

UNIVERSITY OF NORTH CAROLINA
CHARLOTTE
COLLEGE OF ARTS + ARCHITECTURE

The Department of Music presents

Symphonic Band
Daniel Fischer, conductor

Wind Ensemble
Brett Peshorn, conductor

Symphonic Band

Exultation (2009)

Philip Sparke
(b. 1951)

Dum Spiro Spero (2010)

Chris Pilsner
(b. 1986)

Tight Squeeze (2013)

Alex Shapiro
(b. 1962)

Anne R. Belk Theater
Robinson Hall for the Performing Arts
Wednesday, March 2, 2022 | 7:30 pm
coaa.charlotte.edu

Wind Ensemble

Four French Songs of the 16th Century (1973)

Robert Hanson
(b. 1946)

Troubadours
Solemn Ceremony
Petite Dance
Festivals

Into the Blue (2016)

Joshua Hobbs
(b. 1990)

Ballad for Band (1946)

Morton Gould
(1913-1996)

Lift Every Voice and Sing Lyrics by James Weldon Johnson (1871-1938)
Music by J. Rosamond Johnson (1873-1954)

Dr. Sequina DuBose Winston, soprano

Of Our New Day Begun (2015)

Omar Thomas
(b. 1984)

Composer Biographies and Notes

Philip Sparke (b. 1951) is a British musician and composer who has predominantly composed brass band and wind band literature. Sparke studied composition, trumpet and piano at the Royal College of Music. While studying at the RCM, he participated in the wind orchestra and formed a brass band among the students. A growing interest in his music has led to several commissions from the brass band and wind band idioms. Most notably, in 1996 the U.S. Air Force Band commissioned and recorded *Dance Movements*, which won the prestigious Sudler Prize in 1997. In 2005, *Music of the Spheres* won the National Band Association/William D. Revelli Memorial Band Composition Contest.

Exultation (2009) is a short and energetic concert opener which is almost palindromic in form. The piece begins in fanfare style, juxtaposing 3/4 and 6/8 rhythms, hinting at Latin styling. This introduces the main theme in euphonium, horns and saxophones which has a 'blues' tinge, underpinned by alternating 3/4 and 6/8 rhythms. After a short bridge passage, a second theme appears, which is short and spiky and played by the low voice instruments of the band. This theme is then taken up by the whole ensemble and leads to a central more lyrical theme, first appearing as a lyrical trumpet solo. The staccato second theme reappears, which leads back to the 'blues' melody and in turn, reintroduces the opening fanfare that brings the work to a rousing conclusion. The piece was premiered in 2009 by the Japanese concert band, *Musee d'Art Harmonic* in celebration of the ensemble's 10th anniversary.

Chris Pilsner (b. 1986) is an American composer and educator who is becoming a recognized name in the classical world. His music for orchestra, wind ensemble, and chamber ensembles has been acclaimed by audiences, performers, and conductors worldwide. Pilsner holds a Masters of Music in Composition from Central Michigan University, as well as a Bachelor of Music in Composition from the University of Northern Colorado. He previously studied under composers David Gillingham, Jay Batzner, and Paul Elwood.

Dum Spiro Spero (2010) takes its title from a Latin phrase meaning "While I breathe, I hope." Pilsner provides the following:

When I read that phrase (*Dum Spiro Spero*) for the first time, I was taken aback by the incredible amount of power it held and immediately knew it would be the basis for a new piece. My goal was to write something as deeply emotional and human as the title was. From the lush opening, the gentle singing, and ultimately the triumphal climax, the human quality to the music is what I think gives *Dum Spiro Spero* a powerful sense of grace and splendor. It is dedicated to Casey Cropp, the man who has served as a mentor and friend for much of my musical career.

Dum Spiro Spero was commissioned by director Casey Cropp and the Rocky Mountain High School Wind Ensemble in 2009. The piece premiered on January 28th, 2010 at the Colorado Music Educators Association Conference.

Alex Shapiro (b. 1962) is an American composer who was born and raised in New York, N.Y. Ms. Shapiro began composing at the age of nine. In 1977, she entered her first formal study of music at the Mannes College of Music summer program. There she had her first experience building a synthesizer and writing electronic music. Subsequently, Shapiro completed her music studies at The Juilliard School and Manhattan School of Music, where she pursued electronic music with Elias Tanenbaum and was a composition student of Ursula Mamlok and John Corigliano.

