



THE UNIVERSITY of NORTH CAROLINA

GREENSBORO

School of Music, Theatre *and* Dance

Symphonic Band

Kevin M. Gerald
Conductor

Timothy L. Ellison
Graduate Conductor

Monday, September 30, 2013

7:30 p.m.

Aycock Auditorium

PROGRAM

William Byrd Suite (1923)

Wolsey's Wilde

Pavana

Jhon Come Kisse Me Now

The Earle of Oxford's March

Gordon Jacob

(1895-1984)

Timothy L. Ellison, conductor

Fantasia in G Major, BWV 572 (1705)

Johann Sebastian Bach

(1685-1750)

arranged by R.F. Goldman and Robert Leist

As We Shine, Singing Over Waterless Seas (2007)

Anthony Suter

(b. 1979)

Sanctuary (2005)

Frank Ticheli

(b. 1958)

Danceries (1999)

Kenneth Hesketh

(b. 1968)

Lull Me Beyond Thee

Catching of Quails

My Lady's Rest

Quodling's Delight

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

PROGRAM NOTES

WILLIAM BYRD SUITE

GORDON JACOB

Gordon Jacob (1895-1984) was an English composer and pedagogue. The youngest of ten siblings, he enlisted in the Field Artillery to serve in World War I when he was 19, and was taken POW in 1917, one of only 60 men in his battalion of 800 to survive. After being released he spent a year studying journalism, but left to study composition, theory, and conducting at the Royal College of Music, where he then taught from 1924 until his 1966 retirement, counting Malcolm Arnold, Ruth Gipps, Cyril Smith and Imogen Holst among his students. Sadly, because of his cleft palate and a childhood hand injury, his instrumental abilities were limited; he studied piano but never had a performing career. Jacob became a Fellow of the Royal College in 1946, and throughout his career would often write pieces for particular students and faculties. After his retirement from the Royal College in 1966, he continued to support himself by composing, often on commission. He describes many of the works as "unpretentious little pieces," though some of his most works were published during this time, including his 1984 *Concerto for Timpani and Wind Band*.

William Byrd (1543-1623) was the leading English composer of his generation, and together with continental composers Giovanni Palestrina and Orlando de Lasso, one of the great masters of the late Renaissance. Keyboard music formed one of Byrd's main compositional endeavors, and the fruit of these labors provided the impulse for an entire school of Elizabethan keyboard composition. Most of these works were intended for performance at the virginal, a relative of the harpsichord in many timbral and mechanical aspects. Although Byrd's keyboard works first appear in the 1570s, they only circulate in manuscript until the publication of *My Ladye Nevells Booke* (1591) and *Parthenia* (1611). However, the *Fitzwilliam Virginal Book* languished in obscurity until 1899 before receiving publication. This collection comprises the largest set of Byrd's keyboard works - around seventy - and is also regarded as England's foremost collection of keyboard works.

All of the movements Gordon Jacob set in *William Byrd Suite* have the *Fitzwilliam Virginal Book* as their source. Jacob considered *William Byrd Suite* "freely transcribed," as virginal players had no means of creating dynamic shading or timbral contrast on their instrument. Composers created dynamic intensity by adding voices above and/or below the melody. Similarly, composers created musical intensity by adding lines of increasing complexity, ornamenting the melody. Jacob remained mostly faithful to Byrd's original melody, harmony, form and figuration, but added his own orchestrational color and dynamic shading to intensify the aforementioned expressive qualities of the music. It is an overstatement to describe each movement simply as growing louder and more complex due to layers of ornamentation, variation and imitation. Although Byrd utilizes these compositional devices in all the works represented, his genius lies in how he utilizes these effects in varying degrees to avoid monotony.

Jacob's orchestration of "Wolsey's Wilde" takes advantage of the instrumental forces, alternating loud and soft dynamics, and effectively utilizing the timbral possibilities of the winds. Although originally attributed to Byrd, the slow, stately "Pavana" is now placed within Anthony Holborne's works list. Jacob alters the harmonic scheme of this movement, beginning each phrase in a different tonality, yet emphasizing B-flat Major in them all. "Jhon come kisse me now" is a set of variations upon an eight bar melody. Imitation and ornamentation are the primary developmental tools. In "The Earle of Oxford's March," devices of crescendo, ornamentation and imitation are clearly evident. This movement, marked *un poco pomposo*, begins its stately procession through the two iterations of its form simply and very quietly, growing steadily stronger and more complex into the climactic final sections.

