

# STORIES AND SANCTUARIES

UNCG WIND ENSEMBLE JOHN R. LOCKE AND KEVIN M. GERALDI

Produced by the UNCG School of Music, Theatre and Dance

Digital recording, editing, and mixing: Dennis Hopson

*The Frozen Cathedral* edited by John Mackey

Executive Producer: Frank Koonce

Project Producers: Kevin M. Gerald and John R. Locke

Production Assistants: Timothy Ellison, Justin Davis, Welborn Young, and Carole Ott

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The University of North Carolina at Greensboro



# STORIES AND SANCTUARIES



UNCG WIND ENSEMBLE  
JOHN R. LOCKE AND KEVIN M. GERALDI



1	Alarm Calls (2013).....	Scott Lindroth (b. 1958)	5:50
	John R. Locke, conductor		
2	Solace (2012).....	Steven Bryant (b. 1972)	14:14
	Kevin M. Gerald, conductor		
	Symphony of Psalms (1930/rev. 1948).....	Igor Stravinsky (1882–1971)	
3	Exaudi orationem meam		3:07
4	Expectans expectavi Dominum		6:13
5	Alleluia, Laudate Dominum		10:57
	UNCG Chamber Singers, University Chorale, and Glee Clubs		
	John R. Locke, conductor		
	Short Stories (2013).....	Joel Puckett (b. 1977)	
	PART I		
6	1. Somewhere near the end		1:20
7	2. Introit		2:12
8	3. The Priests		4:26
	PART II		
9	4. Recitative		2:44
10	5. mother and child		5:04
	PART III		
11	6. sonno agitato		1:27
12	7. The Bridge (cadenza)		0:56
13	8. Ma Fin		2:49
	THE McIVER QUARTET		
	Marjorie Bagley, violin		
	Fabián López, violin		
	Scott Rawls, viola		
	Alexander Ezerman, violoncello		
	Kevin M. Gerald, conductor		
14	The Frozen Cathedral (2012).....	John Mackey (b. 1973)	13:47
	for J.P.		
	John R. Locke, conductor		
	<b>TOTAL</b>		<b>75:06</b>

## LINDROTH | Alarm Calls (2013)



*Alarm Calls* is constructed around an insistent rhythmic and melodic pattern that repeats throughout the piece. This is set against a texture of chromatically shifting chords which provide a new harmonic setting for every repetition of the melodic pattern. The feeling of urgency finally erupts into tutti passages of alarm. A middle section recasts the melody in a more lyrical vein while ornamental figures coalesce around it, until they too are unleashed in virtuoso passages that bring the piece to a conclusion.

*Alarm Calls* was commissioned by The University of North Carolina at Greensboro Wind Ensemble.

## BRYANT | Solace (2012)



*Solace* is music for its own sake, ordered first and foremost by its own internal logic, derived from a small amount of initial material. Constructed from a single nine-tone row, the music is heavily anchored by the persistent initial C-sharp/D-flat throughout much of the piece, often in the form of a subtle, unsettled drone.



*Solace* divides into two equal halves. The first section opens with a veiled atmosphere built on the first notes of the row. A moment of harmonic stability in the piano gives way to a steady pulse, building relentlessly to a dissonant climax, which then spirals inward back to the C-sharp/D-flat anchor. The piano returns, concluding with a quantum of consolation, before a brass chorale initiates the second section. Pitting expressive fluidity against rhythmic rigidity, the chorale aggregates mass, finally cohering into simple triadic clarity, while simultaneously coming unmoored from the sustained

C-sharp/D-flat that has anchored the work. The piano again returns, accompanied by clarinets, offering a quiet conclusion as their final chord transforms into the familiar percolating drone, and evaporating. *Solace* offers the experience of seeking, and perhaps finding, consolation. Scored for standard wind ensemble plus electronics, the work seamlessly augments the timbre and power of the band by transforming recordings of individual players from within the group.

Special thanks to Janet Phillips (Flute), Mark Cramer (Clarinet 1), Liam Scott (Clarinet 2), Trevor Davis (Bass Clarinet), and Xin Gao (Alto and Soprano Saxophone) for their recorded contributions.