In 1983 Shapiro moved to Los Angeles and started her composing career writing music for movie and television scores. By the late 1990s, she shifted her focus entirely to the concert world. Her concert music is a diverse collection spanning from chamber groups to large ensembles, and from purely acoustic pieces to works that pair musicians with pre-recorded digital audio (electroacoustic pieces). Recently her wind band works have gained international recognition through various commissioned pieces. Currently she resides in Washington State's San Juan Island, where she remains active in composing music, environmental conservation, and photography.

Tight Squeeze (2013) is a piece written for an adaptable wind ensemble with an electronic track. Shapiro provides the following:

Tight Squeeze might best be described by the following suggestion: imagine Arnold Schoenberg, Henry Mancini, and Charlie Parker walking into a techno rave club in Havana. And, staying for at least three minutes.

On the heels of composing *Paper Cut*, which pairs a wind band with not only an electronic track but a ream of printer paper, I knew I wanted to create another even more up-tempo, groove-oriented piece. Unexpectedly, that turned out to feature a twelve-tone row theme! Initially the melody only had eight notes. When I noticed that none repeated themselves, I decided to go for broke, in a tip of the hat to my beloved 90-year old German composition teacher Ursula Mamlok, who was a renowned serialist during the earlier years of her career. I had a good time with this little tone row, which I paired with a techno-rock-infused percussion groove and electric bass line, plus a few Latin rhythms and a hint of jazz.

Robert Hanson (b. 1946) is an American conductor and composer, known for his 37 years with the Elgin Symphony Orchestra in Elgin, Illinois. This ensemble was named “Orchestra of the Year” three times by the Illinois Council of Orchestras and won the 2010 Elgin Image Award. Hanson earned master’s and doctoral degrees in music composition from Northwestern University, where he also received the Faricy Award for Excellence in Music. While at Northwestern, he studied composition with Anthony Donato. Hanson’s many compositions and arrangements, which are regularly performed throughout the United States, Europe, and Russia, have received critical acclaim.

Four French Songs of the 16th Century (1973) is a four-movement transcription of four chansons found in *Thirty Chansons for Three and Four Voices from Attaignant’s Collections*, edited by Albert Seay. Pierre Attaignant was a music publisher working in Paris from 1528 to 1553, pivotal years for French music due to the advent of music publishing. The printed collections of Attaignant serve as a cross-section of Parisian musical taste for the second quarter of the sixteenth century. Most of the chansons in the collection deal with love and sensuality, a favorite topic of poets and musicians in sixteenth-century Paris.

Joshua Hobbs (b. 1990) has been hailed as one of the rising stars in the world of composition and his reputation is growing rapidly. He has been selected as a winner of numerous contests, most notably the National Band Association's Young Composer Mentor Project and the Dallas Winds' Brass Fanfare Composition Contest (2013 & 2017).

Hobbs earned his master's degree in instrumental conducting from the University of South Florida. He also holds a bachelor's degree in music composition from the University of Central Florida. He has studied privately and in masterclasses with renowned composers such as Mark Camphouse, Andrew Boysen Jr., Brian Balmages, Timothy Mahr, Eric Whitacre, and Christopher Marshall. In addition to Joshua's work as a composer, he has also been a high school band director since 2015, currently serving as the Director of Bands at J.W. Mitchell High School in Trinity, Florida.

Into the Blue (2016) was commissioned by Dan Dubay and the Howard W. Blake High School Wind Ensemble. Hobbs provides the following:

When I accepted a commission to write a jazz-inspired work for wind ensemble from Dan Dubay and the Howard W. Blake High School Wind Ensemble, I was caught slightly off guard. My knowledge of jazz was limited to having played in a big band in high school and to a couple of jazz theory courses I took in college. Wanting to immerse myself in the medium head first, I took a beach vacation, listening to and studying as much jazz as I could. And that is how, beside the deep, blue Atlantic, I became enthralled with the blues, a genre originated by African Americans in the Deep South near the end of the 19th century

Into the Blue pays homage to this uniquely American style. Not only are a majority of the melodies and harmonic progressions based on the blues scale, but the composition even referenced jazz-inspired compositions, most notably, a quote from George Gershwin's *Rhapsody in Blue*. It also employs swung melodies, drum set fills, big band-esque shout choruses, and many other jazz-originated features, in a wind ensemble homage to the blues.

