



**UNC
GREENSBORO**
School of Music

Symphonic Band

with the
CENTRAL DAVIDSON HIGH SCHOOL WIND ENSEMBLE
Rodney Workman, Director of Bands

Pamela L. Klena
conductor

J. Benjamin Jones
conductor

Brian Diller
guest conductor

Thursday, October 4, 2018
7:30 PM • UNCG Auditorium

PROGRAM

Central Davidson High School Wind Ensemble

JAMES H. HOWE

(b. 1917)

Pentland Hills (1965)

RICHARD STRAUSS

(1864–1949)

transcribed by Albert O. Davis

Allerseelen, Op. 10, No. 8 (1885)

All Souls Day

ROBERT JAGER

(b. 1939)

Third Suite (1966)

March

Waltz

Rondo

— *brief pause* —

UNCG Symphonic Band

LARRY TUTTLE

(b. 1955)

Across the Divide (2018)

consortium premiere

CHEN QIAN

(b. 1962)

Come, Drink One More Cup (2010)

J. Benjamin Jones, conductor

DARIUS MILHAUD

(1892–1974)

Suite Française (1945)

Normandie

Bretagne

Île de France

Alsace-Lorraine

Provence

Brian Diller, conductor

PROGRAM

AARON COPLAND

(1900–1990)

transcribed by Merlin Patterson

Down a Country Lane (1962)

LEONARD BERNSTEIN

(1918–1990)

transcribed by Clare Grundman

Candide Suite (1956, arr. 1993)

The Best of All Possible Worlds

Westphalia Chorale and Battle Music

Auto-da-Fé (What a Day)

Glitter and Be Gay

Make Our Garden Grow

Pamela L. Klena, conductor

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 and refrain from use during the concert. 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.

NOTES

PENTLAND HILLS

JAMES H. HOWE

James H. Howe (b. 1917) is a British composer and conductor. Howe began playing piano and cornet at age nine, and in 1933 he became a band boy with the Royal Scots Regimental Band. He served in World War II and rose through a series of posts to eventually become Director of Music of the Scots Guards in London. While bandmaster of the Scots Guards, he became a champion of the marches of John Philip Sousa and introduced many of the unfamiliar marches to his British audiences. *Pentland Hills* is named after the range of hills near Edinburgh, Scotland, where it was composed. It is based on three Scottish airs: "The Lass O' Gowrie," "John Anderson, My Jo," and "Rowan Tree." The march is very popular with the British bands and its featured by Her Majesty's Scots Guards in the Trooping the Colour, an annual ceremony performed by regiments of the British and Commonwealth armies.

ALLERSEELEN, OP. 10, NO. 8

RICHARD STRAUSS

Richard Strauss enjoyed early success as a conductor and composer, and was influenced by the work of Wagner. Strauss developed the tone poem to an unrivalled level of expressiveness and achieved great success with his operas. While he did serve as musical director in the courts of Munich, Weimar and Berlin, Strauss's relationship with the government in Germany was ambiguous, a fact that protected him but led to post-war difficulties and self-imposed exile in Switzerland. *Allerseelen* was written by Strauss as part of a collection of eight lieder in 1885 when he was just 21 years old. *Allerseelen*, which is translated as "All Souls' Day" in English, was initially performed by soprano voice and piano. *Allerseelen* exhibits powerful emotions and intense romanticism. The melody and rich accompaniment make it one of the most well known of Strauss' lieder. The work is set to text by Hermann von Gilm zu Rosenegg (1812–1864).

THIRD SUITE

ROBERT JAGER

Each movement of Jager's *Third Suite* depicts a quirky, slightly distorted, and cheerful melody that is developed throughout the movement. The first movement, March, makes use of the different colors within the band, while distorting the steady sense of time normally associated with a march. The second movement, Waltz, again distorts the sense of time within the dance, interspersing light and bright colors within the band's boisterous interjections. The final movement, Rondo, develops the entire movement based on the first five chords played in the introduction. The Rondo is upbeat, playful, and energetic. After a repeat of A, the piccolo introduces the C theme. This, too, is repeated, and again the five big chords are heard, followed by the third A statement. Suddenly, the tonal level shifts and the last B section is heard. This actually is a developmental section incorporating all three themes of the movement. After a loud timpani crash, the final A is heard presto. The piece builds to a climactic finale based on the five notes of the introduction.

