

# arts and letters

THE UNIVERSITY OF NORTH CAROLINA AT GREENSBORO  
CASELLA SINFONIETTA AND WIND ENSEMBLE

Produced by UNCG School of Music, Theatre and Dance

Digital recording, editing, and mixing: Dennis Hopson

*Acrylic Waves* edited by Mark Engebretson

Mastering: Bernd Gottinger

Executive Producer: Michael Udow

Project Producer: Kevin M. Gerald

Assistant Producer: John R. Locke

Production Assistants: Tim Ellison, Justin Davis, Andrea Brown, and Mark Norman

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The University of North Carolina at Greensboro

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THE UNIVERSITY OF NORTH CAROLINA AT GREENSBORO  
CASELLA SINFONIETTA AND WIND ENSEMBLE  
KEVIN M. GERALDI AND JOHN R. LOCKE, CONDUCTORS

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UNCG CASELLA SINFONIETTA AND WIND ENSEMBLE

## CASELLA SINFONIETTA

Kevin M. Gerald, conductor

- |   |  |       |
|---|--|-------|
| 1 | Torn Canvases (2009).....Matthew Tommasini | 9:03  |
|   | Southern Comforts (2008) .....Joel Puckett | 15:29 |
| 2 | Faulkner                                   | 1:33  |
| 3 | Ritual: Football and The Lord              | 4:24  |
| 4 | Lamentation                                | 3:44  |
| 5 | Mint Julep                                 | 5:48  |

Marjorie Bagley, violin

- |   |   |       |
|---|---|-------|
| 6 | Acrylic Waves (2010).....Mark Engebretson                       | 15:54 |
|   | Concerto for Alto Saxophone (2003) .....Charles Rochester Young | 11:53 |
| 7 | Celebratory   | 4:27  |
| 8 | Anguished   | 4:27  |
| 9 | Lively  | 2:59  |

Steven Stusek, saxophone

## WIND ENSEMBLE

John R. Locke, conductor

- |    |                                      |       |
|----|--------------------------------------|-------|
| 10 | High Flight (2009).....Joseph Turrin | 12:35 |
|----|--------------------------------------|-------|

## NOTES



### MATTHEW TOMMASINI

(b.1978) has been awarded top prizes including the Charles Ives Scholarship from the American Academy of Arts and Letters and the ASCAP/CBDNA Frederick Fennell Prize and grants from the ASCAP Foundation's Leonard

Bernstein Fund and the American Music Center's Composer Assistance Program, among others. Recently, he was named Finalist in the International Composition Competition Città di Udine and awarded Top Prize in the Professional Division of the Foundation for Modern Music's Robert Avalon International Competition for Composition.

Mr. Tommasini is Co-Founder and Composer-in-Residence of the critically-acclaimed, Connections Chamber Music Series. Currently, he lives in Hong Kong where he is Associate Artistic Director of the internationally-acclaimed composers/performers workshop, The Intimacy of Creativity, and Composer-in-Residence/Visiting Associate Professor of Music at The Hong Kong University of Science and Technology. Mr. Tommasini holds degrees in composition from the University of Michigan (DMA, MA) where he studied with Bright Sheng, William Bolcom, Michael Daugherty, and Leslie Bassett; and UCLA (BA) where he studied with Paul Chihara and Ian Krouse. He is a member of ASCAP.

**Torn Canvases** is inspired by the abstract expressionist painting style of Jackson Pollock. The piece imagines a video camera panning across a large canvas made up of layers of fragmented paint drippings and splotches. The ensemble is divided into three groups on stage, each representing musical "layers" of chiming chords and fragmented jazz riffs, which are piled on one another, creating rhythmically charged collages of sound. The climax of the work comes when the entire ensemble plays together, evoking the sound of a giant bell, transforming into the sound of a driving jazz ensemble.



Named as one of National Public Radio's listeners' favorite composers under the age of 40, **JOEL PUCKETT** is a composer who is dedicated to the belief that music can bring consolation, hope and joy to all who need it. *The Washington Post* has hailed him as both "visionary" and "gifted" and the *Baltimore Sun* proclaimed his work for the Washington Chorus and Orchestra, *This Mourning*, as "being of comparable expressive weight" to John Adams' Pulitzer Prize winning work.