Morton Gould (1913-1996) showed signs of musical talent at a very early age. He began to play the piano at the age of four and his music was first published at age six. He was only eighteen when he joined the musical staff of the Radio City Music Hall in New York City. At twenty-one he became conductor and arranger for his own program with a large orchestra over the WOR-Mutual network, leading to the creation of many works which have since enjoyed wide performance by the world's top professional orchestras.

Gould's music is heralded for utilizing well-known tunes, including folk tunes, American spirituals, and patriotic songs as the basis. His works span the range of radio broadcast music to Broadway musicals to orchestral symphonies and concerti. He composed the score for the hit musical *Billion Dollar Baby* and the television miniseries "Holocaust." In addition to his success as a composer, Gould was an accomplished conductor, eventually receiving the American Symphony Orchestra League's Gold Baton Award, and receiving a GRAMMY for his 1966 recording of Charles Ives' *Symphony No. 1* with the Chicago Symphony Orchestra.

Among the many institutions that commissioned works from Gould are The Chamber Music Society of Lincoln Center, the American Ballet Theatre, The New York City Ballet, and The Library of Congress. Because of his massive contributions to American culture, Gould was awarded the Kennedy Center Honor in 1994 by President Bill Clinton and the GRAMMY Lifetime Achievement Award. Mr. Gould served as president of the American Society of Composers, Authors and Publishers (ASCAP) from 1987-1994, and was awarded a Pulitzer Prize in music in 1995 for *Stringmusic*, a commission by the National Symphony Orchestra.

Ballad for Band (1946) was commissioned upon request from Edwin Franko Goldman to compose an original work for his Goldman Band of New York City. Despite works written for band at the time by Percy Grainger, Ralph Vaughan Williams, Arnold Schoenberg, and Darius Milhaus, it was difficult to find original works for band (other than marches and transcriptions) by American Composers. For this composition, Gould utilized the inspiration of African-American spirituals, stating:

I have always been sensitive to and stimulated by the sounds that I would call our “American vernacular” - jazz, ragtime, gospel, spirituals, hillbilly. The spirituals have always been the essence, in many ways, of our musical art, our musical spirit. The spiritual is an emotional, rhythmic expression. The spiritual has a universal feeling; it comes from the soul, from the gut. People all over the world react to them...I am not aware of the first time I heard them. It was undoubtedly a sound I heard as a child; maybe at a revival.

Although the flavor and soul of the African-American spiritual was the guiding principle, there are no direct quotations of musical material from spiritual songs. Rather, the composer integrates elements of the spiritual style such as the pentatonic scale as well as open fourth and fifth intervals. Gould's ability to create a composition with such musical and textural depth inspired many composers of the time to begin writing for band, such as Aaron Copland, Virgil Thomson, William Schuman, Vincent Persichetti, Peter Mennin, H. Owen Reed, and others.

Omar Thomas (b. 1984) has created music extensively in the contemporary jazz ensemble idiom. It was while completing his Master of Music Degree that he was appointed the position of Assistant Professor of Harmony at Berklee College of Music at the surprisingly young age of 23. He was awarded the ASCAP Young Jazz Composers Award in 2008, and invited by the ASCAP Association to perform his music in their highly exclusive JaZzCap Showcase, held in New York City. In 2012, Omar was named the Boston Music Award's “Jazz Artist of the Year. Following his Berklee tenure, he served on the faculty of the Music Theory department at The Peabody Institute of The Johns Hopkins University in Baltimore. Now a Yamaha Master Educator, he is currently an Assistant Professor of Composition and Jazz Studies at The University of Texas at Austin.

