

Comp 01002



THE UNIVERSITY of NORTH CAROLINA
GREENSBORO

Symphonic Band

Kevin M. Gerald
Conductor

Andrea Brown
Guest Conductor



Thursday, December 4, 2008
7:30 p.m.
Aycock Auditorium

PROGRAM

Canzon a 12

Giovanni Gabrieli

Andrea Brown, conductor

Serenade No. 5 in E-flat

Allegro
Andante
Vivace

Franz Joseph Haydn
arr. Derek Smith

Symphony No. 6

Adagio - Allegro
Adagio Sostenuto
Allegretto
Vivace

Vincent Persichetti

intermission

Strange Humors

John Mackey

Contre Qui Rose

Morten Lauridsen
trans. H. Robert Reynolds

Andrea Brown, conductor

Niagara Falls

Michael Daugherty

PROGRAM NOTES

Canzon a 12

Giovanni Gabrieli

Giovanni Gabrieli was a Venetian at the time when Venice was the music capital of the world. The music composed there fitted the lifestyle of the time, particularly distinguished by solemn ceremony and stateliness. Because the high position of the church placed corresponding importance on sacred music, the music of the Venetian School is as rich in texture as papal robes. This lavishness is nowhere more apparent than in the many canzonas of Giovanni Gabrieli.

Gabrieli delighted in experimentation, and the canzona form, with its succession of varying motives, allowed him freedom to try out endless ideas. These ideas provided materials for the many festivities that required musical commemoration at the famed St. Mark's Cathedral in Venice. Indeed, the canzona, having its roots in the older "chanson" form, developed in the liturgical setting as an instrumental interlude between sections of vocal music, first for organ only, but later using other instruments.

Gabrieli's canzonas rely upon contrast to achieve musical interest in a style that, without it, could become unbearably repetitious through the constant use of imitation. Contrast is created spatially, temporally, dynamically and rhythmically. The use of separate choirs placed at a distance from one another, a technique known as *cori spezzati*, provides spatial contrast, giving an added dimension to the many imitative passages. Gabrieli achieves temporal contrast through the succession of passages distinct in melody and mood. Dynamic contrasts are in some cases assured by choirs of differing mass and placement, as in *Canzon a 12*, and in other cases by loud and soft indications on the music. In *Canzon a 12* a very effective rhythmic change occurs with a section in triple meter, a device not uncommon in Gabrieli's canzonas. About this change of pace, Kenton notes that "All his ternary sections are homophonic, some are outright chordal; and he uses mainly two varieties for the start: three even chords or, more often, a dotted figure."

In *Canzon a 12* Gabrieli experiments with expanding both the number of parts from the usual eight to twelve and the number of choirs from the usual two to three unequal choirs. This expansion gives him additional opportunities to create varied effects in which reiteration of motives, not merely repetition of motives, provides musical interest. Gabrieli successfully balances contrast and imitation to achieve a satisfying tension between like and unlike, enriched, especially in *Canzon a 12*, by the sheer number of parts.

Serenade No. 5 in E-flat

Joseph Haydn

Austrian composer, **Joseph Haydn** (1732-1809) began his career in the traditional patronage system of the late Austrian Baroque, and ended as a 'free' artist within the burgeoning Romanticism of the early 19th century. Famous as early as the mid-1760s, by the 1780s he had become the most celebrated composer of his time, and from the 1790s until his death was a culture-hero throughout Europe. Since the early 19th century he has been venerated as the first of the three 'Viennese Classics' (Haydn, Mozart, Beethoven). He excelled in every musical genre; during the first half of his career his vocal works were as famous as his instrumental ones, although after his death the reception of his music focussed on the latter (except for *The Creation*). He is familiarly known as the 'father of the symphony' and could with greater justice be thus regarded for the string

Program Notes, continued

quartet; no other composer approaches his combination of productivity, quality and historical importance in these genres. In the 20th century he was understood primarily as an 'absolute' musician (exhibiting wit, originality of form, motivic saturation and a 'modernist' tendency to problematize music rather than merely to compose it), but earnestness, depth of feeling and referential tendencies are equally important to his art.

