

WINDS OF FA

**OMAR THOMAS WITH THE
UNCSA WIND ENSEMBLE AND
THE PIEDMONT WIND SYMPHONY**

November 4 at 7:30 p.m.

STEVENS CENTER

Mark A. Norman

MUSIC DIRECTOR/CONDUCTOR

Omar Thomas

ARTIST IN RESIDENCE AND GUEST COMPOSER

Lindsay Kesselman

SOPRANO SOLOIST

UNCSA Faculty Winds

FEATURED ENSEMBLE

Tim Heath

GUEST CONDUCTOR

PRESENTED BY

UNCSA

Brian Cole

CHANCELLOR

Saxton Rose

SCHOOL OF MUSIC, DEAN

Piedmont Wind Symphony

Mark J. Vaders

PRESIDENT

**OMAR THOMAS WITH THE UNCSA WIND ENSEMBLE
AND THE PIEDMONT WIND SYMPHONY**

Energetically from "Dragon Rhyme" (2010)..... **Chen Yi**
(b. 1953)

UNCSA Wind Ensemble

Songs from the End of the World (2015)..... **John Mackey**
(b. 1973)

Lindsay Kesselman, soprano

Baile Si Quiere! (2013)..... **Jeff Scott**
(b. 1967)

UNCSA Faculty Winds
Tadeu Coelho, flute; Jaren Atherholt, oboe; Ron Rudkin, clarinet
Stephanie Patterson, bassoon; Maria Serkin, horn
Piedmont Wind Symphony

INTERMISSION

A Mother of Revolution! (2019)..... **Omar Thomas**
(b. 1984)

UNCSA Wind Ensemble
Piedmont Wind Symphony

The Low-Down Brown Get-Down (2019)..... **Omar Thomas**

Shenandoah (2019) **arr. Omar Thomas**

Tim Heath, Guest Conductor
UNCSA Wind Ensemble

Come Sunday (2018) **Omar Thomas**

Piedmont Wind Symphony

PROGRAM NOTE FROM CHEN YI

“DRAGON RHYME”

Dragon Rhyme for symphonic band is cast in two movements. You will hear that the thematic material found in each movement is related and consists of the basic intervals found in Beijing opera music. The instrumental textures within this piece range from transparent and delicate, to angular and strong. This variety is meant to spark the image of a dragon, which is auspicious, fresh, and vivid, and results in music that is layered and multidimensional – similar to the Eastern culture.

PROGRAM NOTES FROM OMAR THOMAS

“THE LOW-DOWN BROWN GET-DOWN”

The end of the 60s into and through the 70s saw the era of the “blaxploitation” film — a genre of filmmaking aimed at African-American audiences which put us in leading roles of stories that often followed anti-establishment plots. These films were often controversial due to their exaggerated bravado, hypersexuality, and violence. Noticing the lucrative potential of blaxploitation films, Hollywood began to market these films to a wider audience. Though low budget, they possessed an exciting, raw, soulful quality unlike any other genre up until that time, and from these films were born some of the most iconic characters (Shaft, Dolemite, Foxy Brown, and Cleopatra Jones, to name a few) and soundtracks ever created, written by some of the biggest names in African-American popular folk music of the day and since, including Issac Hayes, Curtis Mayfield, James Brown, and Marvin Gaye.

“The Low-Down Brown Get-Down” is the soundtrack for a nonexistent blaxploitation film. It pulls from various sounds and styles of African-American folk music, such as funk, R&B, soul, early hip hop, the blues, and even film noir to stitch together its “scenes.” The title pulls from and is inspired by “post-jive” African-American Vernacular English (AAVE). The word “Brown” in the title, in addition to its reference to none other than the Godfather of Soul, James Brown, whose most-famous licks and bass lines pepper the intro and recur throughout the piece, also refers to the melanin of the people who created these sounds.

This piece unapologetically struts, bops, grooves, slides, shimmies, head bangs, and soul claps its way straight through its thrilling “chase scene” finale. It was my intention with the creation of this piece to go full steam ahead on bringing African-American folk music to the concert stage to take its place amongst all other types of folk music that have found a comfortable home in this arena. May this work push back against notions of “sophistication,” “appropriateness,” and “respectability” that have been codified in the concert music setting for a century and more.

PROGRAM NOTES FROM OMAR THOMAS

“SHENANDOAH”

“Shenandoah” is one of the most well-known and beloved Americana folk songs. Originally a river song detailing the lives and journeys of fur traders canoeing down the Missouri River, the symbolism of this culturally significant melody has been expanded to include its geographic namesake—an area of the eastern United States that encompasses West Virginia and a good portion of the western part of Virginia—and various parks, rivers, counties, and academic institutions found within.

Back in May of 2018, after hearing a really lovely duo arrangement of “Shenandoah” while adjudicating a music competition in Minneapolis, I asked myself, after hearing so many versions of this iconic and historic song, how would I set it differently? I thought about it and thought about it and thought about it, and before I realized it, I had composed and assembled just about all of this arrangement in my head by assigning bass notes to the melody and filling in the harmony in my head afterwards. I would intermittently check myself on the piano to make sure what I was imagining worked, and ended up changing almost nothing at all from what I’d heard in my mind’s ear.

