



The Department of Music presents

The Symphonic Band

Joseph Scheivert, conductor

Canzona (1954)

Peter Mennin (1923-1983)

Mock Morris (1910/1991)

Percy Aldridge Grainger (1882-1961)
trans. Joseph Kreines

Danzon from *Fancy Free* (1944/1963)

Leonard Bernstein (1918-1990)
arr. John Krance

Contre Qui, Rose (1993/2006)

Morten Lauridsen (b. 1943)
trans. H. Robert Reynolds

The Cowboys (1972/1986)

John Williams (b. 1932)
arr. Jim Curnow

Nobles of the Mystic Shrine (1923/1972)

John Philip Sousa (1854-1932)
arr. Frederick Fennell

Anne R. Belk Theater
Robinson Hall for the Performing Arts
Friday, November 30, 2018 | 7:30 pm
arts.uncc.edu

Program Notes

Canzona, Peter Mennin

Canzona is a short, brisk work, which opens with a declamatory idea expressed in massed sonorities. Next, a broad melodic line is introduced and supported by powerful rhythmic figurations. This is followed by a *cantabile* section. These materials are developed and expanded, and the piece closes with the opening statements brought back in a more dramatic presentation. *Canzona* was commissioned by Edwin Franko Goldman through The League of Composers, and was premiered by the Eastman Wind Ensemble, Frederick Fennell conducting, in New York on 15 June 1951.

The concept of the *canzona* as set forth here is not that of lyrical song implied by the name, but rather that of the early baroque “*canzona*” so brilliantly exploited by Gabrieli (1555-1612) at the Cathedral of St. Mark in Venice to display contrasting wind and string sonorities together with rhythmic-polyphonic virtuosity. Using the reeds and brasses of the band in alternate tonal blocks, Mennin has created a stunning essay of the same type in the twentieth-century manner. (Mennin/Fennell)

Mock Morris, Percy Aldridge Grainger

At an early age, Percy Grainger excelled at both piano performance and musical thought, demonstrated through composition, his concept of “free music,” and experiments with tone-generation machines. At thirteen, Grainger left his home in Australia to study and perform in Europe. During a stretch in London, he helped establish the use of the phonograph for collecting folksongs and composed some of his most popular pieces, including the *Hill-Songs*, *Molly on the Shore*, *Shepherd’s Hey*, and *Handel in the Strand*. He moved to the United States in 1914, became a naturalized citizen, and joined the US Army as a bandsman. He continued performing, teaching, and composing after his military discharge, including the landmark wind work, *Lincolnshire Posy*, in 1937.

Grainger produced several versions of *Mock Morris* for different media. This transcription is based on the string orchestra version, composed in 1910, but takes several scoring ideas from the 1950 version which

Grainger made for Leopold Stokowski. The composition is best described by Grainger in the preface to the string orchestra score: “No folk-music tune stuffs at all are used herein. The rhythmic cast of the piece is Morris-like, but neither the build of the tunes nor the general lay-out of the form keeps to the Morris dance shape.” (Scheivert/Kreines)

“Danzon” from *Fancy Free*, Leonard Bernstein

Leonard Bernstein was born in Lawrence, Massachusetts, to Russian Jewish immigrant parents without any noteworthy musical background. When Bernstein was ten years old, his aunt moved her piano into his home, and he immediately found interest in studying music. Although his father was unsure about music as a focus and career path, Bernstein charged forward with lessons, performances, and an eventual major in music at Harvard. He studied with noteworthy conductors and earned an assistant conductor position with the New York Philharmonic Orchestra at age 25. After filling in at the last minute on a nationwide broadcast, Bernstein entered the national consciousness and jump-started his professional conducting career. His compositions, including the musicals *On the Town* and *West Side Story*, film score to *On the Waterfront*, and other large-scale symphonic and choral works, convey Bernstein’s interests and influences: jazz, his Jewish roots, and the urban soundscape of New York City. With the production of a series of lecture-concerts that were aired over national television, he became truly a household name and the de facto ambassador of classical music in America. Bernstein’s pieces appear on many concert programs this year, the 100th anniversary of his birth.