ACROSS THE DIVIDE

LARRY TUTTLE

Tuttle's *Across the Divide* is unabashed in its celebration of the musical influence of Aaron Copland. From the outset, with peppy syncopations on open quintal harmonies supporting rollicking sixteenth-note melodies, a comparison to the great ballets *Rodeo* and *Billy the Kid* seems inevitable, if only through our own inlaid associations of Copland's style with the scenery of the American West. *Across the Divide* is an adaptation of Tuttle's award-winning orchestral composition *Chorale*

and *Fiddle Tune*, and in that title, the inspiration for the opening melody comes into full focus as a rendering of classic old-time fiddle music. This type of tune, with its dance-like character, owes its tradition to European folk music traditions like the reel or jig. Tuttle's tune is a scant two measures long, but those two measures are infused with an infectious joyfulness that makes each repetition more playful than the last. This tune establishes itself in a melodic ostinato as variations cycle underneath, primarily in eight-measure phrases. These variations provide the contrast and, over time, elongate into a beautiful legato chorale (the other half of the title for the work's orchestral cousin). At the turning point of the work, the fiddle tune comes to a placid resting place as elements of the chorale continue, foreshadowing a quiet and reflective ending. Not satisfied to be undone, however, the fiddle tune winds itself back up in small fragments at the coda, whipping the piece into one last flourish of Americana.

COME, DRINK ONE MORE CUP

CHEN QIAN

Come, Drink One More Cup was commissioned in 2007 by Thomas Verrier and the Vanderbilt Wind Symphony and is essentially a fantasy for wind band based on a Chinese folk song. The work was inspired by a famous poem by the poet and musician, Wang-Wei of the Tang dynasty (618–906 AD). Wei wrote the poem to commemorate saying goodbye to a close friend who was leaving to serve in the military at Weicheng, a small town in Yangguan neighboring the border. The poem expresses sadness, loneliness, and deep sorrow because the two friends may never see each other again.

The morning rain at Weicheng dampens the light dust,
 All the houses and willows look fresh after the rain.
 Come, drink one more cup of wine before you leave
 After you go west to Yangguan, there will be no more friends.

The Yangguan Pass is one of China's two most important western passages and is located approximately 70 kilometers southwest of Dunhuang City, in the Gansu Province of China. Yangguan literally means "Sun Gate" and was established in 121 BC to defend against the attacks of other minority nationalities, and to develop the area. The main musical theme of *Come, Drink One More Cup* finds its origin in "Parting at the Yang-guan Gate," written by Zhang-He of the Qin Dynasty in 1867, a song based on the original poetry of Wang-Wei. The work itself is composed in two main sections and begins with a slow opening presentation of the main theme with slight variations in instrumentation and style. This is followed by faster second section which further manipulates the melodic material before briefly returning to the original tempo and mood at the conclusion of the work. *Come, Drink One More Cup* offers the wind band the opportunity to explore the textures and colors of traditional Chinese music through the imagery created by Chen's setting of the ancient melody.

SUITE FRANÇAISE

DARIUS MILHAUD

Regarding *Suite Française*, composer Darius Milhaud writes:

For a long time I have had the idea of writing a composition fit for high school purposes, and this was the result. In the bands, orchestras, and choirs of American high schools, colleges and universities where the youth of the nation be found, it is obvious that they need music of their time, not too difficult to perform, but nevertheless keeping the characteristic idiom of the composer.

The five parts of this suite are named after French Provinces, the very ones in which the American and Allied armies fought together with the French underground of the liberation of my country: Normandy, Brittany, Ile-de-France (of which Paris is the center), Alsace-Lorraine, and Provence (my birthplace).

I used some folk tunes of these provinces. I wanted the young American to hear the popular melodies of those parts of France where their fathers and brothers fought to defeat the German invaders, who in less than seventy years have brought war, destruction, cruelty, torture, and murder three times to the peaceful and democratic people of France.

DOWN A COUNTRY LANE

AARON COPLAND

Aaron Copland is often regarded as one of the quintessential American composers of the twentieth century. His collaborations with choreographer Martha Graham produced many of the most successful and influential American ballets in history, and his impact on generations of young American composers is well documented. Copland was also deeply dedicated to the development of young musicians at all levels.

Life magazine commissioned Copland to write a solo piece for young pianists in conjunction with the proposed article "Our Bumper Crop of Beginning Piano Players." *Down A Country Lane* was completed in 1962 and first appeared in *Life* in July of that year. While perhaps not entirely approachable by a beginner, the work does succeed in making Copland's distinctive style available to younger musicians. His distinctive phrasing and harmonies are all effectively employed. The piece is still performed regularly and has been realized for many different combinations of instruments including chamber orchestra. This 1991 transcription for concert band was done by Merlin Patterson.

