

Comp 01890



Symphonic Band & Wind Ensemble

Kevin M. Gerald
Conductor

John R. Locke
Conductor

J. Eric Wilson
Guest Conductor

Frank Ticheli
Guest Conductor

H. Robert Reynolds
Guest Conductor

Friday, February 20, 2009
7:30 p.m.
Aycock Auditorium



THE UNIVERSITY of NORTH CAROLINA
GREENSBORO

PROGRAM

Zing!

Scott McAllister

J. Eric Wilson, conductor

Raag Mala

Michael Colgrass

Ye Banks and Braes O' Bonnie Doon

Percy Grainger

Shepherd's Hey

Percy Grainger

H. Robert Reynolds, conductor

Wild Nights!

Frank Ticheli

Frank Ticheli, conductor

intermission

Fireworks, Op. 4

Igor Stravinsky
trans. Mark Rogers

O Magnum Mysterium

Morten Lauridsen

H. Robert Reynolds, conductor

Theme and Variations, Op. 43a

Arnold Schoenberg

Theme

Variation I

Variation II

Variation III

Variation IV

Variation V

Variation VI

Variation VII

Finale

Symphony No. 2

Frank Ticheli

III. Apollo Unleashed

Frank Ticheli, conductor

PROGRAM NOTES

Scott McAllister was born in Vero Beach, Florida, in 1969, and completed his doctorate in composition at the Shepherd School of Music at Rice University. McAllister has received numerous commissions, performances, and awards throughout the United States, Europe, and Asia. He has also been featured at the Aspen, Chautauqua, and The Prague/American Institute Summer Festivals. McAllister has received awards, performances, and/or commissions from ASCAP, The Rascher Quartet, I Musici de Montreal, Charles Neidich, The Verdehr Trio, Jacksonville Symphony, Da Camera, The Ladislav Kubik Competition, The United States New Music Ensemble, The President's Own Marine Band, The Florida Arts Council, and The Florida Bandmaster's Association. Scott McAllister is Associate Professor of Composition at Baylor University.

ZING! was commissioned by Kappa Kappa Psi and Tau Beta Sigma at Baylor University. **ZING!** is the first work in a series of short band pieces that are inspired by catchphrases of different band directors who influenced the composer in high school and college. These phrases were used often during rehearsals to illuminate an image in order to create a specific sound. Jim Croft, retired Director of Bands at Florida State University, inspired **ZING!** Fanfare-like motives juxtaposed with lyrical melodic lines and "shiny" colors emulate this catchphrase.

Michael Colgrass (b. 1932) began his musical career in Chicago where his first professional experiences were as a jazz drummer (1944-49). He graduated from the University of Illinois in 1954 with a degree in performance and composition and his studies included training with Darius Milhaud at the Aspen Festival and Lukas Foss at Tanglewood. He served two years as timpanist in the Seventh Army Symphony Orchestra in Stuttgart, Germany and then spent eleven years supporting his composing activities as a free-lance percussionist in New York City.

Colgrass has received commissions from the New York Philharmonic and The Boston Symphony, the orchestras of Minnesota, Detroit, San Francisco, St. Louis, Pittsburgh, Washington, Toronto, the National Arts Centre Orchestra, The Canadian Broadcast Corporation, The Lincoln Center Chamber Music Society, the Manhattan and Muir String Quartets, The Brighton Festival in England, The Fromm and Ford Foundations, The Corporation for Public Broadcasting, and numerous other orchestras, chamber groups, choral groups and soloists. He won the 1978 Pulitzer Prize for Music for *Déjà vu*, which was commissioned and premiered by the New York Philharmonic. In addition, he received an Emmy Award in 1982 for a PBS documentary "Soundings: The Music of Michael Colgrass." He has been awarded two Guggenheim Fellowships, A Rockefeller Grant, First Prize in the Barlow and Sudler International Wind Ensemble Competitions, and the 1988 Jules Leger Prize.

Raag Mala was inspired by the many concerts of Indian classical music I have heard over the years. A music society called "Raag-mala" - meaning a garland of ragas - brings the best classical musicians and singers to Toronto every year. I have often left these concerts singing the ragas I had heard and embellishing on them from my own imagination. **Raag Mala** is the result of those musings. Ragas are melodies made from Indian scales. Some ragas are known for their distinctive moods or colors, much the way Western popular songs can fall into categories of emotion like "bluesy," sentimental, playful, etc. Ragas can be simple, like a straight melody, or a complex pattern like some forms of Western classical music.