Of Our New Day Begun (2015) was written to honor the nine victims who lost their lives to a callous act of hatred and domestic terrorism on the evening of June 17, 2015, while worshipping at the historic Emanuel African Methodist Episcopal Church in Charleston, South Carolina. The composer provides the following notes:

My greatest challenge in creating this work was walking the line between reverence for the victims and their families, and honoring my strong, bitter feelings towards both the perpetrator and the segments of our society that continue to create people like him. I realized that the most powerful musical expression I could offer incorporated elements from both sides of that line- embracing my pain and anger while being moved by the displays of grace and forgiveness demonstrated by the victim's families.

Historically, Black Americans have, in great number, turned to the church to find refuge and grounding in the most trying of times. Thus, the musical themes and ideas for *Of Our New Day Begun* are rooted in the Black American church tradition. The piece is anchored by James and John Johnson's time-honored song, "Lift Every Voice and Sing" (known endearingly as the "Negro National Anthem") and peppered with blues harmonies and melodies. Singing, stomping, and clapping are also prominent features of this work, as they have always been a mainstay of Black music traditions, and the inclusion of the tambourine in these sections is a direct nod to Black worship services.

About the Soloist

Dr. Sequina DuBose is a stunning performer most noted for her engaging stage presence and charming musical style. In 2022, she made her debut as Donna Elvira in Mozart's *Don Giovanni* with Opera Carolina, followed by a debut with the Virginia Arts Festival in two world premiere chamber operas, *Companionship* by Rachel Peters and *Tales From the Briar Patch* by Nkeiru Okoye. Other recent engagements include a 2021 performance as soprano soloist in Wynton Marsalis' work entitled *All Rise* with the Tulsa Symphony, Wynton Marsalis, and the Jazz at Lincoln Center Orchestra (JLCO) in commemoration of the 100th anniversary of the Tulsa Race Riots, and a world premiere of the electronic chamber opera, *Nightingale and the Tower* (Jason Treuting, Rebecca Comerford, Beth Meyers, and GRAMMY Award-winner Mikael Jorgensen) with Ojai Youth Opera Company in California. Notable career highlights include performances as a soloist and ensemble member in *Underground Railroad: A Spiritual Journey*, a concert series that

culminated in a performance at the Metropolitan Opera with Kathleen Battle; a debut with Michigan Opera Theater as 4th Maidservant in Strauss' *Elektra*; and performances with both the Lyric Opera of Chicago and Royal Danish Opera as Annie in Gershwin's *Porgy and Bess*. Dr. DuBose debuted as Musetta in Puccini's *La Bohème* with DiCapo opera, has performed the role of Clorinda with DiCapo Opera and Opera Memphis, and portrayed Rachel in the world premiere of Nkeiru Okoye's folk opera *Harriet Tubman: When I Cross That Line to Freedom* with American Opera Projects in New York City. Dr. DuBose has toured nationally and internationally as a soloist with The American Spiritual Ensemble and with Chorale Le Chateau alongside Wynton Marsalis and JLCO performing Marsalis' work, *Abyssinian Mass*. Dr. DuBose currently serves as Assistant Professor of Classical and Contemporary Voice, and Coordinator of the Musical Theater Certificate program at UNC Charlotte where her research focuses on performance practice and pedagogy for 21st-century hybrid vocal literature.

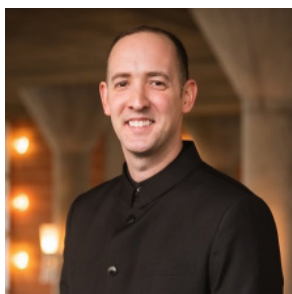
Conductor Biographies



Dan Fischer is currently the Visiting Associate Director of Bands and Director of Athletic Bands at Charlotte and conductor of the Symphonic Band. Prior to coming to Charlotte, Fischer completed coursework for the Doctor of Musical Arts degree in Instrumental Conducting at the University of Washington as a student of Timothy Salzman. While at the University of Washington he served as the Graduate Assistant Director for the Husky Athletic Bands and served as a graduate teaching assistant of the Wind Ensemble, Symphonic Band, and Campus Band.

Dan Fischer earned his Bachelor of Arts in Music Education from Ottawa University (AZ). He began his teaching career as a band and orchestra director in the Scottsdale Unified School District (AZ) for three years. From there, he went on to earn his Master's of Music Education degree at Auburn University under the direction of Rick Good and Corey Spurlin. Prior to his doctoral studies, Dan served as the Director of Instrumental Music at John F. Kennedy Catholic High School (Burien, WA) for three years.

