei momenti

trans. Johann Nepomuk Wendt

L'ho perduta, me meschina

Deh, vieni, non tardar

Non più andrai

Mark Norman, conductor

### *Figures in the Garden*

Jonathan Dove

Dancing in the Dark

(b. 1959)

Susanna in the Rain

A Conversation

Barbarina Alone

The Countess Interrupts a Quarrel

Voices in the Garden

Nocturne: Figaro and Susanna

~ Intermission ~

### *Serenade in E-flat, Op. 7*

Richard Strauss

(1864-1949)

### *Le Tombeau de Liberace*

Michael Daugherty

Rhinestone Kickstep

(b. 1954)

How Do I Love Thee?

Sequin Music

Candelabra Rhumba

John Salmon, piano

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## PROGRAM NOTES

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### The Marriage of Figaro

Wolfgang Amadeus Mozart

In the late 18th century, opera was the most popular form of musical entertainment in Europe, especially among the aristocratic classes in Vienna. The upper class was in constant contact with the most current operas and composers. Many members of the nobility employed chamber ensembles consisting of pairs of wind players who played for court functions including dinners, ceremonies, and outdoor entertainments. At first, these groups were sextets of 2 clarinets, 2 horns, and 2 bassoons, but by 1782 a pair of oboes was added to form the octet that would be known as the "full" Viennese Harmonie. In order to meet the increased need for music within the context of the popularity of opera, members of these Harmonie groups began to transcribe operas for their own ensembles. These transcriptions often contained the majority of an opera, arranged in the order of the plot and were commonly performed as background music for aristocratic dinners where it was considered extremely fashionable if familiar music could be performed at such an occasion.

The source of the wind octet version is the transcription by the Bohemian Johann Nepomuk Wendt (ca. 1745 – ca. 1809). After a short period in the musical establishment of Count Pachta in Prague, Wendt was engaged as an oboist in the Vienna opera orchestra in 1777 and was a founding member and director of the kaiserlich-koniglich harmonie in 1782. *The Marriage of Figaro* was transcribed by Wendt in 1791.

*The Marriage of Figaro* takes place after the events in *The Barber of Seville*, and recounts a single day in the palace of the Count Almaviva in Spain. Rosina is now the Countess; her husband, the Count, is seeking the favors of Susanna, who is to be wed to her love, Figaro, the Count's valet. When the Count detects the interest of the young page, Cherubino, in the Countess, he tries to get rid of Cherubino by giving him an officer's commission in his own regiment. Figaro, Susanna, and the Countess conspire to embarrass the Count and expose his infidelity. Meanwhile Figaro is caught up in a dispute with Bartolo and Marcellina, which ends when he is revealed to be their son. At night, all find themselves on the palace grounds, where a comic series of cases of mistaken identity results in the Count's humiliation and then forgiveness by the Countess.

After the Overture, aria selections from the opera performed tonight include:

*Dove sono i bei momenti* — "Where are they, the beautiful moments": The Countess is pondering her unhappiness while remembering how loving and tender the Count used to be before his days of chasing other women.

*L'ho perduta, me meschina* — "I lost it, poor me": The Count gives the gardener's daughter, Barbarina, a fastened lettered pin to give to Susanna. Barbarina promptly loses the pin in the garden and sings of her silly mishap.

*Deh, vieni, non tardar* — "Oh come, don't delay": Shortly after a discussion with the Countess and Marcellina, Susanna is aware that Figaro is hiding in a bush nearby attempting to spy on her. Susanna sings a love song to her Figaro for him to overhear

## Program Notes, continued

but he misinterprets that the song is for the Count. Figaro jealousy intensifies as he is unaware that Susanna and the Countess have devised a plan to end the Count's lustful pursuit and that he and his true love will be together soon.