CANDIDE SUITE

LEONARD BERNSTEIN

Leonard Bernstein's operetta *Candide* is based on a satire by Voltaire (1694–1778), penned following horrific natural disasters and political unrest in France. The story uses humor, irony, and exaggeration to ridicule the idea of optimism. The reader follows Candide, a naïve and impressionable man, and his many misadventures in search for his true love, Cunegonde. Hopelessly clinging to the optimistic approach that he lives in "the best of all possible worlds," Candide must evaluate his ideals as he encounters natural disaster, appalling battles, and endless floggings. After eventually reconnecting with his true love and growing weary of endless reasoning, Candide resolves to live a life of simplicity and "cultivate his own garden."

Candide Suite is comprised of five movements, each with unique character and dramatic flair. The first movement, "The Best of All Possible Worlds," is a light-hearted lesson from Dr. Pangloss, Candide's tutor, explaining that the world he lives in now is the best of all possible worlds. The second movement opens with a serene chorale sung by the people of Westphalia and is interrupted by a gruesome battle scene. The third movement, "Auto-da Fé" ("Act of Faith"), portrays a satirical approach to the public executions of the Spanish Inquisition. "Glitter and Be Gay," the fourth movement, is sung by Cunegonde, the reigning madam in France, concerning the comical internal struggle of her "glittery" outward appearance versus her internal self-doubt and struggle. The final movement of the work, "Make Our Garden Grow," is a powerful song of hope and acceptance where we'll "do the best we know."

THE CONDUCTORS



RODNEY K. WORKMAN is the Director of Bands at Central Davidson High School in Lexington, NC and currently serves as the President of the North Carolina Bandmasters Association. He received degrees in Music Performance and Music Education from Appalachian State University. For the past 12 years he has taught band at Central Davidson Middle and High School. While at Central Davidson Middle where his bands received only Superior Ratings in Grades II, III, IV, and since coming to the High School his bands have received only Superior Ratings in Grade V, VI, and Masterworks at the District MPA. Currently, he teaches 3 high school concert band classes each day, the after-school Marching Band and assists with the middle school bands in the afternoon serving more than 520 students each day. Most recently he has served as a conductor of a Junior Band at UNCG Summer Music Camp, the Cannon Music Camp Symphonic Band and is also a conductor of the "Carolina Ambassador's Honor Band" which tours the United Kingdom, France, Switzerland, Austria, Germany, and Italy giving concerts in each country during June and July. He is a regular guest clinician for All County and All District Bands having conducted more than 30 clinics in recent years in North Carolina, South Carolina and Virginia. Mr. Workman has been the recipient of the "First Year Teacher of the Year" award while teaching in Burke County, was selected as the 2011-2012 "Teacher of the Year" at Central Davidson Middle as well as being selected as a finalist for the same award for the Davidson County School System. He was also selected to receive the "Ed Rooker Encore Award" from the American School Band Directors Association and was recently elected into the membership of that group. In 2014 he was selected as *School Band and Orchestra Magazine's* "50 Directors Who Make a Difference" representing North Carolina and in the fall of 2018 was featured in the Piedmont Triad's "Youth Impact Magazine." Mr. Workman is active in the North Carolina Bandmasters Association having served as the Section Delegate for Band on the NCMEA Board, High School All State Clinic Chair and district Representative on the Concert Band MPA Committee. He currently serves as the President of the North Carolina Bandmasters Association. He is active in the Northwest District where he has served as President, and currently serves as the Middle School Audition Site Host and District Chair. He is also a member of the National Band Association, the American School Band Director's Association, the Gamma Beta Phi Society, Kappa Delta Pi and Phi Mu Alpha Sinfonia Fraternity.



Originally from East Tennessee, **PAMELA L. KLENA** participated in numerous All-East Honor Bands and All-State Honor bands on euphonium. For her undergraduate studies, Pam attended Lee University in Cleveland, TN from 2004-2009. There she received her Bachelors degree in Music Education and studied conducting with Dr. David R. Holsinger. During her time at Lee University, Pam served as librarian, vice president, president, and student conductor of the Lee University Symphonic Band. During her five years in The Lee University Symphonic Band, a music ministry ensemble, Pam was honored to have performed, conducted, and led master classes in both Jordan and Brazil. She also served on the committee that founded a

