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UNC CHARLOTTE
College of Arts + Architecture

THE UNC CHARLOTTE
Wind Ensemble



UNC CHARLOTTE WIND ENSEMBLE, SHAWN SMITH, CONDUCTOR

COLLEGE BAND DIRECTORS NATIONAL ASSOCIATION SOUTHERN REGION CONFERENCE

NORTHWESTERN STATE UNIVERSITY | NATCHITOCHES, LOUISIANA | FEBRUARY 21, 2020

Punch for Brass Ensemble (2013).....Katy Abbott (b. 1971)

Shayna Stahl, guest conductor

Caminantes (2019).....Ricardo Lorenz (b. 1961)

Places we can no longer go (2019)..... John Mackey (b. 1973)

Lindsay Kesselman, soprano

Spiel für Blasorchester, Op. 39 (1926).....Ernst Toch (1887-1964)

I. Overture

II. Idyll

III. Buffo

Concerto Grosso for Saxophone Quartet and Band (2000/2009).....William Bolcom (b. 1938)

IV. Badinerie

UNC Charlotte Saxophone Quartet

PROGRAM NOTES

Punch - Katy Abbott | Katy Abbott is an Australian composer whose compositions have been performed, published and recorded around the world, including England, Europe, Asia and the United States. In describing her music, Abbott writes that she tries to capture the little things that make us human or happen to us because we are human—seeking to unpack the human side of life; humor, foibles, quirky things we do and say, beauty, grief and friendship.

Written for brass ensemble, *Punch* is a short fanfare full of energy and vigor. The work was commissioned by Don Immel for the University of Melbourne Brass Ensemble and premiered in 2013 in Melbourne and at the Sydney International Brass Festival. (Shawn Smith)

Caminantes - Ricardo Lorenz | About 1.9 million Venezuelans have fled their collapsing nation since 2015 in one of the largest migrations in the world in recent years. The most desperate cannot afford a bus or plane ticket, and so they risk their lives to escape on foot. On average, at the peak of this unprecedented exodus, more than 650 migrants would start on the walk out of Venezuela every day. This crisis is still ongoing. Venezuelans are still rushing illegally across the border with Colombia, frequently encountering armed criminals. They are walking for miles along roads, carrying their belongings. They wrap themselves in blankets, bracing

against the cold of frigid mountains. Latin America's largest migration in recent years is driven by hyperinflation, violence, and food and medicine shortages stemming from recent years of political turmoil. Once eradicated diseases like cholera and malaria have returned, and children increasingly are dying of causes related to hunger and malnutrition.

My work *Caminantes* -Spanish for hikers or walkers- explores the different emotional stages undergone by any one of the hundreds of thousands of Venezuelans who decide to walk to the border between Venezuela and Colombia and continue hiking in the hope of finding a hospitable place that offers basic human rights and opportunities. As a Venezuelan emigrant myself, fortunate to have been welcomed into the United States almost 40 years ago, I empathize deeply with each of those Venezuelans seeking the future they lost all hope of having in their country. Under very different circumstances, I have gone through similar emotions: the hunch that it is time to leave; the feeling of hope challenged by great uncertainty; immense longing for those who remain in Venezuela; acceptance; and the recurring dream of one day being able to return. (Ricardo Lorenz)

Places we can no longer go - John Mackey | In April 2016, I posted this on Facebook: *My mom has been suffering from rapid-onset dementia, and has reached the point that she can't*

form a sentence that anybody but her can understand. Tonight, I saw her for the first time in several months, and in the car on the way back home after dinner, I turned on the radio. Within seconds, she said, "Oh - Scheherazade! I've played this piece." And she started humming along. It was Scheherazade, and she has played it - decades ago. The only other complete and understandable sentence she said tonight, when I was leaving, was "I love you." Music is an incredible thing. It doesn't pay well, and maybe your parents said it's a terrible career choice, but the fact is that it reaches people on a level that nothing else can. If you're ever questioning "does practicing all of these hours so I can play this instrument - does it matter?" The answer is yes.

My mother was a flutist, and also a soprano. She sang at home all the time, and played flute even more frequently. I never studied an instrument, but thanks to her, I was surrounded by live music constantly. She was a single parent, and was too poor to afford babysitters, so I attended community orchestra rehearsals with her on Sunday nights, and choir rehearsal on Thursdays. We moved a lot – different schools, different friends – but music was a constant.