Haydn's eight *Notturmi* were composed in 1788-90 to fulfill a commission from King Ferdinand IV of Naples for music featuring his favourite instrument, the lira organizzata. The Neapolitan variety, a popular equivalent of the hurdy-gurdy, incorporated small organ pipes activated by a keyboard. Haydn liked his *Notturmi* well enough to rescore several of them for the famous Salomon concerts in London in 1791-92, replacing the lira parts with flute and oboe. These *Notturmi* are the work of a great composer at the height of his powers, and fully justify Haydn's faith in them.

Symphony No. 6

Vincent Persichetti

Vincent Persichetti was one of America's most respected 20th century composers. His contributions enriched the entire music literature; his influence as a conductor, teacher, scholar, and keyboard virtuoso is universally acknowledged. In addition to well-known works for a variety of other media, Persichetti composed 16 major concert works for band.

Vincent Persichetti was the first of three children. His parents were immigrants from Italy and Germany. He began studying piano at the age of five and gradually added organ, double bass, tuba, theory, and composition to his music studies. By the age of 11 he was performing professionally as an accompanist, radio staff pianist, and church organist. He composed the five-movement *Serenade No. 1 for Ten Winds* at 14, and at 16 he began a 20-year tenure as organist at the Arch Street Presbyterian Church in Philadelphia. He earned degrees at Combs College of Music (BM, 1935), the Curtis Institute (conducting diploma, 1939), and the Philadelphia Conservatory (MM, 1941; DMA, 1945).

Persichetti conducted the orchestra and taught theory and composition at Combs College (1937), headed the composition department at the Philadelphia Conservatory (1941-1961), and also taught at the Julliard School of Music as composition teacher (1947) and chairman (from 1963). In 1952 he became editorial assistant and, later, director of publications of the Elkan-Vogel Co. His manual *Twentieth-Century Harmony: Creative Aspects and Practices* and his *Essays on Twentieth-Century Choral Music* are widely known. In 1945 he published a biography of his colleague William Schuman. Persichetti was the recipient of many prestigious fellowships and honors.

Nicolas Slonimsky described Persichetti's music as being "remarkable for its polyphonic skill in fusing the seemingly incompatible idioms of classicism, romanticism, and stark modernism... (with) Italianate diatonicism, in a lyrical manner." Approximately 120 of Persichetti's works have been published; over half were commissioned. Compositions include 16 band scores, nine symphonies, four string quartets, two piano sonatas, choral works, an opera, and much chamber music. His music has been recorded by a number of university and professional bands in the U.S. and Japan.

The *Symphony for Band* was commissioned and premiered by Clark Mitze and the Washington University Band at the MENC Convention in St. Louis on April 16, 1956. According to the composer, it could have been titled *Symphony for Winds*, following as it did, his *Symphony No. 5 for Strings*. Persichetti, however, did not wish to avoid the word "band," which he

Program Notes, continued

felt no longer had the connotation of a poor quality of music. In the autumn 1964 *Journal of Band Research*, he wrote, "Band music is virtually the only kind of music in America today (outside the 'pop' field) which can be introduced, accepted, put to immediate and wide use, and become a staple of the literature in a short time." According to Jeffrey Renshaw, "The Symphony for Band...was in many ways such a departure from the established concepts of band works that it influenced the attitudes of generations of composers."

The four movements (*Adagio allegro*, *Adagio sostenuto*, *Allegretto*, and *Vivace*) have forms with traditional implications. The opening horn call and a following scale-wise passage in the slow introduction become the two principal themes (in reverse order) in the subsequent *Allegro*. The standard exposition, development, and recapitulation of sonata form are in the *Allegro*, although the traditional key relationships are not completely retained. The slow second movement is based on "Round Me Falls the Night," from the composer's *Hymns and Responses for the Church Year*. The third movement, in trio form, serves as the traditional dance movement and is followed by a finale in free rondo form, which draws thematic material from the preceding movements and concludes with a chord containing all 12 tones of the scale.