Written in collaboration with the equally young and talented choreographer Jerome Robbins, the ballet *Fancy Free* was commissioned by the American Ballet Theatre and premiered by that organization in 1944 at New York’s Metropolitan Opera House. It was immediately recognized as the first ballet of importance to be written and set entirely in the contemporary American idiom and subsequently provided the basis for successful stage and film versions of the musical comedy *On the Town*. (Scheivert/Krance)

***Contre Qui, Rose*, Morten Lauridsen**

“Contre Qui, Rose” is a direct transcription of the vocal piece by Morten Lauridsen. Lauridsen based his choral cycle *Les Chansons des Roses*

(The Songs of the Roses) on poetry by Rainer Maria Rilke. This poem poses a series of unanswered questions to a rose about its thorns and concludes with a statement accusing the rose of most hurting those who love it. Lauridsen interprets, "We have all been in situations where we have given affection and not had it returned, where attempts at communication have been unsuccessful, met by resistance or defenses of some kind." The vocal piece has been described as "one of the most singularly beautiful pieces of vocal music in the history of Western Civilization." Reynolds' transcription captures this beauty in the wind band setting. (Scheivert)

The Cowboys, John Williams

John Towner Williams was born in New York City on 8 February 1932. This gifted American composer, arranger, pianist and conductor has emerged as the leading composer of film scores, although his wide range of talent has not limited him only to this genre. His principal venues of study were the Juilliard School of Music and UCLA. His work as a studio pianist eventually led him to the world of television and cinema. Williams also served as conductor of the Boston Pops Orchestra from 1980 to 1993. He is best known, however, for his excellent film scores: *Star Wars*, *Jaws*, *Raiders of the Lost Ark*, *Jurassic Park*, *Schindler's List*, and *Saving Private Ryan*, as well as *Home Alone* and the first three *Harry Potter* films for younger audiences.

The Cowboys Overture is based on music from the 1972 film of the same name directed by Mark Rydell and starring John Wayne, Roscoe Lee Browne, Bruce Dern, Colleen Dewhurst and Slim Pickens. The outer sections of the sparkling *Overture* are vigorous and optimistic, reminiscent in about equal amounts of hoe-down and Copland-esque Americana, while the central portion is more lyrical and nostalgic. (Levy/Rodda)

Nobles of the Mystic Shrine, John Philip Sousa

Sousa petitioned Hiram Masonic Lodge #10 in Washington, D.C., and was raised a Master Mason in November 1881. He became a Shriner on 21 April 1922, in the Almas Shrine, also in Washington. Sousa chose to introduce his *Nobles of the Mystic Shrine March* during their international meeting, which was held in Washington, D.C., in June 1923, part of which was held at Griffith Stadium. All of the Shrine Bands in attendance assembled in one massive

unit on the grounds and formed the largest band Sousa had, or ever would, conduct in his long and interesting life. Sousa conducted the 6,200 Shrine band members from an elevated platform festooned with bunting, located on the field near where second base would have been. Sousa appeared on the field to thunderous applause at 9:30 am, wearing a trim navy- blue uniform and a size seven and one fourth, red, Almas Shrine Fez.

At five minutes after ten o'clock, Sousa lifted his baton and thousands of Shriners in the bleachers and the musicians on the field played and heard the *Nobles of the Mystic Shrine March* for the first time. The Shriners went wild with enthusiasm and loved their new march and the man who composed it. Their thunderous approval prompted Sousa to have the bands play it again; which they did. (Dugan)

Conductor

Dr. Joseph Scheivert is the Interim Associate Director of Bands/Director of Athletic Bands at UNC Charlotte. He directs the Pride of Niner Nation Marching Band, 49er Basketball Band, and Symphonic Band and teaches courses in conducting and marching band techniques. Scheivert recently completed the D.M.A. in Wind Conducting program at the University of Iowa as a student of Dr. Mark Heidel. His duties included conducting concert ensembles, leading the Iowa Pep Band, and serving as a drill writer, arranger, and instructor of the Hawkeye Marching Band under the direction of Prof. Kevin Kastens. His dissertation research focused on policies and procedures developed by the Big Ten Conference marching bands in response to issues such as social media use, copyright concerns, and hazing.

Dr. Scheivert previously taught instrumental music at international schools in Asia, first at International School Eastern Seaboard in Sri Racha, Thailand, followed by the Senri and Osaka International Schools of Kwansei Gakuin in Osaka, Japan. Both appointments afforded him opportunities to conduct diverse levels of performers, establish new ensembles and classes, and travel with students both domestically and internationally. He also taught choral and general music in Lewes, Delaware.

