

# *fireworks!*

## UNCG Wind Ensemble

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|---|-------------------------------------|---|-------|
| 1 | Fireworks, Op. 4.....               | Igor Stravinsky<br>transcribed by Mark Rogers<br>John R. Locke, conductor                   | 3:47  |
| 2 | It perched for Vespers nine.....    | Joel Puckett<br>Kevin M. Gerald, conductor  | 11:20 |
| 3 | Theme and Variations, Op. 43a ..... | Arnold Schoenberg<br>John R. Locke, conductor   | 12:11 |
| 4 | Fantasia in G Major .....           | Johann Sebastian Bach<br>transcribed by R. Goldman & R. Leist<br>Kevin M. Gerald, conductor | 7:46  |
| 5 | Intermezzo .....                    | Monte Tubb<br>Andrea E. Brown, guest conductor  | 7:49  |
| 6 | Funiculi-Funicula Rhapsody .....    | Luigi Denza<br>arranged by Yo Goto<br>John R. Locke, conductor                              | 6:25  |

Total 49:18

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## NOTES

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**Igor Stravinsky** (1882-1971) studied composition with Rimsky-Korsakov, one of the composers often referred to as a member of the important "Russian Five." Stravinsky gained considerable recognition as a composer with his ballets written in 1910 for Diaghilev and the Ballet Russe: *Petrouchka* and *The Firebird*. Following the success of his ballets in Paris, Stravinsky moved to the United States where he appeared often as conductor of his own compositions.

Stravinsky's composed his brilliant orchestral showpiece, *Fireworks*, in 1908, while the composer was still studying with Rimsky-Korsakov. The piece is dedicated to his teacher's daughter Nadia and her husband Maximilian Steinberg, and was the young composer's first experience in the handling of a large orchestra (full winds and brass, fairly large percussion, celesta, and harp in addition to a string section). Despite being less than four minutes in duration, *Fireworks* has an importance altogether beyond its intrinsic merits; it is the work which, at its premiere in 1909, drew Diaghilev's attention to Stravinsky and led to the collaboration which produced such masterpieces as *The Firebird*, *Petrouchka*, and *The Rite of Spring*.

**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* hailed his piece, *This Mourning*, as "being of comparable expressive weight" to John Adams' Pulitzer Prize winning work, *On the Transmigration of Souls*. Joel holds a D.M.A. in composition from the University of Michigan and currently serves on the faculty of the Peabody Conservatory while also serving as the Composer-In-Residence for the Chicago Youth Symphony Orchestras. *It perched for Vespers nine* was commissioned by the American Bandmasters Association with funding from the University of Florida Commissioning Project. For additional information please visit [www.joelpuckett.com](http://www.joelpuckett.com).

Regarding *It perched for Vespers nine*, Puckett writes:

My wife's grandfather was an extraordinary man. He was an immigrant who walked around quoting poetry and whistling tunes from his childhood in Scotland. Like a character from a movie he always seemed to pull just the right verse for the occasion. In the spring of 2007, he fell into a coma following a severe stroke. After weeks of being in this state, he awoke and said:  
In mist or cloud...

...on mast or shroud...  
...It perched for Vespers nine...  
...Whiles all the night...  
...through fog-smoke white,  
Glimmered the white moon-shine.

These were the final words of a man who always chose the right words. Within the hour he was gone. Not recognizing the verse, I immediately ran to Google to decipher what message the old man could have been delivering. The verse is from the famous poem of condemnation and redemption, "The Rime of the Ancient Mariner." The poem is the story of a mariner condemned to travel the earth telling his tale of hubris and

punishment in search of redemption. The mariner shot an albatross for no other reason than he felt like it and then suffered the wrath of both death and living-death for his gall. The verse my wife's grandfather quoted is the verse immediately before the one containing the ill-fated murder of the albatross. As they say, the calm before the coming storm.

My work entitled, *It perched for Vespers nine*, on a surface level engages the imagery from the verse itself. But at the emotional core of the work is my trying to work out what my wife's Pop might have been trying to tell us about what awaits us "In mist or cloud."

**Arnold Schoenberg** (1874-1951) wrote his only composition for band, *Theme and Variations, Opus 43a*, in 1943. He composed the piece at the suggestion of his friend, Carl Engel, president of the music publisher G. Schirmer, Inc., New York. His primary aim was to offer amateur wind bands a composition of an artistic nature, replacing the often dubious arrangements associated with band repertoire.