When my mom – Elizabeth – was in her early 60s, my sister, Lisa, and I started to see a change, mostly in her short term memory. It didn't register for a long time. She was an alcoholic her entire adult life, so it wasn't unusual for her to forget things, but this was different. She'd repeat the same

question twice within 90 seconds. I wasn't understanding; I was annoyed. I wasn't patient. I couldn't get off the phone fast enough, irritated that she just wasn't paying attention. I should have stayed on the phone. I didn't know what was coming. Within a few years, my mother forgot my name. She clearly recognized me, but she called me "Yuki" – the name of her most-recent Siamese cat. I wasn't hurt. To her, "Yuki" just was the name for "thing I love." Her memory for music stuck, though. That "Scheherazade" story is one of many. That was three years ago, but even last summer, I found a tape of one of her choir concerts from the late 1980s, and I played it for her, and although she couldn't remotely form a sentence of conversation, she "sang" along with the tape. She moved her lips to the words, and approximated the pitches on the recording – but always a little behind the beat, and never quite on key. My name was gone, but that concert from 30 years ago was still in her mind.

This story seems sad, and it is. Nobody wants to hear a piece that tells the story like this, and nobody wants a piece that starts "coherent" and becomes lost and confused as it progresses. So, *Places we can no longer go* tells the story of this disease, but does it in reverse. It starts in the present, or maybe even in the future, and over the course of 22 minutes, goes in reverse, as confusion turns to clarity, and grief turns to comfort.

PROGRAM NOTES

The soprano is the literal voice of the afflicted, struggling to recall memories before they're gone. The flute plays a prominent role as well. The piece excerpts several major flute solos – solos that my mother used to practice at home when I was young – and presents them as if my mother is struggling to remember them. A phrase of something – Debussy's "Syrinx" or "Afternoon of a Faun;" the slow movement of Tchaikovsky's Second Piano Concerto; Ravel's "Daphnis and Chloe" – starts, but never quite finishes before the initial memory is lost in a haze.

The soprano in the beginning of the piece struggles to communicate, but can't quite make an intelligible word. Fragments become full words as the disease "regresses" in this backwards telling, and although initially those words don't quite make sense together, they eventually become coherent statements. The idea of the text, by A. E. Jaques, is that these are memories that my mother wishes she could still share with me – of places, in both space and time, where we were together. A Mexican restaurant, a shabby apartment, a photograph from a time that is gone. (John Mackey)

Places we can no longer go - text by A. E. Jaques

I look for you in all the old places
a series of shabby apartments and a Mexican restaurant
that teal-slashed sweater from your yearbook photo
1992

gone now, land unmarks

I trace the trail of us in memory's atlas
a dotted line crossing borders like in an old movie
big letters for your grandfather's store, italicized
rivers of music

garbled now, lost-making

I run the roads of us all uncharted
boundaries blur like the lenses in old movies
I see you smudge-soft in Christmas and
Siamese cats

clouds hide the end of the world

called a nurse by your name, saw your face on a stranger
out of place, out of places, I find you everywhere
the bright arrow that fixes the map of vanished things
You Are Here
and so here I am

Spiel für Bläserorchester, Op. 39 - Ernst Toch | Ernst Toch is buoyed by several early composition awards including the 1909 Mozart prize and the 1910 Mendelssohn prize. Following Hitler's seizure of power in 1933, Toch went into exile, first to Paris and then London, where he wrote film scores. Shortly thereafter, he was offered a position at the University of Southern California, teaching both music and philosophy. In his later years, Toch composed seven symphonies, the third of which received the Pulitzer Prize.

Spiel für Bläserorchester, Op. 39 was composed at the request of Paul Hindemith and premiered in 1926, directed by Hermann Scherchen at the Donaueschingen Chamber Music Festival. The work is in three movements—Overture, Idyll, Buffo—each with its own light-hearted character. The Overture is jaunty and comical, while the second movement, prominently featuring the oboe, is a warm and pleasant pastorale, invoking thoughts of rolling, verdant hills and a warm, summer breeze. The work concludes with a boisterous and fun Buffo movement, which might transport the listener to an early 20th-century circus. (Shawn Smith)

Concerto Grosso for Saxophone Quartet and Band - William Bolcom | Concerto Grosso, written for the PRISM Saxophone Quartet, was written purely as a piece to be enjoyed by performers and listeners. PRISM had mentioned wanting a concerto grosso for themselves.