Puckett is currently on the full-time faculty of the Peabody Conservatory of Music of Johns Hopkins University where he teaches courses in music theory, co-teaches the composition seminar



and recently finished a term as the composer-in-residence for the Chicago Youth Symphony Orchestras. He holds advanced degrees from the University of Michigan where he studied with Pulitzer-Prize winner William Bolcom, MacArthur Foundation Fellow Bright Sheng and Grammy Award winner Michael Daugherty.

Regarding *Southern Comforts*, Puckett writes:

Home. I think about it constantly. I haven't spent more than a week in the South in more than seven years and yet, I know it will always be home. Sometimes it's a phone call from mom or a card from my sister. Sometimes it's the faint smell of a dogwood or an Atlanta Braves box score in the paper. No, I haven't really been there in years but I think about it daily.

In *Southern Comforts* I am sharing some of the things that were important to me growing up in Atlanta or have become important in trying to remember home. Each movement is my representation of a memory or item from my childhood in the South.

### I. Faulkner

Often when I am feeling particularly nostalgic I like to pull out *Sound and the Fury* or *As I Lay Dying*. Faulkner's descriptions of Mississippi and dysfunctional southern families always make me want to get on the first plane back home.

### II. Ritual: Football and The Lord

Sunday ritual: Breakfast, Sunday School, Service, Lunch, Football. (In the off-season: Golf) From cradle to age 15, I can literally count on a single hand the number of times that I missed any part of this routine. And I tackled each part of the routine with equal seriousness. I still remember who Methuselah begot and every Sunday when the prelude begins, I can smell the carpet at the now defunct First Christian Church in College Park, GA. (And I can also tell you who started at every position for the 1980 Falcons.)

### III. Lamentation

Lamentation is a traditional form that began in early baroque opera and is characterized by a mourning text and the so called "descending tetra-chord" which is a falling chromatic line that is usually treated as an ostinato. Egypt Puckett died May 5, and we mourned her with equal parts emotion and, as is tradition, great restraint.

### IV. Mint Julep

I must admit this is a late affectation that I have developed. Before I left the South I had no idea what a mint julep was and didn't give a hoot about some horse race over in Kentucky. But as time passes it seems that I look for reasons to feel nostalgic, so every year around May 1, I can be found breaking out the mint leaves and the whiskey.



**MARK ENGBRETSON** (b. 1964) is Associate Professor of Composition and Electronic Music at the University of North Carolina at Greensboro. He is the recipient of the 2011 North Carolina Artist Fellowship in Composition, and has received major commissions from Harvard University's Fromm Music Foundation and the Thomas S. Kenan Center for the Arts.

He is the founder of the UNCG New Music Festival, with performances at SEAMUS, ICMC, Wien Modern, Third Practice, Festival of New American Music, ISCM, BGSU Festival of New Music and Art, Carnegie Hall, Argentina, Albania, Azerbaijan, Lithuania, Sweden, Norway, China, Terre Haute and many more. Recordings of his work are available on the Albany, Innova, Lotus, and Capstone labels.

Dr. Engbretson taught composition at the University of Florida, music theory at SUNY Fredonia, and twentieth-century music history at the Eastman School of Music. He studied at the University of Minnesota (graduating Summa cum Laude), the Conservatoire de Bordeaux (as a Fulbright Scholar), and Northwestern University, where he received the Doctor of Music degree. At Northwestern he studied composition with M. William Karlins, Pauline Oliveros, Marta Ptaszynska, Michael Pisaro, Stephen Syverud and Jay Alan Yim and saxophone with Frederick Hemke. His teachers in France were Michel Fuste-Lambezat and Jean-Marie Londeix.

Regarding *Acrylic Waves*, Engbretson writes:

What does a synthetic polymer shaped into a flowing, translucent, blue wave sound like? While a specific answer may not be discovered in listening to this piece, the search for it produced much of the music. I was thinking of the minimalist steel and acrylic sculptures of Donald Judd, trying in my mind to shape his signature box-shaped sculptures into a gigantic smooth, rolling form.