Strange Humors

John Mackey

John Mackey, born October 1, 1973, in New Philadelphia, Ohio, holds a Master of Music degree from The Juilliard School and a Bachelor of Fine Arts degree from the Cleveland Institute of Music, where he studied with John Corigliano and Donald Erb, respectively. Mr. Mackey particularly enjoys writing music for dance and for symphonic winds, and he has focused on those mediums for the past few years.

John has received numerous commissions from the Parsons Dance Company, as well as commissions from the Cleveland Orchestra Youth Orchestra, New York City Ballet's Choreographic Institute, the Dallas Theater Center, the Alvin Ailey Dance Company, the New York Youth Symphony, Ailey 2, Concert Artists Guild, Peridance Ensemble, and Jeanne Ruddy Dance, among many others. Recent commissions include works for the concert bands of the SEC Athletic Conference, the American Bandmasters Association, and the Dallas Wind Symphony.

Strange Humors represents another of Mackey's works (after *Redline Tango*) that has been transcribed for wind ensemble. The first version of *Strange Humors* was a student piece for string quartet and djembe that Mackey wrote while pursuing his graduate degree at The Juilliard School. It was later adapted for use by the Parsons Dance Company, with choreography by Robert Battle. Its transcription came at the behest of Richard Floyd on behalf of the American Bandmasters Association. The piece represents a merging of musical cultures -- the modal melodies and syncopated rhythms of middle Eastern music with the percussive accompaniment of African drumming.

At the heart of the work lies the pulse of the djembe, which remains from the original version. The djembe, an hourglass-shaped drum played with bare hands, is a major part of the customs of west African countries such as Mali and Guinea, where djembe ensembles accompany many functional celebrations of society.

The piece opens with a sultry English horn solo, a line laced with Phrygian influence representing the "typical" melodies of the most northeastern parts of the African continent -- most notably Egypt, but also parts of the Arabian peninsula. Later, the

Program Notes, continued

saxophones emulate the snaking lines of the English horn. The addition of brass and auxiliary percussion to the original orchestration makes for particular impact during the shout sections of the piece, and the groove of the djembe combined with the quirky rhythms throughout leave an impression that lingers in the listener's mind long after its conclusion.

-- Program note by Jake Wallace. Used by permission.

Contra Qui Rose

Morten Lauridsen

Composer **Morten Lauridsen** (b.1943) is most noted for his six vocal cycles - *Les Chansons des Roses*, *Madrigali*, *Mid-Winter Songs*, *Cuatro Canciones*, *A Winter Come*, and *Lux Aeterna* - and his series of a cappella motets which are regularly performed by distinguished ensembles and vocal artists throughout the world. A compact disc of his compositions entitled *Lauridsen - Lux Aeterna* (which includes a recording of *O Magnum Mysterium* by the Los Angeles Master Choral conducted by Paul Salamunovich) was nominated for a Grammy award in 1998. His *Dirait-on* and *O magnum Mysterium* are the all-time best selling choral octavos distributed by Theodore Presser Company, in business since 1783. A long-time faculty member of the Thornton School of Music at the University of Southern California, Mr. Lauridsen chaired the Composition Department there from 1990-2002 and was Composer-in-Residence of the Los Angeles Master Chorale from 1994-2001.

Lauridsen writes:

In addition to his vast output of German poetry, Rilke (1875-1926) wrote nearly 400 poems in French. His poems on roses struck me as especially charming, filled with gorgeous lyricism, deftly crafted and elegant in their imagery. These exquisite poems are primarily light, joyous and delicate beauty and sensuousness. Distinct melodic and harmonic materials recur throughout the cycle, especially between Rilke's poignant *Contre Qui, Rose* (set as a wistful nocturne) and his moving *La Rose Complète*.

Les Chansons des Roses was composed for Portland, Oregon's superb professional chamber chorus, Choral Cross-Ties, conducted by Bruce Browne, who gave the premiere on April 23, 1993.

Niagara Falls

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

Program Notes, continued

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.

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.

Niagara Falls (1997) was commissioned by the University of Michigan Symphonic Band in honor of its One Hundredth Anniversary and is dedicated to its conductor H. Robert Reynolds. The work was premiered by that ensemble on October 4, 1997 at "Band-o-rama," conducted by H. Robert Reynolds at Hill Auditorium, Ann Arbor, Michigan.