Program Notes, continued

Regarding *Raag Mala*, **Michael Colgrass** writes:

I don't attempt to replicate Indian music in this piece, which would be impossible without actual Indian instruments and singers. Nor do I intend to create a hybrid of East-West musical styles, which I sometimes do in my pieces. Instead, my aim is to filter Indian music through my Western musical experience and cast it in a new way. The listener will also hear in this piece occasional sounds that resemble Mideastern music. When the Moguls invaded India, they brought their uniquely Arabic music, which became part of the music of India. While the musical styles and instruments of these two regions of the world are very different, the harmonic scales and the music have a good deal in common.

This fact both vexed and fascinated me. I wanted to write a piece based on "pure" Indian music, but then found that alternating a single pitch would sometimes make the music sound Arabic. The listener has a further challenge - to hear all of this filtered through the mind of a Western composer! But I'd rather leave the musical analysis to others and just enjoy the piece for what it is.

Percy Aldridge Grainger was born in Brighton, Australia, where he studied piano with his mother and later with Louis Pabst in Melbourne. He came to America in 1915, winning acclaim for his pianistic abilities. At the outbreak of World War I, he enlisted as an army bandsman (an oboist) and was soon promoted to the Army Music School. He became a United States citizen in 1919, and again made many worldwide concert tours.

Grainger is among the most beloved and frequently performed composers for the band. Initially achieving fame as a concert pianist, Grainger carved out a second career as an eccentric, creative and skilled composer with an unusual gift for colorful scoring. Grainger's position in the ranks of twentieth century music is difficult to assess. He was a remarkable innovator, using irregular rhythms before Stravinsky and was a true pioneer in the collection of folk music, along with Bartok. Additionally, Grainger, always the adventurer, experimented with electronic music composition even before Varese.

Ye Banks and Braes O'Bonnie Doon is a slow, sustained Scottish folk tune. Grainger's original setting of this was done in 1901 for "men's chorus and whistlers," and the present version for band was published in 1901.

The air on which *Shepherd's Hey* is based was collected by Cecil Sharpe. In some agricultural districts in England, teams of "Morris Men," decked out with jingling bells and other finery, can still be seen dancing to such traditional tunes as *Shepherd's Hey*, which are played on the fiddle or on the "pipe and tabor" (a type of fife and drum).

WILD NIGHTS! is a joyous, colorful seven-minute musical journey inspired by Emily Dickinson's poem:

Wild Nights! Wild Nights!
Were I with thee,
Wild Nights should be
Our luxury!
Futile the winds
To a heart in port,—
Done with the compass,

Done with the chart.
Rowing in Eden!
Ah! the sea!
Might I but moor
To-night in Thee!

Program Notes, continued

Numerous composers have set the words of *WILD NIGHTS!* to music (Lee Hoiby's song setting and John Adams' Harmonium, come immediately to mind). However, to my knowledge, no one has used this wonderfully sensuous poem as the basis for a purely instrumental tone poem. This was my aim, and in so doing I focused most heavily on the lines "Done with the compass,/Done with the chart" and "Rowing in Eden!/Ah! the sea!" These words suggested the sense of freedom and ecstatic joy that I tried to express in my work.

Throughout the piece, even during its darker middle section, the music is mercurial, impetuous, optimistic. A jazzy syncopated rhythmic motive permeates the journey. Unexpected events come and go, lending spontaneity and a sense of freedom. The work is composed in five distinct sections, but contained within each section are numerous surprises and a devil-may-care swagger. Surprises are found at every turn, and continue right through to the final cadence.

Igor Stravinsky (1882-1971) studied composition with Rimsky-Korsakov, one of the composers often referred to as a member of the important "Russian Five." Stravinsky gained great recognition as a composer with his ballets of 1910 for Diaghilev and the *Ballet Russe: Petrouchka* and *The Firebird*. Following the success of his ballets in Paris, Stravinsky moved to the United States where he appeared often as conductor of his own compositions.