*Solace* was commissioned by a consortium including The University of North Carolina at Greensboro, Baylor University, Bowling Green State University, Furman University, Harrison (GA) High School, Illinois State University, Indiana University, Shenandoah Conservatory, SUNY Potsdam Crane School of Music, Texas Tech University, University of Kansas, University of Miami, and University of New Mexico.

## STRAVINSKY | Symphony of Psalms (1930/rev. 1948)



The trick, of course," Stravinsky once told Robert Craft, "is ... to compose what one wants to compose and to get it commissioned afterwards." In the case of the *Symphony of Psalms*, commissioned for the Boston Symphony Orchestra before Stravinsky had composed a note, he wrote what he wanted anyway, calling it a "symphony" partly to appease those who thought they had ordered an orchestral work. Stravinsky also refers back to the original meaning

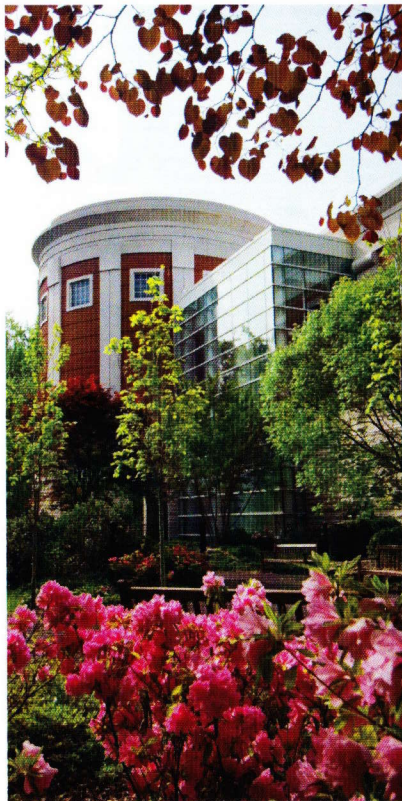
of the word as a simple and powerful gathering together of sounds, here "a choral and instrumental ensemble in which the two elements should be on an equal footing, neither of them outweighing the other." Stravinsky's orchestra inhabits a unique sound world: there is an unusual concentration of flutes, oboes, bassoons, and trumpets, but no clarinets, violins, or violas. Listen closely to the first chord—it recurs several times during the opening minutes of the first movement—for although it is a simple E minor triad, in Stravinsky's hands

The most immediately distinct aural feature of the work is the quality (and geographic location) of intriguing instrumental colors. The stark, glacial opening is colored almost exclusively by a crystalline twinkling of metallic percussion that surrounds the audience. Although the percussion orchestration carries a number of traditional sounds, there are a host of unconventional timbres as well, such as crystal glasses, crotales on timpani, tam-tam resonated with superball mallets, and the waterphone, an instrument used by Mackey to great effect on his earlier work *Turning*. The initial sonic environment is an icy and alien one, a cold and distant landscape whose mystery is only heightened by a longing, modal solo for bass flute—made dissonant by a contrasting key, and more insistent by the eventual addition of alto flute, English horn, and bassoon. This collection expands to encompass more of the winds, slowly and surely, with their chorale building in intensity and rage. Just as it seems their wailing despair can drive no further, however, it shatters like glass, dissipating once again into the timbres of the introductory percussion.

The second half of the piece begins in a manner that sounds remarkably similar to the first. In reality, it has been transposed into a new key and this time, when the bass flute takes up the long solo again, it resonates with far more compatible consonance. The only momentary clash is a Lydian influence in the melody, which brings a brightness to the tune that will remain until the end. Now, instead of anger and bitter conflict, the melody projects an aura of warmth, nostalgia, and even joy. This bright spirit pervades the ensemble, and the twinkling colors of the metallic percussion inspire a similar percolation through the upper woodwinds as the remaining winds and brass present various fragmented motives based on the bass flute's melody. This new chorale, led in particular by the trombones, is a statement of catharsis, at once banishing the earlier darkness in a moment of spiritual transcendence and celebrating the grandeur of the surroundings. A triumphant conclusion in E-flat major is made all the more jubilant by the ecstatic clattering of the antiphonal percussion, which ring into the silence like voices across the ice.