*Non più andrai* — “No more gallavanting”: In Act One, the Count becomes aware of Cherubino's affection for the Countess. He earlier had caught Cherubino with Barbarina and decides he has had enough of the young man's amorous ways. The Count is set to punish Cherubino for his indiscretions but then made aware that the young man had overheard one of the Count's advances on Susanna. He backs off his punishment and instead assigns Cherubino to military service to get him out of the way. Figaro mockingly gives Cherubino advice on his new harsh and female-less military life and celebrates the end of his life as a rover of women.

### Figures in the Garden

Jonathan Dove

Jonathan Dove is best known as a composer of operas and choral music, having written over a twenty operas. Dove's instrumental works also include two quartets (the string quartet, *Out of Time* and the saxophone quartet, *Tuning In*), three concertos – *Stargazer*, a trombone concerto which was premièred by Ian Bousfield and the London Symphony Orchestra under Michael Tilson Thomas in March 2007; *Moonlight Revels*, for saxophone, trumpet and strings; and the Mozart-inspired flute concerto, *The Magic Flute Dances*; and the orchestral overture *Run to the Edge, The Crocodiamond (or Rita and the Wolf)* for narrator and orchestra, and *Across the Walls* for brass and percussion.

Coming from a family of architects, Dove's work has often been associated with buildings. He wrote music for the opening ceremonies of the Millennium Dome and the Millennium Bridge and provided the score for a film about the architect Carlo Scarpa. Film and architecture come together in one of his latest projects, *Work in Progress*, 14 site-visits for piano and orchestra, composed for the opening season of The Sage Gateshead (the new music-centre designed by Norman Foster) which also incorporated a film of the building process.

Acknowledged as a highly accomplished composer of theatre-music, Dove has written for the National Theatre (most recently providing music for *His Dark Materials*), for the Royal Shakespeare Company, and for the New York Shakespeare Festival. He has written scores for over thirty plays, has been Music Adviser to the Almeida Theatre since 1990 and is an Associate of the National Theatre. Films include *Venus Peter* and *Prague*. In 1998 Dove was joint winner of the Christopher Whelen Award for his work in the fields of theatre music and opera, and in 2008 he won the prestigious Ivor Novello award for Classical Music.

Regarding *Figures in the Garden*, Dove writes:

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*.

## Program Notes, continued

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 sapete," "Deh vieni, non tardar," and Susanna 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: Susanna sings her aria in the rain (because it's an English garden), and Figaro and Susanna finally enjoy a moment of shared tranquillity that is denied them in the opera.

### Serenade, Op. 7

Richard Strauss

Though the long career of Richard Strauss spanned one of the most chaotic periods in political, social, and cultural history of the world, the composer retained his essentially Romantic aesthetic even into the age of television, jet engines, and atom bombs. Born in Munich in 1864, Strauss was the son of Franz Joseph Strauss, the principal hornist in the Munich Court Orchestra. Strauss demonstrated musical aptitude at an early age, and extensive training in piano, violin, theory, harmony, and orchestration equipped him to produce music of extraordinary polish and maturity by the time he reached adulthood. His primary teachers had been his father, who was a musical conservative, and Ludwig Thuille, a Munich School composer and family friend. Strauss' *Serenade for 13 Winds*, Op. 7 (1881), written when he was 17, led conductor Hans von Bülow to pronounce him "by far the most striking personality since Brahms." Bülow was able to give Strauss his first commission and an assistant conductor position. Through new friendships, Strauss learned to admire the writings of Schopenhauer and Nietzsche and the music of Wagner and Liszt. He embarked on a long career of conducting and composing, which took him all over Europe and the U.S.

Historically significant to his career, the *Serenade, Op. 7* was written at a time when his works were just beginning to be heard outside his native Munich. The first performance was given by the Tonkünstlerverein in Dresden on November 27, 1882, under the direction of Franz Wüllner. Eugen Spitzweg (Strauss's first publisher) sent the score to Hans von Bülow, who was so impressed by the serenade, that he subsequently programmed the work with the Meiningen Orchestra and invited the youthful Strauss to write another work for winds. The result was the *Suite in B-flat, Op. 4* (1884).