Stravinsky's *Fireworks*, a brilliant orchestral showpiece, is a work written in 1908 while the composer was still studying with Rimsky-Korsakov. The piece is dedicated to his teacher's daughter Nadia and her husband Maximilian Steinberg, and was the young composer's first experience in the handling of a large orchestra (full winds and brass, fairly large percussion, celesta, and harp in addition to a string section). Despite lasting less than four minutes in length, *Fireworks*, has an importance altogether beyond its intrinsic merits; it is the work which, at its premiere in 1909, first drew Diaghilev's attention to Stravinsky and so led to the lengthy collaboration which produced such masterpieces of ballet as *The Firebird*, *Petrouchka*, and *The Rite of Spring*.

Morten Lauridsen was born February 27, 1943, in Colfax, Washington. He was raised in Portland, Oregon, where his mother worked as a bookkeeper and his father was with the United States Forest Service. His mother was a pianist who had played in her high school dance band, and Lauridsen developed a love for music at an early age, by listening to her play swing jazz and singing to him. At age eight he started playing the piano, and a couple of years later learned to play the trumpet. In 1980, Lauridsen was commissioned to write a piece to celebrate the centennial of USC. "Mid-Winter Songs," based on poems by Robert Graves, was originally scored for piano and a chamber chorus. Later, Lauridsen was asked to become composer in residence for the Chorale. The first piece he wrote for them was *O Magnum Mysterium*. There have been more than 60 recordings of this work. Along with "Dirait-on," it is the best-selling work distributed by the Theodore Presser Company.

Arnold Schoenberg (1874-1951) wrote his only composition for band, *Theme and Variations, Opus 43a*, in 1943. He composed the piece at the suggestion of his friend, Carl Engel, president of the music publisher G. Schirmer, Inc., New York. His primary aim was to offer amateur wind bands a composition of an artistic nature, replacing the often dubious arrangements associated with band repertoire.

Program Notes, continued

Although Schoenberg's 12-tone theory of serial music had already been developed and utilized in many of his works, *Theme and Variations* is a tonal work based in G minor with a theme, seven variations, and a finale.

Schoenberg, commenting on the piece, stated:

This is not one of my main works, as everybody can see, because it is not a composition with twelve tones. It is one of those compositions which one writes in order to enjoy one's own virtuosity and, on the other hand, to give a certain group of music lovers - here it is the bands - something better to play. I can assure you - and I can prove - technically this is a masterwork. And I believe it is also original, and I know it is also inspired. Not only can I not write ten measures without inspiration, but I wrote this with really great pleasure.

When the *Theme and Variations* was judged to be beyond the grasp of most school bands, Schoenberg reversed a time honored procedure and transcribed the piece himself for orchestra as Opus 43b.

Frank Ticheli was born in 1958 in Monroe, Louisiana and currently lives in Los Angeles where he is a Professor of Composition at the University of Southern California. From 1991 to 1998, he was Composer in Residence of the Pacific Symphony Orchestra in Orange County, California. His works for orchestra, concert band, solo voice, and chamber ensembles have been performed throughout North America, Europe, Asia, South America, and Australia.

Frank Ticheli received his doctoral and masters degrees in composition from The University of Michigan where he studied with William Albright, George Wilson, and Pulitzer Prize winners Leslie Bassett and William Bolcom. His works are published by Manhattan Beach Music, Encore Music, and PP Music Publishers, and are recorded on the labels of Koch International Classics, Klavier, and Mark Records.

Symphony No. 2 by Frank Ticheli is dedicated to Dr. James E. Croft upon his retirement as Director of Bands at Florida State University. It was commissioned by a consortium of institutions represented by his Ph.D. and Masters of Conducting alumni, and by a number of dear friends. James Croft's career has been consistently identified by outstanding musicianship, conducting expertise, scholarship, and dedication to music education. It is with the deepest respect and affection that twenty three of his students express their gratitude for his mentorship by commissioning Frank Ticheli to compose in his honor *Symphony No. 2*.

The symphony's three movements refer to celestial light — Shooting Stars, the Moon, and the Sun. The finale, "Apollo Unleashed," is perhaps the most wide-ranging movement of the symphony, and certainly the most difficult to convey in words. On the one hand, the image of Apollo, the powerful ancient god of the sun, inspired not only the movement's title, but also its blazing energy. Bright sonorities, fast tempos, and galloping rhythms combine to give a sense of urgency that one often expects from symphonic finale. On the other hand, its boisterous nature is also tempered and enriched by another, more sublime force, Bach's Chorale BWV 433 (*Wer Gott vertraut, hat wohl gebaut*). This chorale — a favorite of the dedicatee, and one he himself arranged for chorus and band — serves as a kind of spiritual anchor, giving a soul to the gregarious foreground events. The chorale is in ternary form (ABA'). In the first half of the movement, the chorale's A and B sections are stated nobly underneath faster paced music, while the final A section is saved for the climactic ending.