Although Schoenberg's 12-tone theory of serial music had already been developed and utilized in many of his works, *Theme and Variations* is a tonal work based in G minor with a theme, seven variations, and a finale.

Schoenberg, commenting on the piece, stated:

This is not one of my main works, as everybody can see, because it is not a composition with twelve tones. It is one of those compositions which one writes in order to enjoy one's own virtuosity and, on the other hand, to give a certain group of music lovers - here it is the bands - something better to play. I can assure you - and I can prove - technically this is a masterpiece. And I believe it is also original, and I know it is also inspired. Not only can I not write ten measures without inspiration, but I wrote this with really great pleasure.

When the *Theme and Variations* was judged to be beyond the grasp of most school bands, Schoenberg reversed a time honored procedure and transcribed the piece himself for orchestra as Opus 43b.

**Johann Sebastian Bach** (1685-1750) composed the great *G Major Fantasia* for organ between 1703 and 1707 during his residence in Arnstadt. It was here at the beginning of his career that his music was found to be full of "wonderful variations and foreign tones." The *Fantasia* is certainly dissonant in its constant texture of suspensions; however, the breadth of the five-part polyphonic writing and the richness of the harmonic sonority make the work one of the grandest of all of Bach's compositions for organ. This transcription by Richard Franko Goldman and Robert L. Leist was undertaken as a memorial to the great Edwin Franko Goldman, who did so much to popularize Bach's masterpieces to audiences across the country. It encompasses only the middle portion of the original three-part *Fantasia* #572 and is ideally suited to the sonority and resources of a large wind band.

Although his name is not universally known, **Monte Tubb** is an extremely gifted and expressive composer. His professional career is distinguished by both a significant creative output and a lifelong commitment to university teaching. Born in 1933, Monte Tubb earned his B.M. degree in composition from the University of Arkansas and M.M. degree in composition from Indiana University. He has served on the faculty of Tarkio College in Missouri and spent two years in Atlanta, Georgia as a Ford Foundation Composer in Residence

sponsored by the Music Educators National Conference. In 1966, Monte Tubb joined the faculty of the University of Oregon School of Music and, since 1983, has served as Chairman of the Department of Composition. His summer teaching experiences are extensive and include guest lectureships at the Eastman School of Music, Southern Methodist University, University of Wisconsin, University of Oklahoma, California State Teachers College, College of the Redwoods, and the University of Victoria in British Columbia.

Tubb states about *Intermezzo*:

Writing this piece was unique experience for me. I had never composed something with a "story" as a premise. From the earliest stages I imagined the music as unfolding behind a sort of tangled dream...

The images are of the life of a girl who loves to dance. As the years of her growing up take place, little by little she slips into a madness. She cannot fit her love for dancing with what life demands. Her madness becomes both fragile and spiritual; thus she is terribly vulnerable, but is also strong.

Then, to survive, she gives up dancing, only in her dreams can she move with music.

And years go by.

One morning in a room filled with sunlight she once again dances. It is in early Autumn and the magic of her dancing fills the room. As the dance warms, however, a blackness dissolves the sunlight outside, and a dark spectre peers into the room hungrily.

But she is too absorbed. The madness has become her immunity, her bond with life.

**Luigi Denza** (1846-1922) was born in Castellemmare di Stabia, Italy. He studied music under Saverio Mercadante and Paolo Serrao at the Naples Conservatory. He was appointed Professor of Singing at the Royal Academy of Music in 1898. One of the songs that he wrote during that time, the one which became his most popular, is the tarantella-style *Funiculi-Funicula*. Many others, such as *Luna fedel*, *Occhi di fata*, and *Se* have been sung by some of the most important singers in the world such as Mario Lanza, Luciano Pavarotti, and Carlo Bergonzi. The famous melody *Funiculi-Funicula* was written in 1880 by Luigi Denza to lyrics by Peppino Turco to celebrate the opening of Mount Vesuvius' funicular railway. Yo Goto's arrangement begins with bold fanfares that segue into a traditional tarantella. As the melody passes through each section of the ensemble the polyrhythms eventually give way to a simple, slow, romantic rendering before the excitement and vibrancy of the original melody returns in the finale.