state-recognized beginning band program at a low-income elementary school in Cleveland, TN. Upon graduation from Lee University, Pam was appointed Director of Bands at Trinity Christian School in Sharpsburg, GA. From 2009-2013, she taught all general music courses, beginning band, middle/high school bands, and conducted the school musical. In addition to taking students to participate in the Georgia All-State Band, she also served as coordinator and director for the Georgia Independent School Associate All-Select Middle School Honor Band and Chorus. From 2013-15, Pam completed her Masters of Music with an emphasis in Wind Conducting at Central Michigan University in Mount Pleasant, Michigan where she studied with John E. Williamson. She also conducted the University Band, Symphonic Band, Wind Symphony, Wind Ensemble, and assisted with the Central Michigan Marching Chips. In 2015, Pam was appointed Instrumental Director of the Fairview United Methodist Church Music Ministry and also the associate conductor of the Knoxville Christian Arts Ministry, a music ministry ensemble (composed of full choir, orchestra, drama, and dance) that performs concerts in prisons. Pam has been an active member in the Georgia Music Educators Association and the Georgia Independent School Association, an active participant in the Midwest International Band and Orchestra Clinic. She also was selected in 2015 to present her literature review, "Toward Resolving Gender Inequities in the Field of Wind Conducting" at the Michigan Music Conference. Pam is also a proud member of Sigma Alpha Iota, Kappa Kappa Psi, and Pi Kappa Lambda. Pam is currently in her third year of an Instrumental Conducting DMA program here at UNCG. She serves as the director the University Band and conducts with the Casella Sinfonietta, Wind Ensemble, and Symphonic Band.



J. BENJAMIN JONES, a native of Gastonia, is currently earning the Doctor of Musical Arts degree in Wind Conducting at The University of North Carolina at Greensboro, where he studies with Dr. John R. Locke and Dr. Kevin M. Gerald. Ben holds a Bachelors degree in Music Education from The University of South Carolina (2008) and a Masters Degree in Instrumental Conducting from UNCG (2018). Prior to his graduate studies at UNCG, Ben taught in the public-school system of North

Carolina as the Director of Bands at Ashbrook High School in Gastonia. Under his direction, the Bands of Ashbrook received consistent superior ratings at the North Carolina Music Educators Association Music Performance Adjudication Festival and at marching and concert band competitions throughout the region. During the eight years of his tenure, the band program grew from 49 to 125 members and regularly placed students into collegiate music programs across the Southeast. While at UNCG Ben has served as the co-conductor of the University Band and Symphonic Band, and guest conducted with the Wind Ensemble and Casella Sinfonietta. He has also performed with the Trumpet Ensemble and has served as a graduate teaching assistant with the undergraduate conducting classes. Ben is an active guest clinician and adjudicator and has worked with bands throughout the Carolinas in both Marching Band and Concert Band settings. As an advocate for music education and building leaders in school music programs, Ben has presented leadership training workshops for a number of high school programs, and worked with young music educators throughout North Carolina. He is a member of the National Association for Music Education, the North Carolina Music Educators Association, CBDNA, and Phi Mu Alpha Sinfonia.



BRIAN DILLER teaches conducting and directs the Wind Ensemble at Old Dominion University. He was recently awarded the Doctor of Musical Arts degree from the University of Cincinnati College-Conservatory of Music (CCM) where he served as Music Director of the University of Cincinnati Symphony Orchestra. He has previously served on the faculties of Ithaca College and Tennessee Tech University.

Diller's scholarly research centers on integrating chamber music in the school music program. He was invited to present a paper on this topic at the 2014 College Band Directors National Association Conference on Music Education. Other research on band pedagogy has appeared as an article in *Teaching Music Through Performance in Band*, volume 10 and two articles in *Teaching Music Through Performance in Middle School Band*, both published by GIA.

Diller received a Masters degree in wind conducting from Ithaca College where he studied conducting with Stephen Peterson and Jeffrey Meyer. From 2007-2010 he served as Associate Director of Bands at Brentwood High School in suburban Nashville, Tennessee. Mr. Diller holds undergraduate degrees summa cum laude in Music Education and Piano Performance from Miami University (OH). While at Miami, he was honored as winner of the Undergraduate Artist Performance Competition and received the 2007 Presser Scholar prize for excellence in music scholarship and performance.

An active pianist, Diller performs regularly as soloist, chamber recitalist, and studio musician; he has completed additional study in piano, chamber music, and conducting at France's Fontainebleau Conservatory. Having prepared arrangements in the recording studios of A. R. Rahman, India's most celebrated film composer, Diller is also an avid arranger and his works have been performed by orchestras, wind ensembles, and choirs across the country. Experienced in the marching milieu, he has also arranged and instructed brass with Nashville's Music City Drum Corps and various high school bands.