THE CONDUCTORS

Since 1982, **DR. JOHN R. LOCKE** has served on the UNCG School of Music Faculty as Director of Bands, Director of Summer Music Camps, conductor of the Wind Ensemble, and conducting teacher. He holds the Bachelor and Master of Music degrees from West Virginia University and the Doctor of Education degree from the University of Illinois. Prior to his arrival in North Carolina, Dr. Locke held teaching positions in music at West Virginia University, Southeast Missouri State University, and the University of Illinois. He has conducted band performances throughout the country including National Conventions of the MENC, CBDNA, ABA, the Kennedy Center in Washington, D.C., and Lincoln Center in New York City. Twice, the UNCG Wind Ensemble earned critical acclaim from *The Washington Post* newspaper following concert performances in the nation's capital. Under Locke's leadership, the UNCG Wind Ensemble has released 15 commercially available compact discs. In addition, he has guest conducted the U.S. Air Force Band, U.S. Army Field Band, U.S. Navy Band, the Dallas Wind Symphony as well as numerous university bands and all-state honor bands.

Dr. Locke has served as Editor of *The North Carolina Music Educator* and has published articles on band and wind ensemble literature in the *Journal of Band Research* and in *Winds Quarterly*. He is Past-President of the North Carolina Music Educators Association representing 2,200 members. Dr. Locke is a recipient of Phi Mu Alpha's *Orpheus Award* and has received the National Band Association Citation of Excellence on three occasions. He is a National Arts Associate of Sigma Alpha Iota. In 1989, Dr. Locke was among the youngest conductors ever to be elected to membership in the prestigious American Bandmasters Association. In 1994, he received the Phi Beta Mu International Fraternity Outstanding Bandmaster of the Year Award, presented at the Mid-West International Band Clinic in Chicago. Dr. Locke is Past-President of the Southern Division of College Band Directors National Association and hosted the Southern Division Convention at UNCG in February 2000. In 2002, Dr. Locke was nominated for the *O. Max Gardner Award*, the highest award in the 16-campus UNC System. He also received the "Outstanding Music Teacher Award" in the UNCG School of Music in 2003. In 2005, Dr. Locke was elected President of the American Bandmasters Association and received the *Albert Austin Harding Award* from the American School Band Directors Association. In 2007, he received *The Old North State Award* from NC Governor Mike Easley "for dedication and service beyond excellence to the state of North Carolina." In 2009, Locke became Editor of the *Journal of Band Research*, a scholarly publication begun in 1962.

At UNCG, Dr. Locke is the founder and director of the Summer Music Camp program, now the largest university music camp in America, enrolling over 1,800 students annually and served by a staff of 150 professionals. He is also the founder of the Carolina Band Festival and Conductors Conference. Since 1977, he has administered summer music camps for over 51,000 students. He is in constant demand as a guest conductor, clinician, and adjudicator for band festivals throughout the United States and Canada.

DR. KEVIN M. GERALDI is Associate Director of Bands and 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.

FRANK TICHELI's music has been described as being "optimistic and thoughtful" (Los Angeles Times), "lean and muscular" (New York Times), "brilliantly effective" (Miami Herald) and "powerful, deeply felt crafted with impressive flair and an ear for striking instrumental colors" (South Florida Sun-Sentinel). Ticheli (b. 1958) joined the faculty of the University of Southern California's Thornton School of Music in 1991, where he is Professor of Composition. From 1991 to 1998, Ticheli was Composer in Residence of the Pacific Symphony, and he still enjoys a close working relationship with that orchestra and their music director, Carl St. Clair.