*The Frozen Cathedral* was commissioned by a consortium including The University of North Carolina at Greensboro, University of Michigan, Michigan State University, University of Florida, Florida State University, University of Georgia, University of Oklahoma, The Ohio State University, University of Kentucky, Arizona State University, and Metropolitan State University of Denver.

— Program note by Jacob Wallace



Exaudi orationem meam, Domine,  
myet deprecationem meam: auribus  
percepe lacrymas meas.  
Ne sileas, quoniam advena ego sum  
apud te, et peregrinus sicut omnes  
patres mei.  
Remitte mihi, ut refrigerer priusquam  
abeam et amplius non ero.

I.

Hear my prayer, O Lord, and  
supplication: give ear to my tears.

Be not silent: for I am a stranger  
with thee, and a sojourner as all my  
fathers were.  
O forgive me, that I may be refreshed,  
before I go hence, and be no more.

—Psalm 38: 13, 14

II.

Exspectans, expectavi Dominum, et  
intendit mihi.  
Et exaudivit preces meas, et eduxit me  
de lacu miseriae et de luto faecis.  
Et statuit super petram pedes meos, et  
direxit gressus meos.  
Et immisit in os meum canticum  
novum, carmen Deo nostro.  
Videbunt multi, et timebunt, et  
sperabunt in Domino.

With expectation I have waited for  
the Lord, and he was attentive to me.  
And He heard my prayers, and brought  
me out of the pit of misery and the mire of dregs.  
And He set my feet upon a rock, and  
directed my steps.  
And He put a new canticle into my  
mouth, a song to our God.  
Many shall see, and shall fear: and they  
shall hope in the Lord.

—Psalm 39: 2, 3, 4

III.

Alleluia.  
Laudate Dominum in sanctis ejus;  
laudate eum in firmamento virtutis ejus.  
Laudate eum in virtutibus ejus;  
laudate eum secundum multitudinem  
magnitudinis ejus.  
Laudate eum in sono tubae;  
Laudate eum in tympano et choro;  
laudate eum in chordis et organo.  
Laudate eum in cymbalis benesonantibus;  
laudate eum in cymbalis jubilationis.  
Omnis spiritus laudet Dominum!  
Alleluia.

Alleluia.  
Praise ye the Lord in his holy places;  
praise ye Him in the firmament of his power.  
Praise ye Him for his mighty acts;  
praise ye Him according to the multitude  
of His greatness.  
Praise Him with sound of trumpet;  
Praise Him with timbrel and choir;  
praise Him with strings and organs.  
Praise Him on high sounding cymbals;  
praise Him on cymbals of joy.  
let every spirit praise the Lord!  
Alleluia.

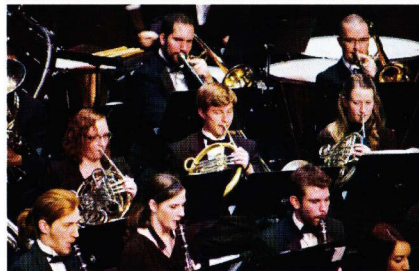
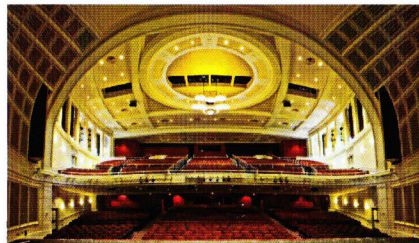
—Psalm 150





The **UNC GREENSBORO WIND ENSEMBLE** is a highly select concert band of fifty performers majoring in music at the UNCG School of Music, Theatre and Dance. Performers range from freshmen through masters and doctoral candidates in music performance and music education. Membership in the organization is highly competitive. These students have achieved numerous individual honors including solo competition awards on regional and national levels, music scholarships, undergraduate teaching fellowships, graduate assistantships and fellowships, teaching positions in music at all levels including college, membership in all-state bands, as well as professional performing credentials in orchestras, top military bands and professional quintets. The UNCG Wind Ensemble has enjoyed a distinguished record of performance over the past decade. In January 1992, the UNCG Wind Ensemble performed "A Tribute to John Philip Sousa" to a capacity crowd of 2,700 at the Concert Hall of the John F. Kennedy Center for the Performing Arts in Washington, D.C. Twice, the Wind Ensemble earned critical acclaim from *The Washington Post* following concerts in the nation's capital. The Wind Ensemble has performed throughout the eastern United States in recent years including the first-ever performance, in 1987, by a North Carolina collegiate ensemble in Lincoln Center, New York City. The Wind Ensemble performed that same year in West Virginia, Virginia, Pennsylvania, and Washington, D.C. Compact discs of the Wind Ensemble have received widespread praise and are commercially available – *sforzando!* (1995), *vivo!* (1996), *celebration!* (1997), *begin!* (1997), *fantasy!* (1998), *A Tribute to Sousa – Live!* (2000), *internal combustion!* (2001), *equus!* (2001), *october!* (2002), *whirr!* (2002), *sunrise!* (2003), *aurora!* (2004), *ra!* (2005),

