



THE UNIVERSITY OF NORTH CAROLINA
GREENSBORO

Comp
00190

UNCG University Band

**Andrea E. Brown
Conductor**

Tuesday, February 27, 2001
7:30 p.m.
Aycock Auditorium

PROGRAM

Emperata Overture **Claude T. Smith**

Australian Up-Country Tune **Percy Aldridge Grainger**

From Jazz Suite No. 2 **Dmitri Shostakovich**
II. Lyric Waltz arr. Johan de Meij
IV. Dance II
V. Waltz II

The Helm Toccata **David R. Holsinger**

intermission

Courtly Airs and Dances **Ron Nelson**

- I. Intrada
- II. Basse Danse (France)
- III. Pavane (England)
- IV. Saltarello (Italy)
- V. Sarabande (Spain)
- VI. Allemande (Germany)

Salvation is Created: A Chorale Prelude... **Pavel Tchesnokov**
arr. Frank Erickson

Rikudim **Jan Van der Roost**

- I. Andante moderato
- II. Allegretto con eleganza
- III. Andante con dolcezza
- IV. Con moto e follemento

PROGRAM NOTES

Claude Thomas Smith (1932–1987) was certainly one of the most recognized composers of American band music in the last twenty years. A true educator, Dr. Smith greatly expanded the realm of wind literature with his imaginative and exciting writing. His compositions span in performance range from junior-high to professional wind ensembles. Smith attended Central Methodist College and the University of Kansas. He taught composition and conducted the orchestra at Southwest Missouri State University.

Emperata Overture (1964) opens with a fanfare-like statement by the brass section accompanied by percussion in the background. The main theme is then stated by the clarinets with a rhythmic brass background in 4/4 meter, but occasionally a 7/8 measure separates phrases. The middle section presents a lyrical statement of a new theme by a flute soloist followed by reiterations of the theme in various sections of the band as well as by the full band. The ending is highlighted by a change of key and a restatement of themes, making a very exciting finish.

Born in Brighton, Australia, **Percy Aldridge Grainger** (1882–1961) began his career as a concert pianist. He came to America in 1915 with his musical reputation already well established. After the US entered World War I, Grainger enlisted in the army band as an oboist and was soon promoted to the Army Music School. He became a US citizen in 1919 and eventually became the head of the music department at New York University. During the last half of his life, Grainger made a career as an eccentric, creatively skilled composer. His gift for unusual scoring, irregular rhythms and use of folk music made him a remarkable innovator before the time of Bartok and Stravinsky.

This arrangement of **Australian Up-Country Tune** is based on Grainger's original version for unaccompanied voices with wordless syllables. The choral version bears the following note by Grainger:

This piece (written for chorus in 1928) is based on a tune I wrote in 1905 called "Up-Country Song." In that tune I had wished to voice Australian up-country feeling as Stephen Foster had with American country-side feelings in his songs. I have used this same melody in my Australian "Colonial Song" and in my Australian "The Gum-suckers' March" . . . This choral version was first sung at my wedding to Ella Viola Strom at the Hollywood Bowl, California, August 9, 1928, by the exquisite Smallman a cappella Choir.

Dimitri Shostakovich (1906–1975) studied at the Conservatory of Petrograd, where he wrote his *Symphony No. 1* in F Minor, bringing him world attention. During the years following his graduation in 1923, he wrote music to serve the political needs of his country. After criticism from the government, he composed the famous *Fifth Symphony*. Shostakovich taught at the Leningrad Conservatory just prior to World War II. Again, he incurred government condemnation in 1948, but kept composing a number of serious works which surfaced after Stalin's death.

Program Notes, Continued

In 1938, Shostakovich composed his **Second Jazz Suite** at the request of the recently founded *State Orchestra for Jazz* in Russia. This suite was originally scored for symphony orchestra with four saxophones, accordion, and guitar. The title "Jazz Suite" is rather misleading, as the composer definitely uses the style of light music. The suite is composed of six movements, three of which will be performed tonight: **Lyric Waltz**, **Dance II**, and **Waltz II**. The suite was transcribed for wind band by the Dutch composer, **Johan de Meij**.

David Holsinger (b. 1945) is currently recognized as one of America's new generation of popular and prolific band composers. He was born in Hardin, Missouri and studied at Central Methodist College, Central Missouri State University, and at the University of Kansas. Holsinger has won the ABA/Ostwald Award for band composition on two occasions. Currently, Mr. Holsinger is the Director of Bands and Professor of Theory and Composition at Lee College (TN). In March of 1999, David Holsinger guest conducted the UNCG Wind Ensemble at the ABA Convention in Cocoa Beach, Florida.