Frank Ticheli's orchestral works have received considerable recognition in the U.S. and Europe. Orchestral performances have come from the Philadelphia Orchestra, Atlanta Symphony, Detroit Symphony, Dallas Symphony, American Composers Orchestra, the radio orchestras of Stuttgart, Frankfurt, Saarbruecken, and Austria, and the orchestras of Austin, Bridgeport, Charlotte, Colorado, Haddonfield, Harrisburg, Hong Kong, Jacksonville, Lansing, Long Island, Louisville, Lubbock, Memphis, Nashville, Omaha, Phoenix, Portland, Richmond, San Antonio, San Jose, and others.

Ticheli is well known for his works for concert band, many of which have become standards in the repertoire. In addition to composing, he has appeared as guest conductor of his music at Carnegie Hall, at many American universities and music festivals, and

The Conductors, continued

in cities throughout the world, including Schladming, Austria, at the Mid-Europe Music Festival; London and Manchester, England, with the Meadows Wind Ensemble; Singapore, with the Singapore Armed Forces Central Band; and numerous cities in Japan, with the Bands of America National Honor Band.

Frank Ticheli is the winner of the 2006 NBA/William D. Revelli Memorial Band Composition Contest for his *Symphony No. 2*. Other awards for his music include the Charles Ives and the Goddard Lieberman Awards, both from the American Academy of Arts and Letters, the Walter Beeler Memorial Prize, and First Prize awards in the Texas Sesquicentennial Orchestral Composition Competition, Britten-on-the-Bay Choral Composition Contest, and Virginia CBDNA Symposium for New Band Music.

Frank Ticheli received his doctoral and masters degrees in composition from The University of Michigan. His works are published by Manhattan Beach, Southern, Hinshaw, and Encore Music, and are recorded on the labels of Albany, Chandos, Clarion, Klavier, Koch International, and Mark Records.

J. ERIC WILSON is Director of Bands at Baylor University where he administrates the band program, conducts the Wind Ensemble, teaches undergraduate and graduate conducting, supervises student teachers, and serves as Ensemble Division Chairman. Prior to joining the Baylor faculty, he served twelve years on the faculty of Abilene Christian University. Dr. Wilson holds both a Doctor of Musical Arts degree (wind band conducting) and a Master of Music degree (saxophone performance and conducting) from the University of Michigan and a Bachelor of Music Education degree from Abilene Christian University. Prior to his university appointments, Dr. Wilson taught in the Texas public school system.

Dr. Wilson is in demand as a conducting clinician, adjudicator and performing artist. As a conductor, he has directed numerous regional honor bands and conducted his own groups at conventions of the Texas Music Educators Association and the College Band Directors National Association. As a saxophonist, Dr. Wilson has performed as orchestral saxophonist, recitalist, and soloist with the Detroit Symphony Orchestra, San Antonio Symphony, Owensboro Symphony Orchestra, Waco Symphony, Abilene Philharmonic Orchestra, San Angelo Symphony, and Midland-Odessa Symphony Orchestra, in addition to over 100 performances with bands, chamber ensembles, and pianists. He is also a former member of the nationally known saxophone quartet, Resounding Winds, with which he presented more than 300 concerts, workshops, clinics, seminars, and Arts-in-Education sessions in fifteen states. Dr. Wilson has received awards and honors from the National Endowment for the Arts, Aaron Copland Fund for Music, Meet the Composer, American Composers Forum, Texas Commission on the Arts, Fischhoff Chamber Music Competition, and Vienna Modern Masters International Recording Competition.

Among Dr. Wilson's recordings are *Heart of the Holidays* and *Near to the Heart of God*, and his writings include "The Dallas Wind Symphony: Documentation of Its History and Artistic Significance," which began life as his dissertation project at the University of Michigan. In addition to his performing opportunities as conductor, clinician, and saxophonist, Dr. Wilson enjoys spending time with his wife, Lynette, and their four children, Blake, Meredith, Luke and Caleb.

The Conductors, continued

H. ROBERT REYNOLDS is the Principal Conductor of the Wind Ensemble at the Thornton School of Music at the University of Southern California. This appointment followed his retirement, after 26 years, from the School of Music of the University of Michigan where he served as the Henry F. Thurnau Professor of Music, Director of University Bands and Director of the Division of Instrumental Studies. In addition to these responsibilities, he has also been, for over 20 years, the conductor of a professional ensemble, The Detroit Chamber Winds and Strings, which is made up primarily from members of the Detroit Symphony.