Scheivert earned a Master of Music Education degree in 2007 from the Pennsylvania State University, where he studied with Richard Bundy,

Dennis Glocke, Joanne Rutkowski, Linda Thornton, and Ann Clements, and served as Graduate Assistant for Athletic Bands. He also earned his undergraduate degree in Music Education from Penn State in 2003. Originally from Spring Grove, Pennsylvania, Dr. Scheivert currently lives in Harrisburg, North Carolina, with his wife, Jennifer, and their four children, Kathryn, Jacob, Samuel, and Benjamin.

Ensemble Personnel

Piccolo

Carmen Jones

Flute

Hope Callahan
Haven Gallegos
Melissa Martin
Carmen Jones
Madelyn Palko
Allison Cummings
Katie Newcomb

Oboe

Bry McKeon

Clarinet

David Romagnuolo
Brian Ngo
Ormelia Robinson
Haley Copenhaver
Samantha Shefte
Em Asbill

Bass Clarinet

Branden Rucci

Alto Saxophone

Crystal Jaimes
Mitchell Jones
Logan Ellis
Deiess Clarke

Tenor Saxophone

Maddison Dunton
Austen Brooks

Baritone Saxophone

Dylan Ireland
Scott Brumfield

Trumpet

Soloman Clarke
Collin Rubin
Aidan McSweeney
Brian Smith
Ryan Wolverton
Brandon Goetz
Jessica VonCannon

Horn

Steven Mastro
Brian Law
Stephanie Speice*

Trombone

Makayla Belcher
Lee Caesar
David Byrd

Euphonium

Dominic Corolla
Hannah Whitlow

Tuba

Curtis Chancy
Hannah Thomas

Percussion

Chris Daube
Megan Elmore
Claire Pearsall
John Pickett
Raizel Rosenberg
Peyton Wulff

*Ensemble Manager

The UNC Charlotte Department of Music

The UNC Charlotte Department of Music provides a comprehensive education that produces artists, scholars, and educators who embody musical excellence and professional integrity. The curriculum stresses faculty-mentored individual studies in music while also emphasizing the benefits offered by a major research university.

The city of Charlotte provides a vibrant cultural community that gives students regular opportunities to experience, and even participate in, performances by resident professional ensembles such as the Charlotte Symphony Orchestra and Opera Carolina. The Department of Music itself hosts over 70 events every year, ranging from student concerts to lectures, master classes, and recitals by faculty members and other internationally recognized artists.

UNC Charlotte is an associate member of the National Association of Schools of Music. Our music education program is nationally accredited by the National Council for Accreditation of Teacher Education and approved by the North Carolina Department of Public Instruction.

Located in a state-of-the-art teaching and performance facility, the Department offers music majors and minors intensive professional programs in all wind, string, and percussion instruments, in addition to world-class studies in piano, voice, opera and musical theatre, choral music, and jazz.

College of Arts + Architecture

Upcoming Events

DECEMBER

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| University Chorale | Mon Dec 3 7:30 pm Anne R. Belk Theater |
| Men's & Women's Choirs | Tues Dec 4 7:30 pm Anne R. Belk Theater |
| Art of Teaching Exhibition Closing Reception | Sat Dec 8 3:00 pm Rowe Galleries |

CoA+A Performing Arts Services

Dean Adams, Associate Dean for Performing Arts Services
Christopher Buess, Lecturer, Production Manager
Beverly Lueke, Performing Arts Operations Manager
Liz Paradis, Audience Services Manager
Beth Rucker, Business Services Coordinator
Rachel Engstrom, Lecturer, Costume Shop Manager and Costume Designer
Matthew B. Fraiser, Lecturer, Technical Director
Hali Hutchison, Costume Lab Cutter / Draper
Rick Moll, Senior Lecturer, Master Electrician
Gordon W. Olson, Lecturer, Lighting Designer
Benjamin G. Stickels, Senior Lecturer, Sound Engineer and Asst. Production Manager
Rachel Watkins, Lecturer, Stage Management

Robinson Hall Technicians

Gianna Agostino, Matthew Cooke, Michael Coston, Ginger Duchi,
Ian Hirsch, Michael Lee