In addition to teaching, Dan Fischer has worked as a brass and visual clinician, guest conductor, and adjudicator in Arizona, Alabama, and Washington. He currently is a member of the National Association for Music Education, the North Carolina Music Educators Association, the College Band Directors National Association, the National Band Association, the College Music Society, and Pi Kappa Lambda.



Brett Penshorn is currently the Visiting Director of Bands at Charlotte and conductor of the Wind Ensemble. Prior to coming to Charlotte, Penshorn completed coursework for the Doctor of Musical Arts degree in Wind Conducting at the University of North Texas as a student of Eugene Migliaro Corporon. While at North Texas he served as the graduate staff coordinator, conductor of both the University

and Concert Bands, taught undergraduate conducting, and oversaw the Wind Studies music library and staff. Additionally, Penshorn served as Assistant Conductor as well as Personnel and Artistic Manager for the Lone Star Wind Orchestra in Dallas, Texas. He is an active conductor and clinician and most recently served as Coordinator of Research Associates for Volume 12 of the Teaching Music Through Performance in Band series, published through GIA Publications.

Penshorn received his Bachelor of Music in Music Education from the University of North Texas. He began his teaching career in Texas with the Schertz/Cibolo/Universal City Independent School District as Band Director at Barbara C. Jordan Intermediate School and Assistant Director at Byron P. Steele II High School. He went on to earn a Master of Music degree in Band/Wind Ensemble Conducting from The Pennsylvania State University under Dennis Glocke. Prior to his doctoral studies, he served as Assistant Band Director in the Luling Independent School District.

Symphonic Band Personnel

Flute

Haley Johnson*
Loungnapha Phoummachananh
Gabriella Korotasz
Keven Ramirez Guevara
Christa Barsanti
Caitlin Griffin
Sarah Long
Kelly McDade
Maxine Williams

Bassoon

Robert Lanier

Clarinet

Lily Moore*
Sami Waller
Makale Armstrong
Hanna Marquina-Orbegoso
Jack Howard
Ann Wells

Bass Clarinet

Kevin Garcia

Alto Saxophone

Orion Greer*
Jonathan Stitler
Daniel Floyd
Santiago Dubon Sanchez

Tenor Saxophone

Megan Schulte-Hinnerichs

Baritone Saxophone

Max Portugal

Trumpet

Vincent Vaccaro*
Nelvin Rodriguez-Paz
Luke Matthews
Zac Bloom
Gigi Pizzo
Neal Lemon
Madi Totty
Jason Flowe
Avery Brewer

F Horn

Yuval Lebovich*
Morgan Howell

Trombone

Hayden Elliott*
Andrew Lawrence
Elliot Allen

Euphonium

Patrick Nguyen*
Sean Robinson
Natalia Bello Goncalves

Tuba

Kaleem Sharpe*
John Hall

Percussion

Jackson Campagna
Dominik Faunce
Joshua Feldman
Caleb Hargrove
Matt Magistro
Justin Tharp*
Trey Snyder*
Joe Wholey

**section leader*

Wind Ensemble Personnel

Flute

Haven Gallegos
Grace Owens
Megan Rozier
Sean Stanton

Oboe

Sara Giraldo
Ashley Jones

Clarinet

Jenna Constantino
Damian Delgado
Gavin Fulker
Eric Kennedy
Sadie McNair
May Smith
Wyatt Stocks