COMING EVENTS

NOV
14

UNIVERSITY AND SYMPHONIC BANDS

Wednesday, November 14
7:30 PM | UNCG Auditorium

NOV
18

ALUMNI BAND AND WIND ENSEMBLE

Sunday, November 18
1:30 PM | UNCG Auditorium



School of Music performances are free of charge, unless otherwise noted.
For more event information, please visit:
music.uncg.edu

CENTRAL DAVIDSON WIND ENSEMBLE

Flute

Hylton Baker
Tabitha Baker
Tricia Brown
Camryn Hutchins
Sarah McMath
Sara Miramontes
Amanda Mull
Allie Nichols
Julia Owen

Oboe

Frances Gray Riggs
Stiltner M. Bryce
Megan Whitley

Bassoon

Dillon Lambert
Norman Jung

Clarinet

Janna Beck
Tori DeWald
Cassie Everhart
Taylor Fowler
Lewis Austin
Jordan Long
Nicole Martin
Devon Musgrave
Trevor Musgrave
Hayley Odom
Mary Prater
Elizabeth Young

Bass Clarinet

Karmyn Blackwell
Courtney Garner
LeBeau Haley
Mason Monaghan
Emory Hedrick, *contra*

Alto Saxophone

Casey Fry
Matt Gardner
Adam Nichols
Brayden Story

Tenor Saxophone

Anna Workman

Baritone Saxophone

Tabatha Billings

Horn

Reece Cope
Elliot Halbach
Alex Marmolejo
Kaden McCain
Avery McClellan
Rodolfo Mendez
Kai Summerlin
Noah Young

Trumpet

Hunter Adams
Bean Seth
Brendan Bentley
Sara Everhart
Fry Ethan
Tanner Furr
Corbin Harper
Mindy Hunt
Austyn Leonard
Jensen Leonard
Noah Swing
Joshua Vanderelst

Trombone

Mason Broadway
Peyton Littleton
Sebastian Mondragon
Bethany Perry
Joel Peterson
Cameron Roark
Edward Rodriguez, *bass*

Euphonium

Lindy Bates
Julie Beck
Logan Blount
Lindsey Bowers
Brandon Shore

Tuba

Matthew Askins
Taylor Beck-King
David Kirby
Jesus Marmolejo
Carlos Quiroz-Gutierrez
Jackson Westervelt

Double Bass

Tori Cockman

Percussion

Zeb Beck
Ira Chafin
Jeron Gallimore
Maggie Grondy
Allie Holder
Nathan Regan
Nicholas Sharpe
Josh Sink
Madison Sturdivant
Dexter Ware

SYMPHONIC BAND

Flute

Victoria Blalock
Anna Broich
Carolina Herrera
Sydney Horner
Allyson Kreider
Michelle Oldham
Megan Whatley

Oboe

Leya Ramsey
Rheann Tracy
Jacob Twaddell

Clarinet

Jonathan Arp
Emma Brock
Izzy Collins
Taylor Davis
Marc Han
Nygel Harris
Ariel Lesure
Camden Shroust
Ellen Whittington

Bass Clarinet

Ashlie Brewer
Ian Surman

Bassoon

Georgia Barrett
Cooper Blackley
Brianna Souza

Alto Saxophone

Phil Black
Kaisi Deng
Anthony Wichowski

Tenor Saxophone

Ian Boletchek
Michael Kralik

Baritone Saxophone

Dylan Swanson

Horn

Steven Campos
Patrick Hayes
Noah Marney
Andrew Savage
Charlotte Shore

Trumpet

Angel Couch
Emily Gordon
Brandon Hearn
Alex Holguin
Katie Howard
Ryan Lennon
Tyler Stephenson

Trombone

Ryan Bergfors
Isaac Brewer
Justin Hardy
Aaron Moss
Maeghan Reynolds
Gregory Robey

Bass Trombone

Brian Arden
Elan Mizrahi
Joshua Parker

Euphonium

Jose Medrano
David Norton
Zyon Perkins

Tuba

D. J. Bowles
Bradley Cox
Louis Philip Sandoval III
Charles Storey

Percussion

Zach Baker
Seth Blevins
David Brooks
Calogero Giambusso
Hannah Hansmann-Clemens
Kyle Wilson

Double Bass

Katie Ferrell

Piano

Jason Black

Harp

Grace Ludtke

Librarians/Managers

Taylor Barlow
Georgia Barrett



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