The expanded scoring of the traditional classical octet of the Serenade is in fact, a most engaging and unpretentious exploration in romanticism. All of the Straussian qualities are in evidence—the long arching melodic lines, rich harmonic textures, and instrumental virtuosity. The three-part form begins immediately with the first theme in the home key of

## Program Notes, continued

E-flat major (without introduction) and proceeds to a contrasting second theme in B-flat major. The development concludes with the first of two climactic points in the work. Both themes return in order, but now in the parent key of E-flat major and lead, in dramatic fashion, to the final climax of the work. Employing thematic fragments, the ensuing coda provides a reflective conclusion to this charming chamber piece for winds.

### Le Tombeau de Liberace

Michael Daugherty

Michael Daugherty has created a niche in the music world that is uniquely his own, composing concert music inspired by contemporary American popular culture. His *Metropolis Symphony* (1988-93) for orchestra and *Bizarro* (1993) for symphonic winds are a tribute to the Superman comics, recorded by conductor David Zinman and the Baltimore Symphony Orchestra on Argo. These same performers recorded Daugherty's *Desi* (1991) for symphonic winds on the Argo CD Dance Mix. Works commissioned and recorded on Nonesuch by the Kronos Quartet include *Elvis Everywhere* (1993) for three Elvis impersonators and string quartet, and *Sing Sing: J. Edgar Hoover* (1992). Daugherty's opera *Jackie O* (1997) was premiered and recorded by the Houston Grand Opera for Argo. *American Icons*, an Argo CD devoted to Daugherty's chamber music, has been recorded by the London Sinfonietta and Dogs of Desire.

Daugherty's music has been performed by prominent orchestras and ensembles in the United States, such as the Los Angeles and New York Philharmonic, the symphony orchestras of Atlanta, Baltimore, Chicago, Cleveland, Detroit, Pittsburgh, San Francisco, St. Louis, and the Kronos Quartet. Performances abroad have been given by the Melbourne Symphony, the BBC Symphony Orchestra, the Philharmonia Orchestra (London), the Tonhalle-Orchester Zürich, the Ensemble Intercontemporain, the London Sinfonietta, and the Netherlands Wind Ensemble.

Daugherty has received numerous awards for his music, including recognition from the American Academy of Arts and Letters, and fellowships from the Guggenheim Foundation and the National Endowment for the Arts. His music is published exclusively by Peermusic Classical, New York and represented in Europe by Faber Music Ltd., London.

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. Daugherty grew up playing keyboards in jazz, rock, and funk bands in Iowa. At North Texas State University (1972-76) he continued performing jazz and composed his first orchestral work. In 1976 he moved to New York City, where he studied composition at the Manhattan School of Music and played piano for modern dance companies.

In the following years, Daugherty divided his time between Europe and the United States. He was a Fulbright Fellow in Paris, composing computer music at IRCAM (1979-80). At Yale University (1980-82) he studied with composers Earle Brown, Jacob Druckman, Bernard Rands, and Roger Reynolds; during this time he also collaborated with jazz arranger Gil Evans in New York City. Daugherty moved to Amsterdam and pursued further studies with György Ligeti in Hamburg, Germany (1982-84).

## Program Notes, continued

Upon his return to America, Daugherty performed live synthesizer concerts of his own music with classic silent film, and played jazz piano in lounges and night clubs. He received a doctorate degree in music composition from Yale University in 1986, and came to national attention as a composer when Snap!-Blue Like an Orange (1987) won a Kennedy Center Friedheim Award. After teaching music composition at the Oberlin Conservatory of Music from 1986 to 1991, Daugherty joined the music composition faculty at the University of Michigan, Ann Arbor. In 1999, he began a four-year tenure as composer-in-residence with the Detroit Symphony Orchestra.