Bass Clarinet

Sufian Azfar
Kenan Boswell

Alto Saxophone

Adam Kallestad
Jimie Maley
Aaron Taylor

Tenor Saxophone

Gavin Foley

Baritone Saxophone

Aaron Layton

F Horn

Rosy Faires
Kevin Gorman
Cameron Morris
Leilanie Torres Curet

Trumpet

Andrew Beiter
Eric Levine
Connor Ridgeway
Jacob Sims
J'aimee Tatum
Kira Wagner

Trombone

Nicholas Catapano
Max Gill
Noah Hornburg
Chris Smith

Euphonium

Kevin Dang
Reece Ditto
Robert Lanier

Tuba

Lily Cagle
Kayla Lawhorn

Percussion

Ryan Comley
Dylan Hatley
Alex Johnson
Jonathan Phipps
John Pickett
Trey Snyder

Piano

Jordyn Cooper

UNC Charlotte Bands

The UNC Charlotte Band program consists of two concert bands, jazz ensemble, jazz combos, chamber music, basketball band, and the Pride of Niner Nation Marching Band. The UNC Charlotte Wind Ensemble is the university's most advanced organization for winds and percussion, performing a wide variety of music from traditional to contemporary. The Wind Ensemble generally presents two concerts per semester on campus and frequently gives concert tours throughout North Carolina and the Southeast. Past honors include invitations for performance at the state conference of the North Carolina Music Educators Association and regional conferences of the College Band Directors National Association. The Wind Ensemble regularly works with guest conductors from the United States and abroad and is active in the commissioning of new music for winds, including recent commissions with Roshanne Etezady, John Allemeier, John Mackey, Alex Shapiro, Nathan Daughtrey and Ricardo Lorenz.

The Pride of Niner Nation Marching Band has become well-known throughout North Carolina and the Southeast Region. The band has been invited to perform exhibition at numerous marching competitions throughout the region and has performed half-time shows for the Carolina Panthers and Charlotte Hornets. In June 2018 the traveled to Normandy, France to represent the United States at official ceremonies of the 74th D-Day Commemoration.

UNC Charlotte Instrumental Faculty

Jennifer Dior, flute

Elizabeth Sullivan, oboe

Jessica Lindsey, clarinet

Will Campbell, saxophone

Ben Still, saxophone

Eric Millard, trumpet

Byron Johns, horn

Jeremy Marks, trombone

Ian McCollum, euphonium/tuba

Joseph Skillen, tuba

Rick Dior, percussion

Dylan Savage, piano

CoA+A Performing Arts Services

Dean Adams, Associate Dean for Performing Arts Services

Elizabeth A. Yoder, Production Manager

Beverly Lueke, Interim Performing Arts Operations Manager

Liz Paradis, Audience Services Manager

Beth Rucker, Business Services Coordinator

Rachel Engstrom, Lecturer, Costume Lab Supervisor / Designer

Matthew B. Fraiser, Lecturer, Technical Director

Hali Hutchison-Houk, Costume Lab Manager

Rick Moll, Senior Lecturer, Master Electrician

Gordon W. Olson, Senior Lecturer, Lighting Designer

Benjamin G. Stickels, Senior Lecturer, Audio Engineer and Asst. Production Manager

Rachel Swenson Watkins, Senior Lecturer, Stage Management

Hazel Doherty, Music Stage Manager

Wendy Van Rees, Performing Arts House Manager

Alex Gomes, Performing Arts House Manager

Robinson Hall Technicians

Emmett Cleaver, Mary Groff, Chloe Shade, Renee Szeghy

Performing Arts Audio Technician

Emily Parker

College of Arts + Architecture

Upcoming Events

MARCH

University Chorale: Black Composers Concert Thu Mar 3 | 7:30 pm
Anne R. Belk Theater

APRIL

Spring Dance Concert Thu Mar 31- Sat Apr 2 | 7:30 pm
Sun Apr 3 | 2 pm
Anne R. Belk Theater

Gospel Choir Mon Apr 4 | 7:30 pm
Rowe Recital Hall

Spring Spotlight Tue Apr 5 | 7:30 pm
Faculty & Friends Concert Series Rowe Recital Hall

Pippin Thu Apr 21- Sat Apr 23 | 7:30 pm
music and lyrics by Stephen Schwartz Sat Apr 23 & Sun Apr 24 | 2 pm
book by Roger O. Hirson Anne R. Belk Theater

Jazz Ensemble & Combos Wed Apr 27 | 7:30 pm
Anne R. Belk Theater

Orchestra Thu Apr 28 | 7:30 pm
Anne R. Belk Theater

Please join us for the next
Wind Ensemble &
Symphonic Band Concert!

Friday, April 29, 2022 | 7:30pm
Anne R. Belk Theater