The composition takes form through a series of interconnected waves that obtain on the global, sectional, and phrase levels, and this notion could also be understood as governing aspects ranging from the overall tonal plan to small scale gestures. One may imagine subtle and not-so-subtle associations with wave-like structures and wave or deep water imagery, paired with the smooth, shiny surfaces of minimalist visual art. On the other hand, harmonic, melodic, and rhythmic aspects of the piece employ concepts of key, progression and tonal transformation, procedures perhaps less associated with minimalism than to musical ideals of the nineteenth century. The piece thereby seeks, perhaps paradoxically, to project both a kind of existential detachment and a passionate drive toward overflowing emotion.



**CHARLES ROCHESTER YOUNG** has won high praise for his work as a composer. Young's original compositions have been performed on five continents, in all fifty states, and in major concert halls of the US and Europe, including Carnegie Hall and Lincoln

Center. He is a graduate of Baylor University and the University of Michigan. He held as his mentors Pulitzer-prize winner Leslie Bassett, Donald Sinta, Marianne Ploger and Keith Hill. He is the Coordinator of Musicianship at the University of Wisconsin at Stevens Point. Previously, Young served on the faculty at the Interlochen Center for the Arts. In 1999, Young was named "Wisconsin Professor of the Year" by the Carnegie Foundation and the Council for the Advancement and Support of Education. The University of Wisconsin system named him the recipient of their University of Wisconsin System Teaching Excellence Award in 2000. He is a highly sought after presenter, clinician and guest composer around the nation.

The *Concerto for Alto Saxophone* was premiered on April 13th, 2003, Donald Sinta, soloist with the University of Michigan Symphony Band under the direction of Michael Haitcock. Regarding the Concerto, Young comments, "Donald Sinta is a very special person in my life, who has profoundly influenced and shaped me as a person, artist and teacher. *Concerto for Alto Saxophone and Wind Ensemble* was written as a "thank you" to him, and as a celebration of his distinguished performing and teaching career."



**JOSEPH TURRIN** has been commissioned by the some of the world's leading symphony orchestras, chamber ensembles and soloists. His work encompasses many varied forms, including film, theater, opera, orchestral, chamber, jazz, electronic, and dance.

Several of his films and recording projects have been nominated for Emmy and Grammy Awards. His works have been recorded on: RCA, EMI, Teldec, Naxos, Summit, Klavier, Cala, Albany, Crystal, and others. Not only a recipient of several commissions from the New York Philharmonic, the Lincoln Center Chamber Music Society, and Live from Lincoln Center, his works have been championed by such noted musicians as: Kurt Masur, Zubin Mehta, Erich Leinsdorf, Wynton Marsalis, Beverly Sills, Canadian Brass, Ann-Sophia Mutter and others. In 2006 he was awarded an honorary Master of Humane Letters from the Eastman School of Music and the University of the Hartt School and Montclair State University.

*High Flight* is dedicated to the American pilots who fought in the Spanish Civil War (1936-1939). Over 2,800 US volunteers went to Spain to defend the democratically elected Spanish Republic against a military uprising headed by General Francisco Franco. In a period which witnessed the ascent to power of Hitler in Germany and Mussolini in Italy, these young Americans believed their defense of the Spanish Republic to be the last chance at stemming the tide of international fascism.

Well-documented is the record of those Americans who served with the Abraham Lincoln and George Washington battalions, volunteers who fought alongside the British, Irish, Canadian, and other nationals comprising the Fifteenth International Brigade. Historical notice, too, has been made of the courageous US men and women who worked with the American Medical Bureau as nurses, doctors, ambulance drivers, and medical technicians. Less well known, however, are the exploits of those American airmen who flew combat for the Spanish Republican Air Force against the best that Franco, Mussolini, and Hitler could send.

This work was inspired by the poem "High Flight," written by pilot Gillespie Magee, who was killed during training maneuvers on December 11, 1941 at the age of 19.