FANTASIA IN G MAJOR, BWV 572

J.S. BACH

Johann Sebastian Bach (1685-1750) began his musical career playing the violin and harpsichord under the instruction of his father Johann Ambrosius. It was his uncle, Johann Christoph Bach, who taught him how to play the organ. A very willing student, Bach soon became extraordinarily capable with these instruments. By 1707, he was appointed the organist at the Church of Saint Blasius, then going on to become an organist and violinist at the court of Duke Wilhelm Ernst. In 1723, he moved to Leipzig as Thomaskantor of St. Thomas School until his death in 1750. In addition to his career as a renowned composer, Bach was a virtuoso organist and in constant demand as a teacher and an expert in organ construction and design.

Bach's compositions are perhaps best known for their use of counterpoint. He composed the great *Fantasia in G Major, BWV 572* for organ between 1703 and 1707 during his residence in Arnstadt. It was here, at the beginning of his career, that his music was found to be full of "wonderful variations and foreign tones." The *Fantasia* is certainly dissonant in its constant texture of suspensions; however, the breadth of the five-part polyphonic writing and the richness of the harmonic sonority make the work one of the grandest of all of Bach's compositions for organ. This transcription by Richard Franko Goldman and Robert L. Leist was undertaken as a memorial to the great Edwin Franko Goldman, who did so much to popularize Bach's masterpieces to audiences across the country. It encompasses only the middle portion of the original three-part *Fantasia in G Major, BWV 572* and is ideally suited to the sonority and resources of a large wind band.

AS WE SHINE, SINGING OVER WATERLESS SEAS ANTHONY SUTER

Anthony Suter (b. 1979) is a graduate of the University of Southern California (BM, 2002), the University of Michigan (MM, 2004), and the University of Texas at Austin (DMA, 2008). His teachers have included Donald Crockett, Stephen Hartke, Frank Ticheli, William Bolcom, Susan Botti, Bright Sheng, and Dan Welcher. He has received awards from the National Opera Association, the College Band Director's National Association, ASCAP, Associazione Culturale Musicale "Euritmia", the British and International Bass Forum, Concorso 2 Agosto, and the Texas String Project. In 2010, he was honored with a University-wide award for Innovative Teaching from the University of Redlands. Professor

PROGRAM NOTES, CONTINUED

Suter has a deep interest in music for younger musicians, and is a vocal advocate for public school music programs, often serving as a guest conductor and clinician for K-12 music programs. His thoughts on teaching composition, writing for bands, and music education are published in a collection of composer essays entitled *Composers on Composing for Band*.

Regarding *As We Shine, Singing Over Waterless Seas*, Suter writes:

We think of the moon rising in our night sky, though we seldom remember that the Earth, and all of us living upon it, rise over the dark horizon of the moon. The title of this work comes from contemplating the Earth's rise in the moon's sky, an event only a handful of people, in the entire history of humanity, have been able to experience. We have a wonderfully noisy planet, full of the music of living things, which ascends in the lunar sky, allowing us to sing our songs to the silent mountains, barren craters, and waterless seas of the moon.

The work opens with a kind of "heralding" of the Earthrise, which builds to a large, static, fortissimo chord, filling the dark sky with light. As our planet hangs in the sky, the music becomes softer, leading to a kind of tranquil hymn that we may sing while in the sky. Like the moon to us, the Earth cannot stay in the sky for long, and the heralding returns, this time announcing the setting of the Earth. As we set on the moon's horizon, our hymn is sung again, loudly celebrating, joyous—as our song continues on, even as we are out of sight.

SANCTUARY

FRANK TICHELI

Frank 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. Ticheli is well known for his works for concert band, many of which have become standards in the repertoire. Frank Ticheli is the recipient of a 2012 "Arts and Letters Award" from the American Academy of Arts and Letters, his third award from that prestigious organization. His *Symphony No. 2* was named winner of the 2006 NBA/William D. Revelli Memorial Band Composition Contest. Other awards include 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. At USC, he has received the Virginia Ramo Award for excellence in teaching, and the Dean's Award for Professional Achievement. Ticheli received his doctoral and masters degrees in composition from the University of Michigan.