*comet the wonderdog!* (2006), *premieres!* (2007), *fireworks!* (2009), *finish line!* (2011), *arts and letters* (2014), and *Stories and Sanctuaries* (2015). In 1985, the Wind Ensemble performed a series of concerts with Pulitzer Prize winning composer-conductor Karel Husa. In 1988, the UNCG Wind Ensemble performed in New Orleans, by invitation of the College Band Directors National Association for the Southern Division convention. On a number of occasions, the Wind Ensemble has commissioned and premiered works from leading band composers. In November of 1990, the Wind Ensemble performed for the Southern Division of MENC convention. In February 1994, the UNCG Wind Ensemble performed for a convention of the CBDNA and NBA in Williamsburg, Virginia. In March 1999, the Wind Ensemble performed for the national convention of the American Bandmasters Association in Melbourne, Florida. In February 2000, the Wind Ensemble performed for the CBDNA Southern Division Convention hosted here at UNCG. In 2006, the Wind Ensemble performed in The Music Center at Strathmore in Bethesda, Maryland, shared a concert with the United States Army Band "Pershing's Own" in Arlington, Virginia, and collaborated with Karel Husa, David Dzubay and Carter Pann in performances of their music, including two commissions. In 2009, the Wind Ensemble performed at the CBDNA National Convention at the University of Texas at Austin and performed additional concerts in Georgia, Alabama, Louisiana and Texas as a part of a week-long tour. Other recent performances include the 2011 National Convention of the American Bandmasters Association and the 2013 National Conference of the College Band Directors National Association hosted in Greensboro.



# PERSONNEL

## WIND ENSEMBLE

### FLUTE AND PICCOLO

Janet Phillips, Danville, VA  
Caroline Rohm, Cary  
Jennifer Neese, Graham  
Mandy Mitchell, Tampa, FL  
Dana-Leigh Gilg, Mt. Pleasant, SC

### OBOE AND ENGLISH HORN

Ronnal Ford, Winston-Salem  
Holly Blanchette, Coeur d'Alene, ID  
Luke Baker, Raleigh  
Jesi Hempstead, Bloomington, IL  
Kaitlyn Dunn, Apex

### BASSOON AND CONTRABASSOON

Mark Hekman, Grand Rapids, MI  
Marian Graebert, Modesto, CA  
Cory Jones, Midway  
Trevor Bumgarner, Newton  
Tim Ellison, Chattanooga, TN

### E-FLAT SOPRANO CLARINET

Sara Hunt, Bethpage, TN

### B-FLAT CLARINET

Mark Cramer, Comstock Park, MI  
Anna Darnell, Macon, GA  
Liam Scott, Durham  
Marion Josey, Danville, VA  
Michael Bretton, Deland, FL  
Christine Voldan, Hilton, NY  
Kwami Barnett, Middletown, OH  
Kelly Vittum, Clayton

### BASS AND CONTRA CLARINET

Trevor Davis, Newark, DE  
Graham Dart, Renton, WA  
Taylor Speed, Burke, VA

### SOPRANO AND ALTO SAXOPHONE

Xin Gao, Chengdu, China  
Jason Wallace, Marietta, GA

### TENOR SAXOPHONE

Ben Crouch, Charlotte

### BARITONE SAXOPHONE

Alanna Hawley, Raleigh

### HORN

Catherine Creasy, Roanoke, VA  
Ian Mayton, Durham  
Jacy Burroughs, Fairfield, CA  
Anson Carroll, Holly Springs  
Sonja Guthrie, Asheville