Robert Reynolds has conducted recordings for Koch International, Pro Arte, Caprice, and Deutsche Grammophon. In the United States, he has conducted at Carnegie Hall and Lincoln Center (New York), Orchestra Hall (Chicago), Kennedy Center (Washington, D. C.), Powell Symphony Hall (St. Louis), and the Academy of Music (Philadelphia). In Europe, he conducted the premiere of an opera for La Scala Opera (Milan, Italy), and concerts at the Maggio Musicale (Florence, Italy), the Tonhalle (Zurich, Switzerland), the Concertgebouw (Amsterdam, Holland) as part of the Holland Festival, and at the 750th Anniversary of the City of Berlin. He has conducted numerous premiere performances and has won the praise of composers: Leslie Bassett, William Bolcom, Aaron Copland, Michael Daugherty, Henryk Gorecki, Karel Husa, Gyorgy Ligeti, Darius Milhaud, Bernard Rands, Gunther Schuller, Karlheinz Stockhausen, and many others for his interpretive conducting of their compositions.

Mr. Reynolds holds degrees in Music Education and Performance from the University of Michigan where he was the conducting student of Elizabeth Green. He began his career in the Onsted Michigan Public Schools, then moved to Anaheim (California) High School before beginning his university conducting at California State University at Long Beach. He subsequently moved to the University of Wisconsin prior to his tenure at the University of Michigan. He received the Citation of Merit from the Alumni Association of the School of Music at the University of Michigan for his contributions to the many students he has influenced during his career.

Professor Reynolds is Past President of the College Band Directors National Association and the Big Ten Band Directors' Association. He has received the highest national awards from Phi Mu Alpha, Kappa Kappa Psi, the National Band Association, and the American School Band Directors' Association, and he was awarded the "Medal of Honor" by the Mid-West Band and Orchestra Clinic. He is the recipient of a "Special Tribute" from the legislature of the State of Michigan signed by the leaders of the House, Senate and the Governor. Currently he is one of three members serving on the National Awards Panel for the American Society of Composers, Authors and Publishers (ASCAP), and in 2001 he received a national award from this organization for his contributions to contemporary American music. His frequent conducting appearances have included (among others) the Eastman School of Music, New England Conservatory, Oberlin Conservatory, Northwestern University, the National Arts Camp at Interlochen, and the National Wind Ensemble each year at Carnegie Hall.

Robert Reynolds has been a featured conductor and lecturer at international conferences in Austria, Norway, Belgium, England, Holland, and Switzerland. He has conducted in many of the major cities of Japan and his numerous visits to Sweden include concerts

The Conductors, continued

with the Stockholm Wind Orchestra, Linköping Wind Orchestra, and the Norrköping Symphony Orchestra. He has served as master teacher for the Sveriges Orkesterförenings Riksförbund in Stockholm, Gothenberg, Udevalla, Örebro, and Linköping, Sweden. In addition to being the master conductor/teacher for the Europäisches Seminar für Dirigenten von Blasorchestern at the Bundesakademie in Trossingen (Germany), the Austrian Wind Band Conductors Association, the Mid-Europe Conference, and the wind conductors of Slovenia, he is the only American to have conducted the famed Kongelige Musikkorps Koncertfond (Royal Danish Band) of Copenhagen, Denmark. Many of his former students now hold major conducting positions at leading universities.

WIND ENSEMBLE TOUR to CBDNA

Last spring, the UNCG Wind Ensemble received the most prestigious invitation in its history – to perform on March 27, 2009 at the College Band Directors National Association National Convention in Austin, Texas at the University of Texas. In a field of some 40 university wind ensemble applications including recordings, UNCG was invited to perform along with the wind ensembles from the University of Texas, University of North Texas, Baylor University, University of Missouri – Kansas City, Oklahoma State University, University of Georgia and Michigan State University.

Embarking on the lengthiest concert tour in our history, the UNCG Wind Ensemble will leave on Saturday, March 21st on a nine-day trip and will perform tour concerts in the following locations: University of Georgia, Athens, GA; University of Alabama at Birmingham; Loyola University, New Orleans, LA; University of Houston; Richardson High School, near Dallas, TX; Georgetown High School, near Austin, TX; and at the CBDNA Convention on the University of Texas Campus.