Ticheli comments:

Sanctuary was composed for conductor H. Robert Reynolds as a symbol of our enduring friendship. The work was commissioned in his honor, and

received its premiere performance by the band he conducted for 26 years. As a personal tribute to Mr. Reynolds, who was a horn player in his earlier days, I chose the solo horn to be the work's main musical messenger. The opening prologue grows out of a set of pitches that were derived from the letters of his first name (Harrah), an idea I first used fifteen years ago in *Postcard* (commissioned by Reynolds in memory of his mother). Vivid college memories of Mr. Reynolds conducting Grainger's *Hill Song No. 2* and *Colonial Song*, both well known favorites of his, were also in the back of my mind, as the sounds that I created in some ways echo the lyrical mood of these works.

The word, sanctuary, conjures a rich array of images. It can imply a place of solitude, comfort, rest, prayer, protection. It can suggest a place that is strong and imposing or one that is very small and private. I believe all of these images are suggested at one point or another in the music. The opening bell sounds suggest peace and joyful reverence. The main horn melody is at once reflective and reassuring. There is also an underlying hint of nostalgia - a wistfulness, perhaps suggested by the simple three-chord progression which threads the entire work. But there is also an expression of strength and power in the work's dark imposing climax.

After the climax recedes, the main melody disappears for a period of time, replaced by flute and clarinet solo episodes which create repose, space, and distance. But, in the end, the three-chord harmony returns and serves as a doorway for the final appearance of the main horn theme. The work ends with the quiet echo of the opening bells. *Sanctuary* was commissioned by the Michigan School Band and Orchestra Association in honor of H. Robert Reynolds. The premiere performance was given by the University of Michigan Symphony Band, Michael Haithcock, conductor, at Hill Auditorium on October 22, 2005.

DANCERIES

KENNETH HESKETH

Kenneth Hesketh (b. 1968) is a British composer. He began composing while working as chorister at Liverpool Anglican Cathedral. A series of awards followed including a scholarship from the Toepfer Foundation, Hamburg at the behest of Sir Simon Rattle, a Foundation for Sport and the Arts award and the Constant and Kit Lambert Fellowship at the Royal College of Music where he is now a professor in composition and orchestration. Hesketh was New Music Fellow at Kettle's Yard and Corpus Christi College, Cambridge from 2003-2005 where he curated a series of new music chamber concerts. The Foundation André Chevallion-Yvonne Bonnaud prize was awarded to Hesketh at the 2004 Concours International de Piano d'Orléans after a performance of *Three Japanese Miniatures* by pianist Daniel Becker. He has received numerous national and international commissions from, amongst others, the Fromm Foundation at Harvard University, the Continuum Ensemble, a Faber Millennium Commission for Birmingham Contemporary Music Group premiered under Sir Simon Rattle, the BBC Philharmonic conducted by Vasily Sinaisky, Hans Werner Henze and

PROGRAM NOTES, CONTINUED

the Endymion Ensemble (in honor of Henze's 75th birthday), the Munich Biennale, the Michael Vyner Trust for the London Sinfonietta and The Opera Group. In September 2007, Hesketh began his two year tenure as Composer in the House with the Royal Liverpool Philharmonic Orchestra in a scheme devised by the Royal Philharmonic Society in partnership with the PRS Foundation.

The term "danceries" can be found in a copy of Playford's *Dancing Master*, an extensive collection of folk and popular tunes of the seventeenth century (and no doubt earlier). This publication was used by master fiddle players to teach the various dance steps of the day to a nobleman's house or a king's court. The melodies themselves are a mixture of new and old - well, nearly. Where old occurs, it has been adapted in mood and composition and is often interspersed with completely new material. The harmonies and rhythms bring a breath of the new into these themes and add to the drama of the set.

Lull me beyond thee

Gentle and lilting, almost a barcarole, this movement is very much a reverie. The original tune had the name 'Poor Robin's Maggot' - a rather disconcerting title; maggot however, in seventeenth-century parlance, meant 'whim' or 'fancy.' This theme can also be found in *The Beggar's Opera* by John Gay (1728) under the title "Would you have a young lady?"