### TRUMPET

Phil Sullivan, Orinda, CA  
Donald McEwan, Winston-Salem  
Clay Perry, Seagrove  
Thomas Smith, Concord, CA  
Michael Gillespie, Windsor, Canada  
Jonathan Wiseman, Concord

### TROMBONE

Aaron Wilson, Olympia, WA  
David Vance, Roanoke, VA  
Stephen Mitchell, Richlands, VA

### BASS TROMBONE

Katie Cox, Geneseo, IL

### EUPHONIUM

Malik Barrows, Mayesville, SC  
Philip Wingfield, Roanoke Rapids

### TUBA

Greg Davis, Mooresville  
Wes Richardson, Wallburg

### PIANO AND CELESTA

André Duvall, North Little Rock, AR  
Stephanie Schmidt, St. Croix Falls, WI

### HARP

Grace Wepner Ludtke, Greensboro

### PERCUSSION

Nomi Marcus, Williston Park, NY  
Justin Bunting, Canton, OH  
Chris Dial, Winston-Salem  
Alex Klutetz, Mt. Pleasant  
Justin Johnson, Fieldale, VA  
Justin Mabry, Roanoke, VA  
McKayla Phillips, Greensboro  
Tyler Farrell, Holly Springs  
Chelsea Davis, Mooresville  
Jonathan Watts, Clayton

### VIOLONCELLO

Roman Placzek, Jesenik, Czech Republic  
Ryan Graebert, Holden, ME  
Charles Rasmussen, Walworth, WI  
Christina Hart, Setauket, NY

### DOUBLE BASS

Harrison Mullins, Matthews  
Adriel Lyles, Boulder, CO

### WIND ENSEMBLE LIBRARIAN

Aaron Wilson, Olympia, WA

## CHAMBER SINGERS, UNIVERSITY CHORALE, AND GLEE CLUB

### SOPRANO

Kimberly Alden  
Megan Callahan  
Natalie Chamat  
Chandler Clarke  
Mahari Conston  
Jordan Cranford  
Holly Curtis  
Liz Doeblor  
Morgan Dozier  
Kimberly Driscoll  
Ashley Earnhardt  
Heather Ellis  
MacKenzie Ellis  
Felicia Francois  
Savannah Hamilton  
Carley Hott  
Shelby Houck  
Kate Jackson-Adams  
Meredith Mormonn  
Sarah Noblett  
Megan Parker  
Hailey Post  
Nicole Ramsey  
Kari Ringgenberg  
Haley Rollins  
Katie Skawski  
Georgia Smith  
Mary Virginia Dunnam  
Amani Wainaina  
Emily Wolber  
Claire Wright

### ALTO

Rosalee Bailey  
Allison Bishop  
Abby Bogardus  
Brittany Booth  
Emily Bruzzo

Rachael Bumsted  
Katherine Burleson  
Ashlea Burton  
Gianna Capelli  
Abigail Chandler  
Elizabeth Church  
Chantel Cobb  
Meredith Cole  
Anna Fuller  
Amanda Girelli  
Julia Goodson  
Patricia Hickman  
Cristina Infante  
Samantha Jackson  
Kayla Jackson  
Jessica Johnson  
Labreta Johnson  
Samantha Kachold  
Gretchen Krupp  
Virginia Lee  
Allysha Lilley  
Sophia Lucente  
Lora Mitchell  
Mary Mize  
Sofia Mosquera  
Desiree Murphy  
Anne-Claire Niver  
Emily Northridge  
Clementine Obama  
Elizabeth Obrien  
Ainsley Patterson  
Melissa Perez  
Lydia Pion  
Victoria Pittman  
Megan Raiser  
Maggie Ramsey  
Beth Rogers  
Caroline Russell  
Rachael Segal

Eun-Ju Seo  
Autumn Shipman  
Felecia Staton  
Rachel Summers  
Hannah Thompson  
Samantha Thompson  
Gloria Wheeler  
Dianna Yodzis