*Le Tombeau de Liberace* was commissioned by the London Sinfonietta. The first U.S. performance was by the Duquesne Contemporary Music Ensemble, conducted by David Stock, with Vahan Sarkissian, piano, at Duquesne University, Pittsburgh on April 11, 1996. The first European performance was by the London Sinfonietta, conducted by Markus Stenz with Paul Crossley, piano, at Queen Elizabeth Hall, London on October 15, 1996.

Regarding this work, Daugherty writes:

The pianist and entertainer known as Liberace is one of the most intriguing American icons for crossing over, in more ways than one. Dressed in spectacular furs and rhinestone costumes, Wladziu Valentino Liberace (1919-1993) was famous for performing polkas, Broadway tunes, and arrangements of the classical piano repertoire accompanied by a Las Vegas showband.

In my tribute to Liberace, I do not treat popular music as a foreign intrusion into the abstract idiom of contemporary classical composition. Starting from the vernacular idiom, I have composed *Le Tombeau de Liberace* as a meditation on the American sublime: a lexicon of forbidden music. The first movement, "Rhinestone Kickstep," conveys the feeling of strutting down the glittering cement streets of Las Vegas, in boogie-woogie rhythms. The second movement, "How Do I Love Thee?," comes from the well-known sonnet by Elizabeth Barrett Browning, frequently recited by Liberace during his performances. In "Sequin Music," the arpeggiated piano riffs are based on a sequence of musical notes which I noticed on the wall of Liberace's famous piano-shaped swimming pool. The effect of the cadenza is dodecaphonic: after all, Liberace's Los Angeles mansion was not so far from Schoenberg's neighborhood. The composition concludes with "Candelabra Rhumba," a pianistic tour de force that recreates the excitement of a Vegas showband, keeping the candles on Liberace's candelabra lit.

## Program Notes, continued

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## THE CONDUCTORS

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**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.

**MARK A. NORMAN** is a professional conductor and tuba performer living in the Piedmont/Triad area in North Carolina. He is the conductor of the N.C. School of the Arts Wind Ensemble, Greensboro Concert Band, and the UNC Greensboro University Band.

Mr. Norman's past conducting appointments include the American Wind Orchestra, the Riverside Wind Symphony, the Loudoun Concert Band, and as the Assistant Director of Bands at Towson University. He has guest conducted professional and academic ensembles throughout the U.S. and has presented clinics and master classes at state music educator conferences and festivals in twelve states. While residing in the suburbs of Washington, D.C., Mr. Norman was nominated for the Virginia Governor's Award in Arts Excellence.

Mr. Norman is a former tuba performer with the U.S. Navy Band in Washington, D.C., Washington Brass, Quintet Brazil, McLean Orchestra, Georgetown Symphony, and the Mt. Vernon Chamber Orchestra. He has also performed with the North Carolina, Charlotte, Richmond, and Fairfax Symphonies. He has appeared as a soloist in over 200 venues including recitals and as a featured soloist with symphony orchestras, concert bands, and chamber ensembles.

## The Conductors, continued

Mr. Norman has recorded commercially as a conductor including on *Peace on Earth* with the Riverside Wind Symphony, *Brassmas* with the BrassAmerica Ensemble and Reston Chorale, and the *Miracle of Lights* soundtrack with the Loudoun Concert Band. He has also recorded as a tuba performer with the US Navy Band, Washington Brass, and Riverside Brass Quintet. Most recently, Mr. Norman conducted Donald Grantham's *Southern Harmony* with the UNC Greensboro Wind Ensemble on their compact disc recording, *Comet the Wonderdog!*