# U N C G

## *Wind Ensemble*

The UNC Greensboro Wind Ensemble is a highly select concert band of sixty-two performers majoring in music at the UNCG School of Music. Performers range from sophomores 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. Current Wind Ensemble performers are drawn from sixteen states, Canada, and Korea.

The UNCG Wind Ensemble has enjoyed a distinguished record of performance. In 1985, the Wind Ensemble performed a series of concerts with Pulitzer Prize winning composer-conductor Karel Husa. 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. In 1988, the UNCG Wind Ensemble performed in New Orleans, Louisiana by invitation of the College Band Directors National Association for the Southern Division convention. In November of 1990, the Wind Ensemble performed for the Southern Division of MENC convention. 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. In February 1994, the UNCG Wind Ensemble performed for a convention of the CBDNA Southern Division 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 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 the performances of their music.

The UNCG Wind Ensemble has commissioned and premiered works from many leading composers and joined countless commissioning consortia around the country. Since, 1995, the UNCG Wind Ensemble has recorded and released 16 commercially available compact discs.

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## UNCG SCHOOL of MUSIC

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The UNCG School of Music is recognized as one of the elite music institutions in the United States. Fully accredited by the National Association of Schools of Music since 1938, the School offers the only comprehensive music program from undergraduate through doctoral study in both performance and music education in North Carolina. From a total population of approximately 17,000 university students, the UNCG School of Music serves over 600 music majors with a full-time faculty and staff of eighty. As such, the UNCG School of Music ranks among the largest Schools of Music in the South.

The UNCG School of Music occupies a 26 million dollar music building which is among the finest music facilities in the nation. In fact, new music building is the largest academic building on the UNCG Campus. A large music library with state-of-the-art playback, study and research facilities houses all music reference materials. Greatly expanded classroom, studio, practice room, and rehearsal hall spaces are key components of the nearly new structure. Two recital halls, a large computer lab, a psycho-acoustics lab, electronic music labs, and recording studio space are additional features of the facility. In addition, an enclosed multi-level parking deck adjoins the music building to serve students, faculty and concert patrons.



Living in the artistically thriving Greensboro—Winston-Salem—High Point “Triad” area, students enjoy regular opportunities to attend and perform in concerts sponsored by such organizations as the Greensboro Symphony Orchestra, the Greensboro Opera Company, and the Eastern Music Festival. In addition, UNCG students interact first-hand with some of the world’s major artists who frequently schedule informal discussions, open rehearsals, and master classes at UNCG. Costs of attending public universities in North Carolina, both for in-state and out-of-state students, represent a truly exceptional value in higher education.

For further information regarding music as a major or minor field of study, please write:

Dr. John J. Deal, Dean  
UNCG School of Music  
P.O. Box 26170  
Greensboro, North Carolina 27402-6170  
(336) 334-5789  
[www.uncg.edu/mus/](http://www.uncg.edu/mus/)



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# UNCG WIND ENSEMBLE

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## Piccolo

- ◆ Caroline Rohm, Cary

## Flute

- ◆ James Miller, Pontiac, MI
- ◆ Julie Smith, Hanover, PA
- ◆ Yooju Han, Busan, Korea
- ◆ Jenni Bates, Hamilton, VA
- ◆ Allison Pia, Cary

## Oboe & English Horn

- ◆ Heidi Reed, Mapleton, UT
- ◆ Stephanie Condelli, Easton, PA
- ◆ Kandace Stephenson, Monroe

## Bassoon & ContraBassoon

- ◆ Ann Shoemaker, Fort Worth, TX
- ◆ Leah Plimpton, Cherry Hill, NJ
- ◆ Justin Thompson, New Bern

## E-flat Soprano Clarinet

- ◆ Matthew Libera, Canandaigua, NY

## B-flat Clarinet

- ◆ Kelly Austermann, St. Louis, MO
- ◆ Bojana Kragulj, Chicago, IL
- ◆ Jacey Kepich, Bath, NY
- ◆ Hope Licciardello, Spartanburg, SC
- ◆ Jason Spencer, Chapel Hill
- ◆ Samuel Bailey, Canton, NY
- ◆ Jay Welborn, Greensboro
- ◆ Sean Collen, Sumter, SC
- ◆ Darla Cheung, Jacksonville
- ◆ Chris DiMassimo, Raleigh
- ◆ Lauren Halsey, Thomasville