Catching of Quails

A colorfully buoyant scherzo on an original melody. The thematic material is shuttled around through the band to contrast with full-bodied tutti. The last few bars fade away almost to nothing, it seems, until a final surprise!

My Lady's Rest

A rather tender pavane, also on an original theme, with Moorish leanings. Solos for principal winds and brass with warmer tutti passages. The movement culminates with a final presentation of the theme before evaporating in held flute and trumpet chords.

Quodling's Delight

The final movement to the set combining one of the melodies from Playford's *Dancing Master* (under the title "Goddesses," here theme 1) with an original contrasting melody (theme 2). A dramatic and exuberant ending to this first set of Danceries.

THE CONDUCTORS



DR. KEVIN M. GERALDI is Associate Professor of Conducting at the University of North Carolina at Greensboro. In this capacity, he directs the overall orchestral program, 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. He coordinates the Southeast Honors String Festival, is associate director of the UNCG Summer Music Camp, and co-directs the Carolina Band Festival and Conductors Conference.

Previously, he taught at Lander University in Greenwood, SC, in the public schools of Westchester, IL, and as assistant conductor of the Central Illinois and Michigan Youth Symphonies.

Dr. Gerald appears regularly as a guest conductor and he maintains an active schedule as a clinician throughout the country. He has presented clinics at the North Carolina and South Carolina Music Educators Association Conferences, and at National and Southern Division CBDNA Conventions. He has performed in the Music Center at Strathmore, at the national CBDNA convention in Austin, TX, at the American Bandmasters Association convention in Norfolk, VA, twice at the NCMEA conference, and recorded several commercially available compact discs. A proponent of contemporary music and chamber music, he has commissioned and premiered numerous compositions and published articles in leading journals and other publications. His compact disc leading the Minerva Chamber Ensemble, featuring nonets by Johannes Brahms and Louise Farrenc, is available on the Centaur Records label.

Dr. Gerald holds the Doctor of Musical Arts and Master of Music degrees in conducting from the University of Michigan where he studied with H. Robert Reynolds and Michael Haithcock. He received his Bachelor of Music Education degree from Illinois Wesleyan University, where he studied conducting with Steven Eggleston. Dr. Gerald is a recipient of the Thelma A. Robinson Award, presented biennially by the Conductors Guild and the National Federation of Music Clubs. He is a member of the Conductors Guild, the College Orchestra Directors Association, the College Band Directors National Association, Music Educators National Conference, Pi Kappa Lambda, Phi Mu Alpha Sinfonia, and a National Arts Associate of Sigma Alpha Iota.

THE CONDUCTORS, CONTINUED



TIMOTHY L. ELLISON is a third-year student in the Doctor of Musical Arts in Instrumental Conducting degree program at UNCG, where he conducts the University Band and studies with John R. Locke and Kevin M. Gerald. A native of Chattanooga, Tennessee, Mr. Ellison holds two bachelor's degrees and a Master of Music in Instrumental Conducting degree from Georgia State University in Atlanta where he studied with Robert J. Ambrose.

Prior to his acceptance into graduate school, Mr. Ellison spent his career teaching in the public schools of Georgia. During this time, his bands were privileged to perform for such dignitaries as the Governor of Georgia and the State Superintendent of Schools. In 2005, his high school band was invited to the United States Scholastic Band Association (USSBA) Inaugural Marching Band Championship in Baltimore.

Mr. Ellison is an active member of the National Association for Music Education, the National Band Association, the World Association for Symphonic Bands and Ensembles, College Band Directors National Association, and Phi Mu Alpha Sinfonia.