### TENOR

Joshua Ballard  
Matthew Bishop  
David Boyd  
Benjamin Boyles  
Ryan Brock  
Joseph Cioffi  
Nick Daniels  
Nicholas Del Prince  
Aaron Jackson  
Michael Jackson  
Will Kelley  
Davis Kelton  
Eric Langer  
Thomas Leonard  
Spencer Lindsay  
David Lipscomb  
Larry Long  
Jacob Nun  
Jonathan Ray  
Matthew Reese  
James Smidt  
Daniel Tolodziecki  
Jeffrey Walker  
Blayne Ziegenfuss

### BASS

Mathew Arnold  
Wilson Brooks  
Austin Byers

Brent Byhre  
Ryan Chavis  
Daniel Crupi  
Kyle Decker  
Lesley Dume  
Peter Estes  
Matthew Funigiello  
Jacob Gilbert  
Deon'te Goodman  
Xavier Graves  
Wesley Gwynne  
William Hueholt  
John Jones  
Mike Karkoski  
Daniel Kosel  
Matt Lowery  
Aaron Matson  
Colin McKenna  
Cory McMahan  
Andreas Nassar  
Evan O'Neal  
John Oppegard  
Ethan Price  
Jiawei Qu  
Andrew Raines  
Tyler Rathbone  
Grayon Sotir  
Mac Thompson  
Lucas Varsano





Violinist **MARJORIE BAGLEY** made her Lincoln Center concerto debut in 1997 with the Little Orchestra Society after beginning her performing career at the age of nine 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. Ms. Bagley has

been on the faculty of Ohio University, Utah State University, and the International Music Academy in Pilsen. Ms. Bagley has also taught at the Brevard Music Center, the Perlman Music Program, the Kinhaven Music School, and the Manhattan School of Music Preparatory Program.

**FABIÁN LÓPEZ** is a native of Málaga, Spain. Upon graduation from the Conservatorio Superior de Música de Málaga at age 18, he received a scholarship from the Hispanic-American Joint Committee/Fullbright Commission to continue his studies in the U.S. His principal teachers have been: Nicolae Duca, Jaroslav Copak, Laura Klugherz, Kevork Mardrossian, and Camilla Wicks. Fabián is a full of life performer playing recitals, chamber music, and appearing as soloist with orchestras such as the Real Orquesta Sinfónica de Sevilla,

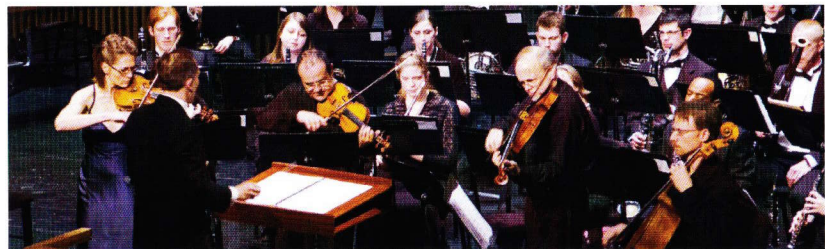
Orquesta Ciudad de Córdoba, Chamber Orchestra of Andalucía, Orquesta Filarmónica de Málaga, Orquesta Ciudad de Almería, "Manuel de Falla" Chamber Orchestra, etc. In the pedagogical terrain he is an active and dedicated teacher, maintaining a studio of talented and committed students. He has given courses and master classes for the Youth Orchestra of Andalucía (O.J.A.), Conservatorio Superior de Granada, Cartagena Conservatory, UNC Chapel Hill, Louisiana State University, Ball State University, Puerto Rico Music Conservatory, Hebert Springs Chamber Music Festival, International Violin Symposium in UNC Chapel Hill, the Chamber Strings Summer Music Workshop in Pennsylvania, etc and has been a jury member at the I International Violin Competition "Violines por la Paz", Auditions for Violin Professors in Spanish National Conservatories, ASTA, MTNA, etc. Fabián taught at the Royal Conservatory of Music "Manuel de Falla" of Cádiz, Spain (1999-2004) and was a member of the "Manuel de Falla" String Quartet (2000-2003). He started teaching at The University of North Carolina at Greensboro in 2007. In North Carolina he has appeared as guest concertmaster with the Asheville and Greensboro Symphony Orchestras. During his studies at the San Francisco Conservatory of Music, Fabián had the opportunity of playing a concert with the Guarnerius del Gesù that belonged to J. Heifetz. He is the lucky owner of a violin made by Ioan Guiliami, 1756, which is called "little strad" among good friends. He is a graduate from Baylor University

the University of Michigan (DMA), studying with Andrew Jennings. Fabián's love for etudes and infinite curiosity of the trades from the great masters of the past and present, leads him to be the author of a violin etude anthology "Master the Violin Etudes" made possible by a New Faculty Grant from UNCG. This is a comprehensive and ongoing five-volume collection with explanatory texts accompanying each etude and free access videos.