Although each PRISM member is an excellent soloist, I took their request to mean that I should emphasize their group identity, their “fourness.” This immediately called up two precedents in my mind: the Schumann concerto for horn quartet which is very homophonic, and the many 20th-century groups of all sorts which often dressed alike to emphasize their uniqueness, from the Four Lads and the Beatles to the Motown groups and countless others. The final [movement], *Badinerie*, a title borrowed from Bach, evokes bebop and rhythm-and-blues. The orchestral version of this work was commissioned by New Sounds Music, Inc. for the PRISM Quartet, and premiered in 2000. I did the band transcription in 2009, stemming from a request by Professor Michael Haithcock to enable the work to be performed on the Symphony Band's upcoming tour of China. As a result, the version for band was commissioned by a consortium of bands organized by the University of Michigan, in partnership with Baylor University, Eric Wilson, conductor; Indiana University, Stephen Pratt, conductor; the University of North Carolina at Greensboro, Kevin Galdi and John Locke, conductors; and the University of Texas at Austin, Jerry Junkin, conductor. (William Bolcom)

Shawn Smith



Dr. Shawn Smith is Director of Bands and Associate Professor of Conducting at the University of North Carolina at Charlotte. He holds a Doctor of Musical Arts degree in instrumental conducting from Arizona State University, and Master of Music and Bachelor of Music Education degrees from Louisiana State University and Boise State University respectively. Prior to his appointment at UNC Charlotte, Smith spent eight years as Director of Bands at Texas A&M University-Corpus Christi.

As a band and orchestra conductor, clinician, and adjudicator, Smith has been invited to conduct professional and educational ensembles throughout the United States, South America, Central America and Europe. His professional conducting engagements include the Banda Sinfônica do Estado de São Paulo (Brazil), the Banda Sinfónica de la Provincia de Córdoba (Argentina) and the Orquestra de Sopros do Médio Tejo (Portugal). Smith also serves as guest conductor and visiting professor of conducting for the annual International Festival of Music of Pará, Brazil and has been invited to conduct All-Region and All-State bands in Arizona, Idaho, Illinois, Montana, Nebraska, North Carolina and Texas.

Equally at home with opera and musical theater productions, Smith has conducted orchestras for the *Marriage of Figaro* and a six-week run of *Les Misérables*. His performances have been heard numerous times on American Public Media's *Performance Today*, the most popular classical music radio program in the United States.

In the area of research, Smith has been published in the *Journal of the World Association for Symphonic Bands and Ensembles* and in *Alta Musica* and he has presented his research at national and international conferences in the United States, Europe and South America. Smith has also presented numerous educational clinics, workshops and speeches, most notably at the International Midwest Band and Orchestra Clinic in Chicago and at state music conferences throughout the United States.

Shayna Stahl

Dr. Shayna Stahl is the Associate Director of Bands and Director of Athletic Bands at the University of North Carolina at Charlotte. In this role, Stahl serves as Director of the “Pride of Niner Nation” Marching Band and the 49ers Basketball Band. She also conducts the Symphonic Band and teaches courses in conducting and marching band techniques. Additionally, Dr. Stahl serves as the conductor of the Symphonic Band of the Charlotte Youth Wind Ensembles.

Prior to her appointment at UNC Charlotte, Stahl served for three years as the Director of Athletic Bands at Stony Brook University and seven years as the Coordinator of Athletic Bands. As Director, she was responsible for the “Spirit of Stony Brook” Marching Band, pep bands and student leadership training. She also spent seven years as a public school music educator in New York, teaching Wind Ensemble, Concert Band and Jazz Band.

Stahl holds a Bachelor of Music Education from Temple University, a Master of Arts in Liberal Studies from Stony Brook University, a Master of Music Education/Wind Band Conducting from The Hartt School at the University of Hartford and a Doctor of Musical Arts in Instrumental Conducting from the University of Washington. At the University of Washington, she served as the Graduate Assistant Director of the Husky Marching Band, conductor of the Concert Band, and assistant conductor of the Wind Ensemble. In addition to conducting she also served as a teaching assistant for the marching band techniques and introductory music methods courses. In 2017 and 2018, while at the University of Washington, Stahl was awarded first prize in The American Prize in Conducting – Band/Wind Ensemble (Community Division).