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## THE SOLOIST

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**JOHN SALMON** has been on the UNCG piano faculty since 1989, has distinguished himself as both a classical and jazz artist. Critics have cited his "mastery and virtuosity" (La Suisse, Geneva, Switzerland), called him a "tremendous pianist" (El País, Madrid, Spain), and praised his ability to "set his audience on fire" (News & Courier, Charleston, South Carolina). He has appeared at the International Bartók Festival in Hungary, the Festival Internacional de Música del Mediterráneo in Spain, and at festivals across the U.S. His performances have been broadcast on the national radio stations of Australia, Canada, Finland, Germany, Hungary, Italy, Moldova, New Zealand, Norway, Spain, Switzerland, and the Ukraine; and on National Public Radio's "Performance Today," WFMT in Chicago, and WNYC in New York. Prizes include the Premio Jaén, as well as awards from the Busoni and Maryland competitions. He holds the Solistendiplom from the Freiburg (Germany) Hochschule für Musik, the Master of Music degree from The Juilliard School, and the Doctor of Musical Arts degree from The University of Texas. Salmon has championed piano pieces by many contemporary composers, especially Dave Brubeck who dedicated two pieces to Salmon. His two compact discs of Brubeck's piano music have received widespread critical acclaim.

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## CASELLA SINFONIETTA

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### **Wolfgang Amadeus Mozart - *The Marriage of Figaro***

*Oboe:* Kandace Stephenson, Michael Witsberger

*Clarinet:* Boja Kragulj, Jacey Kepich

*Bassoon:* Chris Akins, Justin Thompson

*Horn:* Nick Lee, Shannon Kucirka

### **Jonathan Dove - *Figures in the Garden***

*Oboe:* Heidi Reed, Stephanie Condelli

*Clarinet:* Matt Libera, Kelly Austermann

*Bassoon:* Ann Shoemaker, Leah Plimpton

*Horn:* Andrea Brown, Kathryn Bridwell-Briner

### **Richard Strauss - *Serenade***

*Flute:* James Miller, Julie Smith

*Oboe:* Heidi Reed, Kandace Stephenson

*Clarinet:* Kelly Austermann, Matt Libera

*Bassoon:* Leah Plimpton, Kristen Wright, Justin Thompson

*Horn:* Andrea Brown, Kathryn Bridwell-Briner,

Nick Lee, Drew Phillips

### **Michael Daugherty - *Le Tombeau de Liberace***

*Piano:* John Salmon

*Flute:* James Miller

*Oboe:* Stephanie Condelli

*Clarinet:* Jacey Kepich

*Bassoon:* Kristen Wright

*Horn:* Andrea Brown, Drew Phillips

*Trumpet:* Christian McIvor

*Trombone:* Brandon Slocumb

*Tuba:* Doug Sutton

*Percussion:* Josh Cvijanovic, Michael Ptacin

*Violin:* Julianne Odahowski, Deborah Woodhams

*Viola:* Kate Middel

*Cello:* Lena Timmons

*Bass:* Kit Polen

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## *INSTRUMENTAL DIVISION FACULTY*

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Dennis AsKew, tuba/euphonium	Steve Haines, jazz
Edward Bach, trumpet	Randy Kohlenberg, trombone
Ashley Barret, oboe	Gesa Kordes, violin
Jacqueline Bartlett, harp	John R. Locke, conducting
John R. Beck, percussion	Rebecca MacLeod, music education
Craig Brown, string bass	Fabian Lopez, violin
Kelly Burke, clarinet	Mark Mazzatenta, guitar
Michael Burns, bassoon	Abigail Pack, horn
Chad Eby, jazz	Scott Rawls, viola
Deborah Egekvist, flute	Ed Riley, clarinet
Alex Ezerman, cello	Jennifer Stewart Walter, music educ.
Susan Fancher, saxophone	Steven Stusek, saxophone
Kevin Gerald, conducting	Anthony Taylor, clarinet
Wycliffe Gordon, jazz trombone	Thomas Taylor, drum set
Hal Grossman, violin	Peter Zlotnick, percussion
Robert Gutter, conducting	

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## *COMING EVENTS*

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### **Wednesday, November 19, 2008**

UNCG Jazz Band  
Chad Eby, director  
7:30 pm, Recital Hall

### **Sunday, November 23, 2008**

UNCG Jazz Ensemble with Joel Frahm  
Steve Haines, director  
1:30 pm, Recital Hall

### **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 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:

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/](http://www.uncg.edu/mus/)