Oh, I have slipped the surly bonds of earth  
And danced the skies on laughter-silvered wings;  
Sunward I've climbed, and joined the tumbling mirth  
Of sun-split clouds - and done a hundred things  
You have not dreamed of - wheeled and soared and swung  
High in the sunlit silence. Hov'ring there  
I've chased the shouting wind along, and flung  
My eager craft through footless halls of air.  
Up, up the long delirious, burning blue  
I've topped the windswept heights with easy grace  
Where never lark, or even eagle flew -  
And, while with silent lifting mind I've trod  
The high untrespassed sanctity of space,  
Put out my hand and touched by the face of God.



Violinist **MARJORIE BAGLEY** made her Lincoln Center concerto debut in 1997 with the Little Orchestra Society after beginning her performing career in her home state of North Carolina with the Asheville, Winston-Salem, and North Carolina Symphonies.

Having graduated from the Manhattan School of Music in the first class of Pinchas Zukerman, she is active as a recitalist, chamber musician, and teacher. Marjorie has also performed as soloist with the Utah Symphony, Idaho Falls Symphony, Ann Arbor Symphony, the University of Michigan Symphony, and the Washington Square Music Series. As first violinist and founding member of the Arcata String Quartet, Marjorie performed in the Weill Recital Hall at Carnegie, London's Wigmore Hall, and across Western Europe and the United States. She is also an active proponent for new music and has premiered works by Paul Chihara, David Noon, Nils Vigeland, and Judith Shatin. Through her travels to music festivals, Marjorie has had the opportunity to play with some of the great artists of our time including Pinchas Zukerman, Itzhak Perlman, Joseph Kalichstein, members of the Guarneri, Emerson, American, Tokyo, and Borromeo String Quartets. Ms. Bagley can be heard on recordings for the VOX, New World and Summit labels, and a recording of music for violin and percussion on the Equilibrium label featuring a concerto by Lou Harrison. Marjorie is the Co-Director of the Juniper Chamber Music Festival in Logan, Utah, which is becoming one of the most elite chamber music festivals in the nation.





**STEVE STUSEK** is Associate Professor of Music at The University of North Carolina Greensboro, where he is a member of the Eastwind Quintette d'Anches and the Red Clay Saxophone Quartet. Originally from Oshkosh, Wisconsin, he received his

Bachelor's degree in saxophone performance from Indiana University. Before beginning a Master's degree in saxophone and chamber music at Arizona State University, Steve spent a year in Paris studying at the Paris Conservatory and the Conservatoire de la Région de Paris, where he was awarded the Prix d'Or à l'Unanimité in Saxophone Performance. After living in the Netherlands for almost eight years he returned to Indiana University and was awarded a DM in Saxophone in 2001. He has served on the faculties of Ball State University, Middlebury College, the Cincinnati Conservatory of Music. He has been on the UNCG faculty since 1999. As a soloist, Steve has appeared with the Eastern Music Festival and more recently with the University of South Carolina Wind Ensemble as part of the North American Saxophone Alliance Biennial conference. He has been the principal saxophonist for the Eastern Music Festival and the Greensboro Symphony for the past ten years. In 2000, he won the prestigious Dutch Chamber Music Competition as part of the saxophone-accordion duo 2Track with accordion virtuoso Oline van Erp. Together they have performed throughout the Netherlands, the US and on Dutch radio. Steve teamed up with pianist Inara Zandman and saxophonist Susan Fancher to produce their recording, *Louder than Words*.



**KEVIN M. GERALDI** is Associate Professor of Conducting at The University of North Carolina at Greensboro. As Director of Orchestral Activities and Associate Director of Bands, 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, 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.

Dr. Gerald appears regularly as a guest conductor and he maintains an active schedule as a clinician throughout the country. 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. Additionally, he has studied conducting privately and in seminars

with teachers including Gustav Meier, Kenneth Kiesler, Pierre Boulez, and Frederick Fennell. Dr. Gerald is a recipient of the Thelma A. Robinson Award, presented biennially by the Conductors Guild and the National Federation of Music Clubs and he was recently elected to membership in the prestigious American Bandmasters Association.



Since 1982, **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. Under Locke's leadership, the UNCG Wind Ensemble has released 17 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 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. Since 1977, he has administered summer music camps for over 55,000 students.