## Bass & Contra Clarinet

- ◆ Catherine Keen Hock, Four Oaks
- ◆ Ryan Daniels, Reading, PA

## Alto & Soprano Saxophone

- ◆ Brad McMillan, Elizabethtown
- ◆ Amanda Heim, Pavilion, NY
- ◆ Andrew Hall, Durham

## Tenor Saxophone

- ◆ Nicole Strum, Halifax, Nova Scotia, Canada

## Baritone Saxophone

- ◆ Mark Langford, Spartanburg, SC

## Horn

- ◆ Andrea Brown, Milan, TN
- ◆ Kathryn Bridwell-Briner, North Richland Hills, TX
- ◆ Andrew Phillips, Fuquay-Varina
- ◆ Michael Thomas, Conyers, GA
- ◆ Nicholas Lee, Purcellville, VA
- ◆ Austin Macdonald, Jamestown

## Trumpet

- ◆ Christian McIvor, Colchester, CT
- ◆ Allyson Keyser, Virginia Beach, VA
- ◆ Matthew Boggs, Plafitown
- ◆ Clay Perry, Seagrove
- ◆ Jake Yates, Swansboro
- ◆ Steven Rozema, Kearney, NE
- ◆ Jordan Buck, Raleigh

## Trombone

- ◆ Jonathan Alvis, Asheboro
- ◆ Scott Smith, West Union, WV
- ◆ Andrew Creech, Wilmington

## Bass Trombone

- ◆ Brandon Slocumb, Birmingham, AL

## Euphonium

- ◆ Joshua Jones, Concord
- ◆ Darwin Harvey, North Augusta, SC

## Tuba

- ◆ Brad Slusarczyk, Greensboro
- ◆ Michael Robinson, Clover, SC

## Piano & Celeste

- ◆ Amy Blackwood, High Point

## Harp

- ◆ Clarke Carriker, Asheboro

## Double Bass

- ◆ Kit Polen, Hickory

## Percussion

- ◆ Michael Wood, Reidsville
- ◆ Josh Cvijanovic, Greensboro
- ◆ Michael Ptacin, Trinity
- ◆ Wes Robertson, Clinton
- ◆ Sara Mecum Wood, Reidsville
- ◆ Keyan Peterson, Greensboro

- ◆ Principal or Co-Principal

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## GUEST CONDUCTOR

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**ANDREA E. BROWN** is currently a DMA Conducting student at UNC Greensboro where she is the conductor of the University Band and frequently guest conducts the Wind Ensemble, Symphonic Band, and Casella Sinfonietta. She is on a leave of absence from Austin Peay State University in Clarksville, Tennessee, where she completed five years as Assistant Director of Bands and Director of Athletic Bands. At APSU, she directs the "Governor's Own" Marching Band, Govs Pep Band, and Symphonic Band, and also assists with the APSU Wind Ensemble which has performed at the 2008 CBDNA Southern Division Conference in Columbus, Georgia, and at the 2008 Tennessee Music Educators Association Conference in Nashville, Tennessee, in which she was a guest conductor. Since 2004, she has been a Brass Instructor for the Phantom Regiment Drum and Bugle Corps. In 2005, she was awarded a CBDNA grant to attend the UNT Conducting Collegium where she studied with Eugene Corporon, Dennis Fisher, and Jack Stamp. Brown has also published four rehearsal guides in the popular GIA Publications series, *Teaching Music Through Performance in Band*.

Originally from Milan, Tennessee, she is a graduate of APSU and has earned a Master of Music degree in Horn Performance and a Master of Music Education degree with a cognate in Instrumental Conducting from UNC Greensboro. Brown was a member of the AA Brass Quintet, which won the 2001 International Brass Quintet Competition and has performed with the Boston Brass, North Carolina Symphony, Winston-Salem Symphony, Long Bay Symphony, and the Brevard Music Center Orchestra. Brown is currently Principal Horn in the UNCG Wind Ensemble which performed at the College Band Directors National Conference in Austin, Texas. She is a member of Phi Kappa Phi, Pi Kappa Lambda, TMEA, MENC, CBDNA, and was awarded the Rose of Honor as a member of Sigma Alpha Iota Music Fraternity. She is a charter member of UNCG's Kappa Gamma chapter of Sigma Alpha Iota and a charter member and past-president of the Clarksville (TN) Alumnae Chapter.