Stahl is a member of the National Association for Music Education, College Band Directors National Association, Golden Key International Honor Society, Sigma Alpha Iota, and an honorary member of Kappa Kappa Psi.



Lindsay Kesselman



Hailed by *Fanfare Magazine* as an “artist of growing reputation for her artistry and intelligence...with a voice of goddess-like splendor” Lindsay Kesselman is a GRAMMY-nominated soprano who passionately advocates for contemporary music. This season, Kesselman will be featured on several new recording releases: Chris Cerrone’s *The Pieces That Fall to Earth* with LA-based ensemble Wild Up (New Amsterdam Records), Russell Hartenberger’s *Requiem for Percussion and Voices* (Nexus Records), Mathew Rosenblum’s *Falling* with the Pittsburgh New Music Ensemble (New Focus Recordings), and Jon Magnussen’s *Twinge* with HAVEN (Blue Griffin).

Recent and upcoming highlights include a leading role in a new opera by Chris Cerrone, the world premiere of *Places we can no longer go* at the national CBDNA convention in 2019 (John Mackey), the John Corigliano 80th birthday celebration at National Sawdust (2018), *Quixote* (Amy Beth Kirsten and Mark DeChiazza) with Peak Performances at Montclair State University (2017), a leading role in Louis Andriessen’s opera *Theatre of the World* with the Los Angeles Philharmonic and Dutch National Opera (live recording released on Nonesuch Records, 2017), and an international tour of *Einstein on the Beach* with the Philip Glass Ensemble (2012-2015).

Kesselman has been the resident soprano of the Pittsburgh New Music Ensemble for nine seasons and HAVEN, Kesselman’s trio with Kimberly Cole Luevano, clarinet and Midori Koga, piano (www.haventrio.com) actively commissions and tours throughout North America. HAVEN was the recipient of a 2016 Ontario Arts Council Commissioning Grant with composer Kieren MacMillan and a 2015 Chamber Music America Classical Commissioning Grant with composer Jon Magnussen. Kesselman holds degrees in voice performance from Rice University and Michigan State University. She is represented by Trudy Chan at Black Tea Music and lives in Charlotte, NC with her son Rowan.

UNC Charlotte Saxophone Quartet

The UNC Charlotte Saxophone Quartet is comprised of a variety of music students within the Department of Music. Members of the quartet have found success in both state and regional Music Teachers National Association (MTNA) and North American Saxophone Alliance (NASA) conference competitions.

In addition to their participation in the Wind Ensemble, the quartet members also perform with the UNC Charlotte Jazz Ensemble, Saxophone Ensemble, and "Pride of Niner Nation" Marching Band.

The members of the group include music education majors Avery Bumgarner (soprano) and Tori Mitchell (baritone), jazz studies major Deiss Clarke (alto), and music minor Mitchell Jones (tenor). The UNC Charlotte Saxophone Quartet is under the direction of Dr. Ben Still.





UNC Charlotte Wind Ensemble

Piccolo

Haven Gallegos So.

Flute

Bryanna McKeon* Jr.

Christa Barsanti Fr.

Nacosia Bowman So.

Haley Johnson Fr.

Oboe

Tana Nichols* Fr.

Hannah Tyson Fr.

Bassoon

Colin Jones* So.

David Jordan Jr.

Clarinet

Adam Lytle* So.

Sadie McNair* Fr.

David Romagnuolo So.

Gavin Fulker So.

Kellie Joyner Jr.

Damian Delgado Fr.

Mari Jane Sutton Sr.

Bass Clarinet

Connor Beck* Jr.

Lily Moore Fr.

Alto Sax

Avery Bumgarner* Jr.

Deiess Clarke So.

Tenor Sax

Mitchell Jones So.

Bari Sax

Tori Mitchell Jr.

Trumpet

Kira Wagner* So.

Andrew Beiter So.

Andrew Sokolowski Jr.

Nathan Lancaster So.

J'aimee Tatum Fr.

Ethan Waldo So.

Horn

Steven Mastro* Jr.

Rosy Faires Jr.

Kevin Gorman Fr.

Alexis Benigno Fr.

Trombone

Nicholas Carl*+ Jr.

Ryan Hoag Fr.

Noah Hornburg So.

Will Cochran Jr.

Euphonium

Robbie Lanier* So.