The composer writes:

Niagara Falls, a gateway between Canada and the United States, is a mecca for honeymooners and tourists who come to visit one of the most scenic waterfalls in the world. The Niagara River also generates electricity for towns on both sides of the border, where visitors are lured into haunted houses, motels, wax museums, candy stores, and tourist traps, as well as countless stores that sell "Niagara Falls" postcards, T-shirts, and souvenirs. This composition is another souvenir, inspired by my many trips to Niagara Falls. It is a ten-minute musical ride over the Niagara River with an occasional stop at a haunted house or wax museum along the way. Its principal musical motive is a haunting chromatic phrase of four tones corresponding to the syllables of *Niagara Falls*, and repeated in increasingly gothic proportions. A pulsing rhythm in the timpani and lower brass creates an undercurrent of energy to give an electric charge to the second motive, introduced in musical canons by the upper brass. The saxophones and clarinets introduce another level of counterpoint, in a bluesy riff with a film noir edge. My composition is a meditation on the American Sublime.

*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 Haitcock 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.

ANDREA BROWN is currently a DMA Conducting student at UNC Greensboro where she is the conductor of the University Band. She is on a leave of absence from Austin Peay State University in Clarksville, TN, where she completed five years as assistant director of bands and director of athletic bands. At APSU she directs the "Governor's Own" Marching Band, Gobs Pep Band, and Symphonic Band, and also assists with the APSU Wind Ensemble which has had recent performances at the 2008 CBDNA Southern Division Conference in Columbus, GA, and at the 2008 Tennessee Music Educators Association Conference in Nashville, TN, in which she was a guest conductor. In 2005, she was awarded a CBDNA grant to attend the UNT Conducting Collegium where she studied with Eugene Corporon, Dennis Fisher, and Jack Stamp. Brown has also had two rehearsal guides published in the popular GIA Publications series. *Teaching Music Through Performance in Band*, and a third to be published in December 2008.

Originally from Milan, Tennessee, she is a graduate of APSU and has earned a master of music degree in horn performance and a master of music education degree with a cognate

The Conductors, continued

in instrumental conducting from UNC Greensboro. Brown was a member of the AA Brass Quintet, which won the 2001 International Brass Quintet Competition and she has performed with the Boston Brass, North Carolina Symphony, Winston-Salem Symphony, Long Bay Symphony, and the Brevard Music Center Orchestra. Brown is a member of Phi Kappa Phi, Pi Kappa Lambda, TMEA, MENC, CBDNA, and was awarded the Rose of Honor as a member of Sigma Alpha Iota Women's Music Fraternity. She is a charter member of UNCG's Kappa Gamma chapter of Sigma Alpha Iota and a charter member and past president of the Clarksville (TN) Alumnae Chapter.

Special thanks to

Andrea Brown, Kiyoshi Carter, Cat Keen, Matt Libera,
John Locke, Christian McIvor, James Miller, Mark Norman,
Brandon Slocumb, and Anthony Taylor
for their assistance with sectional rehearsals.

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Flute

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Marianne Mills
Chris Nagle
Laura Pollard
Ashley White

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David Covert
Matthew Covington
Casey Davis
Brittany Joyce
Kandace Stephenson

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 and soprano
Amy Thackston - tenor
Peter Salvucci - baritone

Horn

Jessica Alcon
Alex Allred
Jessica Alvarez
Skyler von Duuren
Shannon Kucirka
Drew Phillips

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 Shimfessel
Chris Stella

Double Bass

Robert Dixon

Piano/Celesta

Amy Blackwood

Percussion

Josh Cvijanovic
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.

COMING EVENTS

Friday, December 5, UNCG Symphony Orchestra, Kevin Gerald, conductor,
7:30 p.m., Aycock Auditorium

Sunday, December 7, University Band, Andrea Brown, conductor, Kiyoshi
Carter, guest conductor, 1:30 p.m., Aycock Auditorium

INSTRUMENTAL DIVISION FACULTY

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