Violist **SCOTT RAWLS** has appeared as soloist and chamber musician throughout the United States, Canada, Mexico, Japan, and Europe. Recent chamber music endeavors include performances with Dmitry Sitkovetsky, Ray Chen, Gary Hoffman, Lynn Harrell, Bella Davidovich, Vladimir Feltsman, Garrick Ohlsson, Keith Lockhart, and the Diaz Trio. His solo and chamber music recordings can be heard on the Centaur, CRI, Nonesuch, Capstone, and Philips labels. A strong proponent of new music, Rawls has premiered dozens of new works by prominent composers. Most notable, he has toured extensively as a member of Steve Reich and Musicians since 1991. As the violist in this ensemble, he has performed the numerous premieres of Daniel Variations, The Cave and Three Tales by Steve Reich and Beryl Korot, videographer. And under the auspices of presenting organizations such as the Wiener Festwochen, Festival d'Automne a Paris, Holland Festival, Berlin Festival, Spoleto Festival USA and the Lincoln Center Festival, he has performed in major music centers around the world including London, Vienna, Rome, Milan, Tokyo, Prague, Amsterdam, Brussels, Los Angeles, Chicago and New York. Under the baton of maestro Dmitry Sitkovetsky, he plays principal viola in the Greensboro Symphony Orchestra. And

during the summers, Rawls is principal violist in the festival orchestra at Brevard Music Center where he also coordinates the viola program. Dr. Rawls currently serves as Associate Professor of Viola and Chamber Music at UNC Greensboro. He is active as guest clinician, adjudicator, and master class teacher at universities and festivals in America and Europe. He holds a BM degree from Indiana University and a MM and DMA from State University of New York at Stony Brook. His major mentors include Abraham Skernick, Georges Janzer, and John Graham.

**ALEXANDER EZERMAN** comes from a family where the cello runs four generations deep, including two former associate principals of the Philadelphia Orchestra. A prize winner in national and international competition, he has appeared as a soloist and chamber musician across North America, South America, and Europe. An active advocate and performer of new music, he has been involved in numerous premieres, and has performed all twelve of the "Sacher" pieces for solo cello in a single recital. He has recorded on the New World, Centaur and Innova Labels. In the summer, he is on the faculty of the Green Mountain Chamber Music Festival in Burlington Vermont. He has previously been on the faculties of the Brevard Music Center and the Killington Music Festival and Texas Tech University, where he was a founding member of the Borticelli String Quartet. Ezerman holds a Bachelor of Music degree from Oberlin College Conservatory and a Master of Music and Doctorate of Musical Arts from the State University of New York at Stony Brook. His primary mentors include Timothy Eddy, Norman Fischer, David Wells and his grandmother Elsa Hilger.

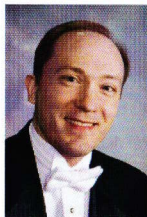






Since 1982, **JOHN R. LOCKE** has served on the UNCG School of Music Faculty as Director of Bands, Director of Summer Music Camps, conductor of the Wind Ensemble, and conducting teacher. He holds the Bachelor and Master of Music degrees from West Virginia University and the Doctor of Education degree 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. Twice, the UNCG Wind Ensemble earned critical acclaim from *The Washington Post* following concert performances in the nation's capital. Under Locke's leadership, the UNCG Wind Ensemble has released 15 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. In 1989, Dr. Locke was among the youngest conductors ever to be elected to membership in the prestigious American Bandmasters Association. 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 2013 CBDNA National Conference. 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. This summer, he was awarded The Order of the Long Leaf Pine, the highest civilian honor in the state of North Carolina, by Governor Beverly Perdue. In 2014, Locke was named the Marion Stedman Covington Distinguished Professor of Music. At UNCG, Dr. Locke is the founder and director of the Summer Music Camp program, now the largest university music camp in America, enrolling over 1,750 students annually and served by a staff of 150 professionals. He is also the founder of the Carolina Band Festival and Conductors Conference. Since 1977, he has administered summer music camps for over 57,000 students. He is in constant demand as a guest conductor, clinician, and adjudicator for band festivals throughout the United States and Canada.