Emily Golden Jr.

Tuba

Matt Locklin* Jr.

String Bass

Moosa Azfar* Fr.

Percussion

Daniel Ferreira* Jr.

Raven Pfeiffer* Sr.

Ryan Comley Fr.

Alex Johnson Fr.

John Pickett So.

Timpani

Evan Corey* Jr.

Piano

Lyubov Draga* Sr.

Harp

Tamar Rowe* Alum

*Principal

+Wind Ensemble Manager

Wind + Percussion Faculty

Flute Jennifer Dior

Oboe Elizabeth Sullivan

Clarinet Jessica Lindsey

Bassoon Joshua Hood

Saxophone Will Campbell

Saxophone Ben Still

Horn Christopher Griffin

Trumpet Eric Millard

Trombone Jeremy Marks

Tuba/ Ian McCollum

Euphonium

Percussion Rick Dior



Bands at UNC Charlotte

The UNC Charlotte Wind Ensemble is the university's most advanced ensemble for winds and percussion and is composed exclusively of undergraduates, including music majors, minors and students from other majors across campus. The Wind Ensemble presents two concerts per semester on campus and frequently gives concert tours throughout North Carolina and the Southeast. Past honors include invitations for performance at the state conference of the North Carolina Music Educators Association and regional conferences of the College Band Directors National Association. The Wind Ensemble regularly works with guest conductors from the United States and abroad and is active in the commissioning of new music for winds, including recent commissions with John Allemeier, Steven Bryant, Nathan Daughtrey, Roshanne Etezady, Ricardo Lorenz, John Mackey, and Alex Shapiro.

The UNC Charlotte Band program consists of two concert bands, jazz ensemble, jazz combos, wind/percussion chamber music, basketball band, and the "Pride of Niner Nation Marching Band." Now in its fifth year, the "Pride of Niner Nation" has become well known throughout North Carolina and the Southeast Region. The band has

been invited to perform exhibition at numerous marching competitions throughout the region and has been featured in a Carolina Panthers half-time and at a Charlotte Hornets game. In June 2018 the band traveled to Normandy, France as the only collegiate band invited to represent the United States at official ceremonies of the 74th D-Day Commemoration.



The University of North Carolina at Charlotte

UNC Charlotte is a driving force of growth, discovery, and innovation for the metro Carolinas. *U.S. News & World Report* recognized us as one of the ten most innovative colleges and universities in the country and for producing more start-up businesses than any other college or university.

We provide a pioneering learning experience that prepares graduates to become active citizens of the world. Our outstanding faculty are frequently recognized for their leadership roles in the region and their contributions to higher education. We're proud that our student body is among the most diverse of the UNC campuses and that the Carnegie Foundation has recognized us for our commitment to community engagement.

Founded in 1946, the campus sits on 1000 wooded acres just eight miles from uptown Charlotte. UNC Charlotte is a doctoral and research intensive institution and has the largest research library in the Southern Piedmont region with more than two million volumes. With accreditation from the Commission of Colleges of the Southern Association of Colleges and Schools, UNC Charlotte offers 80 programs leading to Bachelor's degrees, 64 programs leading to Master's degrees and 21 programs leading to Doctoral degrees.







At UNC Charlotte, students participate in a vibrant intellectual and artistic community within a thriving modern city.



Music studies are enhanced by our College of Arts + Architecture, an energetic community of artists, designers, actors, dancers, and musicians. In this stimulating environment, students enjoy interdisciplinary coursework and artistic projects.

Located in the largest city in the Carolinas, UNC Charlotte is North Carolina's urban research university, offering

nationally recognized undergraduate, masters, and doctoral programs. The scenic, thousand-acre, wooded campus boasts modern buildings and dormitories that are equipped with the latest technology.

A vibrant cosmopolitan city, Charlotte is home to multiple performance venues, dance and theatre companies, museums, galleries, and clubs where students can experience both classical and cutting edge arts and work with professional artists.

Our music students take full advantage of the incomparable experience of studying music in a major metropolitan area. As teachers, they gain real-world experience by working alongside many of the finest music educators in the country. As performers, they frequently appear in churches, jazz clubs, and other venues throughout the Charlotte region. Resident professional ensembles such as the Charlotte Symphony Orchestra and Opera Carolina provide our students with regular opportunities to experience, and even participate in, professional performances throughout the school year.