## CASELLA SINFONIETTA

## Flute and Piccolo

Jared Edmiston ✨✨✨  
 Yooju Han ✨  
 Jessica McCaskill ✨✨  
 Erin Moscony ✨  
 Julie Smith ✨

## Oboe

Kat Clift ✨  
 Matthew Covington ✨  
 Kandace Stephenson ✨  
 Michael Witsberger ✨✨

## Bassoon and Contrabassoon

Chris Akins ✨✨  
 Mark Hekman ✨  
 Erica Yeager ✨✨✨

## Clarinet

Darla Cheung ✨  
 Anna Darnell ✨✨  
 Cat Keen Hock ✨✨  
 Jacey Kepich ✨  
 Jason Spencer ✨

## Bass Clarinet

Cat Keen Hock ✨  
 Jason Spencer ✨✨

## Soprano Saxophone

Xin Gao ✨  
 Brad McMillan ✨

## Alto Saxophone

Amanda Heim ✨  
 Jared Newlin ✨

## Tenor Saxophone

Ben Crouch ✨

## Baritone Saxophone

David Haynes ✨

## Horn

Andrea Brown ✨✨  
 Craig Giordano ✨✨✨  
 Drew Phillips ✨✨

## Trumpet

Allyson Keyser ✨  
 Christian McIvor ✨  
 Clay Perry ✨

## Trombone

Mike Long ✨  
 Aaron Wilson ✨✨

## Euphonium

Malik Barrows ✨  
 Josh Jones ✨

## Tuba

Dan Clouse ✨  
 Brad Slusarczyk ✨  
 Andy Smith ✨

## Piano

Amy Blackwood ✨✨  
 Cicilia Yudha ✨

## Double Bass

Keith Miller ✨✨

## Percussion

Kevin Estes ✨✨✨  
 Kristi Fowler ✨  
 Alex Kluttz ✨✨✨  
 David Mitchell ✨✨  
 Keyan Peterson ✨✨  
 Carrie Snyder ✨

✨ Tommasini: *Torn Canvases*  
 ✨ Puckett: *Southern Comforts*  
 ✨ Engebretson: *Acrylic Waves*  
 ✨ Young: *Concerto for Saxophone*

## WIND ENSEMBLE

## Flute and Piccolo

✦ Janet Phillips  
 Erin Moscony  
 Savannah Racut  
 Jennifer Neese

## Oboe and English Horn

✦ Holly Blanchette  
 Jesi Hempstead  
 Casey Davis

## Bassoon and Contrabassoon

✦ Mark Hekman  
 Cory Jones  
 Erica Yeager

## E-flat Soprano Clarinet

Anna Darnell

## Clarinet

✦ Sara Hunt  
 Kevin Erixson  
 Marion Josey  
 Spencer Blumenfeld  
 Kelly Vittum  
 Christine Voldan

## Bass and Contra Clarinet

Cat Keen Hock  
 Trevor Davis

## Alto Saxophone

✦ Xin Gao  
 Alanna Hawley

## Tenor Saxophone

Jared Newlen

## Baritone Saxophone

Jason Wallace

## Horn

✦ Catherine Creasy  
 Jacy Burroughs  
 Ian Mayton  
 David Miller  
 Justin Davis

## Trumpet

✦ Clay Perry  
 Michael Gillespie  
 Phillip Knorr  
 Thomas Smith  
 Jonathan Wiseman  
 Tyler Spaulding

## Trombone

Robert Parker  
 Adam Collis  
 Katie Cox

## Bass Trombone

✦ Aaron Wilson

## Euphonium

✦ Malik Barrows  
 Nash Dunn

## Tuba

✦ Greg Davis  
 Wes Richardson

## Double Bass

Keith Miller

## Piano

Sally Todd

## Harp

Bonnie Bach

## Percussion

✦ Nomi Marcus  
 Jonathon Moore  
 Chris Dial  
 Erick Fore  
 Justin Johnson  
 Kristen Freeman

## Wind Ensemble Librarian

Aaron Wilson

✦ Principal or Co-Principal