About **The Helm Toccata**, Holsinger wrote:

I was delighted when Malcolm Helm called to ask if I would write a new work for his band (Lake Highlands HS, Richardson, TX). . . I was honored to take on the assignment. Almost immediately I had a piece in mind for his band. A prelude and toccata, reminiscent of the late 19th century organ form, but with that pounding "early Stravinskian" flavor I find personally appealing. But let's be honest--how can you put ANOTHER "Prelude and Toccata" on the music library shelf? Well, from the beginning, I always referred to this work as the "HELM TOCCATA." I can think of only one person who might possibly object--modest Malcolm Helm! . . . Actually, as I was copying the parts, another title did occur to me, but somehow "Death by Trumpet" didn't seem aesthetically appropriate! . . .

Ron Nelson (b. 1929) is a native of Joliet, Illinois. He received his B.M., M.M., and D.M.A. from the Eastman School of Music. He studied in France at the Ecole Normale de Musique and at the Paris Conservatory as a Fullbright Scholar. Dr. Nelson joined the Brown University faculty in 1963, where he eventually served as Chair of the Department of Music before he retired in 1993. In 1991, he was awarded the Acuff Chair of Excellence in the Creative Arts at Austin Peay State University (TN), becoming the first musician to hold the chair. Dr. Nelson is the distinguished winner of the ABA/OSTWALD, NBA Composition Contest, and the Sudler International Wind Band Composition Competition.

Courtly Airs and Dances (1995) is a suite of Renaissance dances which were characteristic to five European countries during the 1500s. Three of the dances (Basse Danse, Pavane, and Allemande) are meant to emulate the music of Claude Gervaise by drawing on the style of his music as well as the characteristics of other compositions from that period. The festival opens with a fanfare "The Intrada" followed by Basse Danse (France), Pavane (England), Saltarello (Italy), and Allemande (Germany).

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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 12,700 university students, the UNCG School of Music serves over 570 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 now occupies a new 26 million dollar music building which is among the finest music facilities in the nation. In fact, the new music building is the largest academic building 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 new recital halls, a large computer lab, a psycho-acoustics lab, electronic music labs, and recording studio space are additional features of the 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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(336) 334-5789

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

UNCG UNIVERSITY BAND

Piccolo

Jessica Johnson, Charlotte

Flute

- ✦ Tenley Love, Charlotte
- April Thornton, Wilkesboro
- Erin Bone, Athens, WV
- Margie Harrison, Raleigh
- Adam McCord, Burlington
- Erin Fox, Burlington
- Sam Morris, Jacksonville

Oboe

- ✦ Brad McMillan, Elizabethtown
- Kimberly McLaurin, Laurinburg

E-flat Clarinet

Erin Belliveau, Fayetteville

B-flat Clarinet

- ✦ Kelly Nicholson, Raleigh
- Corey Carter, Roanoke Rapids
- Stephen Babinec, Durham
- Natalie Johnson, Conover
- La Toya Wright, Morganton
- Tabitha Nansteel, Havelock
- Jennifer Hance, Greensboro
- Cassie Mallard, Pinebluff
- Kharim Canady, Charlotte
- Becky Averill, Charlotte

Bass Clarinet

Carrie Allen, Greensboro

Jennifer Holt, Raleigh

Bassoon

- ✦ Bryan Fox, Raleigh
- Curt Collins, Lillington

Alto Saxophone

- ✦ Ed Delargy, Durham
- Crystal Medina, Concord

Tenor Saxophone

Damien Grosser, Roanoke Rapids

Baritone Saxophone

James Gorniewicz, Grand Rapids, MI

Horn

- ✦ Richie Woodbury, Greensboro
- Jessica Zakula, Walkertown
- Larissa Hryshchysyn, Raleigh
- Matt Ward, Tabor City

Trumpet

- ✦ Daniel Simmons, Asheboro
- ✦ Heather Jaeger, Charlotte
- Derek Hill, Pilot Mountain
- Celeste Barton, Martinsville, VA
- Jon Rogowski, Highland Springs, VA
- Josianne Bigham, Liberty
- Emily Ritchie, Middlebrook, VA
- Steve Kuni, Harrisburg, PA

Trombone

- ✦ Stevie Smith, Swansboro
- Stephen Carr, Wilmington
- Alfred Lewis, Charlotte
- Jeremy Powell, Rowland
- Jason Bratton, Jacksonville
- Craig Clement, Winston-Salem
- Ted Nunnery, Lumberton