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### Compact Disc Recordings UNCG Wind Ensemble

Recent compact disc recordings of the Wind Ensemble have received wide-spread praise and are commercially available. These include the following: *sforzando!* (1995), *vivo!* (1996), *celebration!* (1997), *begian!* (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), and *premieres!* (2007).

To order, call the UNCG Band Office at **1-800-999-2869** or visit us online at [www.uncgbands.org](http://www.uncgbands.org).



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## CONDUCTOR

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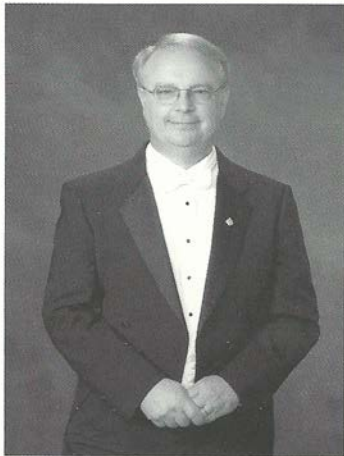
Dr. Kevin M. Gerald is Associate Director of Bands and Director of Orchestral Activities at the University of North Carolina at Greensboro. In this capacity, he conducts the UNCG Symphony Orchestra, Symphonic Band, and Casella Sinfonietta, and is associate conductor of the UNCG Wind Ensemble. In addition, he teaches undergraduate and graduate conducting and directs the Wind Ensemble chamber music program. He coordinates the Carolina Band Festival and Conductors Conference and is associate director of the UNCG Summer Music Camp. Previously, he served as Director of Bands at Lander University in Greenwood, SC, from 2000-2002, as Director of Bands for the Westchester Public Schools in Westchester, IL, from 1996-1998, and as assistant conductor of the Central Illinois and Michigan Youth Symphonies.

Dr. Gerald appears regularly as a guest conductor and 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 the National and Southern Division CBDNA Conventions. With the UNCG Wind Ensemble, he has performed in the Music Center at Strathmore, at the NCMEA Conference, and on several compact discs.

As a member of the Franklin Park Brass Quintet, Dr. Gerald has toured the Midwest, New England, and South Carolina, performing and conducting brass and chamber music masterclasses. He has commissioned and premiered numerous compositions, and has published articles in the *Music Educators Journal*, the *Journal of Band Research*, the *Journal of the World Association of Symphonic Bands and Ensembles*, and Volume 7 of *Teaching Music Through Performance in Band*.

Dr. Gerald holds the Doctor of Musical Arts and Master of Music degrees in instrumental 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. As a trombonist, his principal teachers have been Thomas Streeter, H. Dennis Smith, David Jackson, and Edward Kleinhammer. Dr. Gerald is a recipient of the Thelma A. Robinson Award, an award given biennially by the Conductors Guild and the National Federation of Music Clubs. He is a member of the Conductors Guild, the College Band Directors National Association, Music Educators National Conference, Pi Kappa Lambda, Phi Mu Alpha Sinfonia, the International Trombone Association, and a National Arts Associate of Sigma Alpha Iota.

## CONDUCTOR



Since 1982, Dr. 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 Strathmore Center and 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* newspaper 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, and 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 2,400 members. Dr. Locke is a recipient of Phi Mu Alpha's Orpheus Award and has received the National Band Association Citation of Excellence on numerous occasions. He is a National Arts Associate of Sigma Alpha Iota. In 1989, Dr. Locke was among the youngest conductors to be elected to membership

in the prestigious American Bandmasters Association. He has appeared on numerous occasions as a clinician at the Mid-West International Band Clinic. 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 2006, he produced a CD-ROM containing every article which appeared in the *Journal of Band Research* from 1964-2005 which is sold around the world. In 2007, Dr. Locke received The Old North State Award from North Carolina 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 research journal begun by the ABA in 1964.

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 1,800 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 51,000 students. He is in constant demand as a guest conductor, clinician, and adjudicator for band festivals throughout the United States and Canada.

*fireworks!*

UNCG Wind Ensemble  
John R. Locke & Kevin M. Gerald



THE UNIVERSITY of NORTH CAROLINA  
**GREENSBORO**



Produced by UNCG School of Music.

Digital recording, editing & mastering by Dennis Hopson, UNCG School of Music.

Produced by Kevin M. Gerald & Mark A. Norman, UNCG School of Music.

Executive Producer, John R. Locke.

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Recorded in Aycock Auditorium on the campus of UNCG in October,  
December 2008 and February 2009.



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