COMING EVENTS

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| OCT
2 | Wind Ensemble
Wednesday, October 2
7:30 p.m., Aycock Auditorium
Works by Boerma, Purcell, Mailman, Dooley, Whitacre, <i>and</i> Mackey |
| OCT
6 | Symphony Orchestra, University Chorale, <i>and</i> Chamber Singers
Sunday, October 6
3:30 p.m., Aycock Auditorium
Works by Locklair, Mabry, Brahms, <i>and</i> Stravinsky |
| OCT
8 | Sinfonia
Tuesday, October 8
7:30 p.m., Recital Hall, Music Building
Works by Boyce, Grieg, Holst, <i>and</i> Mendelssohn |
| NOV
7 | Casella Sinfonietta
Wednesday, November 20
7:30 p.m., Aycock Auditorium
Works by Newman, Bennett, <i>and</i> Haydn |

UNCG MUSIC FACULTY

Aaron Allen, musicology	Constance McKoy, music education
Dennis AsKew, tuba/euphonium	Neeraj Mehta, percussion
Marjorie Bagley, violin	David Nelson, theory
Ashley Barret, oboe	Brett Nolker, music education
Robert Bracey, voice	Clara O'Brien, voice
Craig Brown, double bass	Carole Ott, choral conducting
Kelly Burke, clarinet	Abigail Pack, horn
Michael Burns, bassoon	Irna Priore, theory
Guy Capuzzo, theory	Scott Rawls, viola
Revell Carr, ethnomusicology	Adam Ricci, theory
Gregory Carroll, theory/music history	Kailan Rubinoff, musicology
Mark Clodfelter, trumpet	Alejandro Rutty, composition
Joseph DiPiazza, piano	John Salmon, piano
Gavin Douglas, ethnomusicology	Patricia Sink, music education
James Douglass, piano	Dmitri Sitkovetsky, visiting artist, violin and conducting
Chad Eby, jazz studies	Paul Stewart, piano
Deborah Egekvist, flute	Steven Stusek, saxophone
Mark Engebretson, composition	Anthony Taylor, clarinet
Alexander Ezerman, cello	Thomas Taylor, jazz studies
Kevin Galdi, instrumental conducting	David Teachout, music education
Patricia Gray, biomusic	Joan Titus, musicology
Steve Haines, jazz studies	Levone Tobin-Scott, voice
Donald Hartmann, voice	Nancy Walker, voice
Donald Hodges, music research institute	Jennifer S. Walter, music education
David Holley, opera theatre	Robert Wells, voice
Elizabeth Keathley, music history	Andrew Willis, piano, fortepiano, and harpsichord
Randy Kohlenberg, trombone	Welborn Young, choral conducting
Andre Lash, organ	Inara Zandmane, staff accompanist
Brandon Lee, jazz studies	
Carla LeFevre, voice	
John R. Locke, instrumental conducting	
Fabián López, violin	Peter Alexander, Dean
Rebecca MacLeod, music education	Kelly J. Burke, Intermin Assoc. Dean

EMERGENCY EXIT INFORMATION & CONCERT ETIQUETTE

Patrons are encouraged to take note of exits located in all areas 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 and store all cellular phones during the performance. The lights and noises are distracting to other concert patrons. 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.

SYMPHONIC BAND

Flute

Antonio Carangelo
David Covert, piccolo
Kaitlyn Dunn
Carrie Graham
Julia Hicks, piccolo
Amanda Tucker

Oboe

Virginia Greene, English horn
Shannon Neu
Qanyu Phang
Rachel Weidenhammer

Bassoon

Thomas Breeden
Sara Horton
Jenna Schad

Clarinet

Martin Best, bass
Michael Bretton
Michael Henderson
Shihan Hsieh, E-flat
Aaron McElveen
Ian McKenzie
Danny Mossburg
Kelly Norris
Vaughn Perveiler, bass
Hannah Schwendiman

Saxophone

John Jepson, alto
Danny Collins, alto
Brianna Eilert, alto
Andrew Lovett, tenor
Ben West, baritone

Horn

Alex AsKew
Tyler Ingram
Jessica MacNair
Frank Starobin

Trumpet

Milton Brannon
Jerry Davis
Greg Jenner
Samantha Jones
Tyler Pfledderer
Adam Singer

Trombone

Robert Bednar
Cody Currin
Jacob Hinson
Jonathan Partin
Phil Wingfield
Chris LaVignette, bass

Euphonium

Jacob Bruner
Taylor Darland
Aaron Reed
Bryan Whitley

Tuba

Stewart Freeman
Jon Walter
Damon Wardlaw

Double Bass

Adriel Lyles

Percussion

Chelsea Davis, coordinator
Chris Eaton
Tyler Farrell
Larry Pugh
Thomas Weaver
Daniel Williams

Librarians/Managers

Carrie Graham
Brian Speice