Euphonium

- ✦ Michael McMillan, Roanoke, VA
- Josh Davies, Charlotte

Tuba

- ✦ Sean Myers, Waterford, NJ
- Donny Baldrige, Durham

Percussion

- ✦ Mike Lasley, Reidville
- Jack Wyrick, Ramseur
- Chelsea Burns, Grand Rapids, MI
- Ron Corbin, Gatesville
- Lynnette Goins, Randleman
- Michael Sanders, Pineville
- Kenya Webster, Madison
- Mary Pipan, Greensboro

Percussion Assistant

Jeff Calissi, Greensboro

University Band Librarian

Steve Kuni, Harrisburg, PA

- ✦ Principal or Co-Principal

Program Notes, *Continued*

Pavel Tchesnokov (1877-1944) was a prominent Russian Orthodox composer from the Moscow school of composing which included other famous composers such as Tchaikovsky and Rachmaninoff. He graduated from the Moscow Conservatory in 1917 and worked as a choirmaster in a number of elementary and secondary schools. Tchesnokov later went on to teach at the Moscow Conservatory. A devout Christian, he was deeply affected by the chain of events brought on by the Bolshevik Revolution. He stopped writing music altogether when the Christ the Savior Cathedral was blown up during Stalin's rule. Tchesnokov died in Moscow in 1944, during the second World War.

Salvation is Created: A Chorale Prelude was arranged in 1992 by **Frank Erickson** (b. 1923). It is based on the chorale tune originally composed by Tchesnokov. Listeners familiar with the famous chorale tune will instantly recognize the setting presented in the brass. The woodwinds enter with a counter-melody which is intertwined throughout with the original chorale.

Jan Van der Roost was born in Duffel, Belgium, in 1956. He received a thorough musical education and triple laureate diploma for trombone, music history, and music education from the Lemmens Institute. Van der Roost went on to study composition at the Royal Conservatoires of Ghent and Antwerp. He currently teaches at the Lemmens Institute, where he also conducts the wind band. Along with works for wind band, Van der Roost's compositions include pieces for brass quintet, choir, piano, guitar, string orchestra, solo instruments, and symphony orchestra.

"Rikud" means "dance" in Hebrew. The plural ending "-im" tells us that the title means "Dances." Thus, **Rikudim** is a suite in four movements based on Jewish dances, bearing in mind, that these are not arrangements of existing folk music, but originally composed dances "in the style of." Through using oriental-style tonal intervals, irregular tempi and a typical instrumentation (woodwind), the composer succeeds both in adding a touch of melancholy and a characteristically Jewish flavor to the music. The clearly marked themes and the sometimes surprising, but on the other hand very natural harmonies, make these "stylized folk dances" into music with a direct and gripping appeal.

Emergency Exit Information

Patrons are encouraged to take note of the 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.

THE CONDUCTOR

Ms. Andrea Brown, originally from Milan, TN, is presently pursuing the M.M. degree in music education at UNCG. While at UNCG, Ms. Brown has performed as principal horn with both the UNCG Wind Ensemble and Symphony Orchestra, is co-director of the Horn Ensemble, and instructs several undergraduate horn students. Ms. Brown performs regularly with the Long Bay Symphony (Myrtle Beach, SC) and maintains a private studio of young horn students. Most recently, she spent her summer on the brass staff of the Carolina Crown Drum and Bugle Corps. Ms. Brown graduated *summa cum laude* with a B.S. in Instrumental Music Education and Performance from Austin Peay State University (TN) and received a M.M. in Horn Performance from UNCG last May. Ms. Brown is a member of Chi Omega Women's Fraternity and received the Rose of Honor from Sigma Alpha Iota Women's Music Fraternity. Additionally, she maintains membership in CBDNA, MENC, NCMEA, Women Band Directors International, and the International Horn Society, as well as, Pi Kappa Lambda and Phi Kappa Phi honorary societies.

INSTRUMENTAL DIVISION FACULTY

Elizabeth Anderson, cello
Dennis AsKew, tuba/euphonium
Edward Bach, trumpet
Ashley Barret, oboe
Craig Brown, string bass
Kelly Burke, clarinet
Michael Burns, bassoon
Deborah Egekvis, flute
John Fadial, violin
Robert Gutter, conducting

Steve Haines, jazz
Randy Kohlenberg, trombone
John R. Locke, conducting
Jack Masarie, horn
Mark Mazzatenta, guitar
Cort McClaren, percussion
James Prodan, associate dean
Scott Rawls, viola
Joseph Shively, music education
Steven Stusek, saxophone

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