**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. Previously, he taught at Lander University in Greenwood, SC, in the public schools of Westchester, IL, and served 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. With UNCG ensembles, 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 Farrere, 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 Haitcock. 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. In 2012, he was elected to membership in the prestigious American Bandmasters Association. He is a member of the Conductors Guild, the College Orchestra Directors Association, the College Band Directors National Association, the National Association for Music Education, Pi Kappa Lambda, Phi Mu Alpha Sinfonia, and a National Arts Associate of Sigma Alpha Iota.



**WELBORN E. YOUNG** is Director of Choral Activities and Associate Professor of Music at the University of North Carolina at Greensboro where he was the recipient of the 2007 Outstanding Teacher of the Year award. Dr. Young arrived at UNCG from Chicago in 2000 and conducted the Women's Choir, Men's Glee Club, taught classes in German diction, undergraduate conducting, and choral repertoire at the graduate and undergraduate levels. Currently, he directs the University Chamber Singers and teaches graduate conducting and graduate seminars in choral repertoire. He has been active as the conductor of the UNCG Summer Music Camp Senior Mixed Chorus since 2002. In 2005 Dr. Young was named Artistic Director and Conductor of Bel Canto Company, an ensemble of professional singers. Bel Canto has been featured on the National Public Radio program *Performance Today*. For seven years, Dr. Young served as the conductor of the Choral Society of Greensboro in performances of major choral-orchestral works. He has been a featured festival conductor at the Concertgebouw in Amsterdam, Netherlands, at the York Minster International Choral Festival in Great Britain, and at Carnegie Hall. He has served as a guest conductor and clinician in festivals and clinics in North Carolina, Tennessee,

Virginia, South Carolina, Washington D.C., Illinois and Oregon. His choirs have toured in Europe performing in such cities as Florence, Vienna, Budapest, Prague, Cambridge, York, and London. Dr. Young has presented papers and lead interest sessions at national and international conferences on topics such as the music of György Orbán and Morten Lauridsen, skill building for church musicians, choral techniques addressing the needs of a volunteer ensemble, and choral blend. He has prepared ensembles for John Rutter, Dmitry Sirkovetsky, and Stuart Malina. Dr. Young has served on the board of NC ACDA and is currently its president. He established and administers the NCMEA High School and Middle School Honors Chorus Clinics at UNCG preparing young students for their auditions for Honors Chorus. Dr. Young holds the DMA in Choral Conducting from the University of Illinois Urbana-Champaign and Masters and Bachelors degrees from Middle Tennessee State University.



**CAROLE J. OTT** is Associate Director of Choral Activities at the University of North Carolina at Greensboro. Her degrees include the Master of Music and Doctor of Musical Arts in conducting from the University of Michigan where she studied with Jerry Blackstone. She also holds a Bachelor of Music in Music Education from the University of Cincinnati College-Conservatory of Music where her primary instrument was French Horn. While pursuing graduate studies at the University of Michigan, Dr. Ott received a double Grammy for her role in the preparation of William Bolcom's *The Songs of Innocence and of Experience*. At UNCG, Dr. Ott directs the University Chorale and teaches undergraduate and graduate conducting as well as graduate seminars in choral music. Additionally, she is the director of the Winston-Salem Symphony Chorale. Dr. Ott frequently appears as clinician and guest conductor both regionally and nationally and has spent several summers on faculty at the Interlochen Summer Arts Camp and Blue Lake Fine Arts Camp in Michigan. Most recently, she has toured Germany, Belgium, and France as director of the Blue Lake Fine Arts Camp International Choir. Dr. Ott is a recent recipient of The American Prize in choral conducting (College/University division). She is a member of the American Choral Directors Association, the National Collegiate Choral Associate, the Conductors Guild, and College Music Society.