The CBDNA program performed by the UNCG Wind Ensemble will include the following works: Fireworks, Opus 4 by Igor Stravinsky; it perched for Vespers nine by Joel Puckett (Kevin M. Gerald, conductor); Theme and Variations, Opus 43a by Arnold Schoenberg; Shadow Dance by David Dzubay (Commissioned by UNCG); Four Factories by Carter Pann (Commissioned by UNCG, Kevin M. Gerald, conductor); and Funiculi-Funicula Rhapsody by Luigi Denza arr. by Yo Goto.

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

UNCG SYMPHONIC BAND

Flute

Tiffany Abts
Jason Cook - *piccolo*
Lauren Correll
Marianne Mills
Chris Nagle - *piccolo*
Sarah Reitz - *piccolo*

Oboe

David Covert - *English horn*
Matthew Covington
Casey Davis

Bassoon

Lamar Gaddy
Carolyn Golrick
Wesley Payne - *Contrabassoon*
Erica Yeager

Clarinet

James Dorsett
Justin Gore
Cole Hairston
Meg Harrison - *E-flat clarinet*
Colea Henderson - *bass*
Jake Hollifield - *B-flat and contra*
Ben Keith - *B-flat and bass*
Chrissy Pelland
Rose Quinn - *bass*
Allison Shew
Daniel Stafford

Saxophone

Bryan Bengel - *alto and soprano*
David Haynes - *alto*
Amy Thackston - *alto and tenor*
Gordon Black - *tenor*
Peter Salvucci - *baritone*

Horn

Jessica Alcon
Alex Allred
Jessica Alvarez
Tarvick Linder
Daniel Taber

Trumpet

Artie Huey
Carolina Perez
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
Philip Wingfield

Tuba

Chris Fain
Lars Holmberg
Jazzmin Moore
Kerry Shimfessel
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.

UNCG WIND ENSEMBLE

Flute & Piccolo

- ◆ James Miller, Pontiac, MI
- Julie Smith, North Chili, NY
- Yooju Han, Busan, Korea
- Caroline Rohm, Cary
- Jenni Bates, Hamilton, VA
- Allison Pia, Cary

Oboe & English Horn

- ◆ Heidi Reed, Mapleton, UT
- Stephanie Condelli, Easton, PA
- Kandace Stephenson, Monroe

Bassoon & ContraBassoon

- ◆ Ann Shoemaker, Fort Worth, TX
- Leah Plimpton, Cherry Hill, NJ
- Justin Thompson, New Bern

E-flat Soprano

- Matt Libera, Canandaigua, NY

B-flat Clarinet

- ◆ Kelly Austermann, St. Louis, MO
- ◆ Boja Kragulj, Chicago, IL
- Jacey Kepich, Bath, NY
- Hope Licciardello, Spartanburg, SC
- Jason Spencer, Chapel Hill
- Sam Bailey, Canton, NY
- Jay Welborn, Greensboro
- Sean Collen, Sumter, SC
- Darla Cheung, Jacksonville
- Chris DiMassimo, Raleigh
- Lauren Halsey, Thomasville

Bass & Contra Clarinet

- Cat Keen, Four Oaks
- Ryan Daniels, Reading, PA

Alto Saxophone

- ◆ Brad McMillan, Elizabethtown
- ◆ Amanda Heim, Pavilion, NY
- Andrew Hall, Durham

Tenor Saxophone

- Nicole Strum, Halifax, NS, Canada

Baritone Saxophone

- Mark Langford, Spartanburg, SC

Horn

- ◆ Andrea Brown, Milan, TN
- ◆ Kathryn Bridwell-Briner, N. Richland Hills, TX
- Drew Phillips, Fuquay-Varina
- Michael Thomas, Conyers, GA
- Nick Lee, Purcellville, VA
- Austin Macdonald, Jamestown

Trumpet

- ◆ Christian McIvor, Colchester, CT
- ◆ Allyson Keyser, Virginia Beach, VA
- Matt Boggs, Pfafftown
- Clay Perry, Seagrove
- Jake Yates, Swansboro
- Steven Rozema, Kearney, NE
- Jordan Buck, Raleigh

Trombone

- ◆ Jonathan Alvis, Athens, WV
- Scott Smith, West Union, WV
- Andrew Creech, Wilmington

Bass Trombone

- Brandon Slocumb, Birmingham, AL

Euphonium

- ◆ Joshua Jones, Concord
- Darvin Harvey, Augusta, GA

Tuba

- ◆ Brad Slusarczyk, Greensboro
- Mike Robinson, Clover, SC

Piano

- Amy Blackwood, High Point

Double Bass

- Kit Polen, Hickory

Harp

- Clarke Carriker, Asheboro

Percussion

- ◆ Michael Wood, Reidsville
- ◆ Josh Cvijanovic, Greensboro
- Michael Ptacin, Trinity
- Wes Robertson, Clinton
- Sarah Mecum Wood, Reidsville
- Keyan Peterson, Greensboro

Wind Ensemble Librarian

- Jonathan Alvis, Athens, WV

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

COMING EVENTS

Saturday, February 21, Carolina Band Festival Honor Band Concert

2:00 p.m., Aycock Auditorium

This concert is presented as part of the Carolina Band Festival & Conductors Conference

Monday, February 23, University Symphony Orchestra, Kevin M. Gerald, conductor,

Andres Mila-Prats, guest conductor

7:30 p.m., Aycock Auditorium

Monday, March 2, University Band, Andrea Brown, conductor

7:30 p.m., Aycock Auditorium

Emergency Exit Information & Concert Etiquette

Patrons are encouraged to take note of exits located on all levels 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.

UNCG

Wind Ensemble

The UNC Greensboro Wind Ensemble is a highly select concert band of sixty-four performers majoring in music at the UNCG School of Music. Performers range from freshmen through masters and doctoral candidates in music performance and music education. Membership in the organization is highly competitive. These students have achieved numerous individual honors including solo competition awards on regional and national levels, music scholarships, undergraduate teaching fellowships, graduate assistantships and fellowships, teaching positions in music at all levels including college, membership in all-state bands, as well as professional performing credentials in orchestras, top military bands and professional quintets. Performers in the current UNCG Wind Ensemble are drawn from sixteen states, Canada and Korea.

The UNCG Wind Ensemble has enjoyed a distinguished record of performance over the past decade. In January 1992, the UNCG Wind Ensemble performed "A Tribute to John Philip Sousa" to a capacity crowd of 2,700 at the Concert Hall of the John F. Kennedy Center for the Performing Arts in Washington, D.C. Twice, the Wind Ensemble earned critical acclaim from The Washington Post newspaper following concerts in the nation's capital. The Wind Ensemble has performed throughout the eastern United States in recent years including the first-ever performance, in 1987, by a North Carolina collegiate ensemble in Lincoln Center, New York City. The Wind Ensemble performed that same year in West Virginia, Virginia, Pennsylvania, and Washington, D.C. Compact discs of the Wind Ensemble have received widespread praise and are commercially available - *sforzando!* (1995), *vivo!* (1996), *celebration!* (1997), *begin!* (1997), *fantasy!* (1998), *A Tribute to Sousa - Live!* (2000), *internal combustion!* (2001), *equus!* (2001), *october!* (2002), *whirr!* (2002), *sunrise!* (2003), *aurora!* (2004), *ra!* (2005) *comet the wonderdog!* (2006) and *premieres!* (2007)

In 1985, the Wind Ensemble performed a series of concerts with Pulitzer Prize winning composer-conductor Karel Husa. In 1988, the UNCG Wind Ensemble performed in New Orleans, Louisiana by invitation of the College Band Directors National Association for the Southern Division convention. On a number of occasions, the Wind Ensemble has commissioned and premiered works from leading band composers. In November of 1990, the Wind Ensemble performed for the Southern Division of MENC convention. In February 1994, the UNCG Wind Ensemble performed for a convention of the CBDNA and NBA in Williamsburg, Virginia. In March 1999, the Wind Ensemble performed for the national convention of the American Bandmasters Association in Melbourne, Florida. In February 2000, the Wind Ensemble performed for the CBDNA Southern Division Convention hosted here at UNCG. In 2006, the Wind Ensemble performed in The Music Center at Strathmore in Bethesda, Maryland, shared a concert with the United States Army Band "Pershing's Own" in Arlington, Virginia, and collaborated with Karel Husa, David Dzubay and Carter Pann in the performances of their music, including two commissions. In 2009, the Wind Ensemble will perform at the CBDNA National Convention at the University of Texas at Austin and will perform additional concerts in Georgia, Alabama, Louisiana and Texas as a part of a week-long tour.



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
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Greensboro, North Carolina 27402-6170
(336) 334-5789

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