This arrangement recalls the beauty of Shenandoah Valley, not bathed in golden sunlight, but blanketed by low-hanging clouds and experiencing intermittent periods of heavy rainfall (created with a combination of percussion textures, generated both on instruments and from the body). There are a few musical moments where the sun attempts to pierce through the clouds, but ultimately the rains win out. This arrangement of “Shenandoah” is at times mysterious, somewhat ominous, constantly introspective, and deeply soulful.

UNCSA WIND ENSEMBLE

Mark A. Norman, Conductor

Personnel Rotate Within Sections

Piccolo

Ivan Felipe Munoz Vargas
Sydney Horner

Flute

Isabel Aviles
Bo Boisen
Kayla Cieslak
Phoebe Plyant
Elle Poole
Madelyn Sealy

Oboe

Robbie Burlison

Kaylin McClafferty
English Horn
Eliza Geer

Bassoon

Brianna Cantwell
Tristen Craven
Fernando Peraza Ruiz
Stephanie Tripp

Contrabassoon

Baron Thor Young

Clarinet

Mya Gibson
Harley Hicks

Ryan Holland
Madyson James
Kathryne Kilby
Clara Ruiz Medin
Ruslan Usaev

Bass Clarinet

Cat Keen

Soprano Saxophone

Carter Doolittle

Alto Saxophone

Carter Doolittle

Liam Franco

Gabe Lopez

Tenor Saxophone

Liam Franco

Tyree Nesbit

Baritone Saxophone

Gabe Lopez

Horn

Hayden Abercrombie

Chase Ballard

Elijah Barclift

Ethan Mash

Ryan Mash

Andrew McGee

Myles Moore

Trumpet

Celeste Driscoll

Elijah Gohl

Desmond Harrell

Anthony Lacivita

Zichao Liu

Emily Mudra

Sam Natvig

Alexandre Penalzoa

Anabel Rattray

Justin Whitt

Trombone

Elijah Van Camp-Goh

Thomas Holladay

Chase Thornhill

Pierson Rickard

Bass Trombone

Mason Waterman

Euphonium

Sydney Cherry

Chris Walker

Tuba

Will Beach

Avery Greene

Ivan Pott

Percussion

Michael Cornwell

Sebastian De Waart

Thompson Jones

Garrett Strauss

Danté Thomas

Harp

Daya Asokan

Annabelle Wang

BIOGRAPHY

TIM HEATH

Tim Heath is a graduate student at the University of North Carolina School of the Arts (UNCSA) pursuing a Professional Artist Certificate in conducting. He is also the Director of Athletic Bands and Assistant Teaching Professor of Music at Wake Forest University in Winston-Salem, North Carolina.

At Wake Forest, he oversees all aspects of the athletic band program and serves as a member of the conducting faculty assisting the concert bands. Previously, he was the Director of Athletic Bands and Assistant Professor of Music Education at Samford University in Birmingham, Alabama, where

he also served as a member of the conducting faculty. As a clinician, he has presented at the collegiate and high school levels across the United States. As a music educator, Heath has presented sessions and research at both the state and national levels and is published in *The Instrumentalist*, *The National Band Association Journal* and *Percussive Notes*

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We Believe

ARTISTS enrich our culture, enlighten our society, lift our spirits, and feed our souls.

Integrative **ART EDUCATION** from an early age sparks a lifetime of creative thinking, powerful self-expression, and innovative problem solving.

Rigorous **ARTISTIC TRAINING** empowers our students and graduates to engage our communities, advance local and global creative industries, and inspire the world.

ART ORGANIZATIONS improve the quality of life and place in big cities and small communities, transforming them from merely livable to truly lovable.

UNC SCHOOL OF THE ARTS nurtures the talent, hones the craft, and develops the unique voices of emerging artists. We realize the full potential of exceptionally creative and passionate students to do their best work and become their best selves.

THE SCHOOL OF MUSIC

The School of Music gives talented young artists the opportunity to perfect their musical talent and prepare for life as professional musicians. Our training includes both private instruction and public performance experience, including more than

150 recitals and concerts presented each year. This performance experience, combined with career development opportunities and studies in music theory, literature and style, provides the ultimate training to help young musicians grow as both artists and professionals.

UNIVERSITY

Sweeney Todd

Nov. 10-12, 17-19 at 7:30 p.m.

Nov. 13 at 2 p.m.

FREEDMAN THEATRE

What's in those steaming meat pies? When Stephen Sondheim, master of the musical, saw Christopher Bond's 1973 play about 19th-century serial killer Sweeney Todd, he was inspired to turn it into "A Musical Thriller."

With music and lyrics by Sondheim and book by Hugh Wheeler, "Sweeney Todd" opened on Broadway in 1979, winning the Tony Award for best musical, and has since had numerous revivals, as well as a 2007 movie adaptation by Tim Burton. With its macabre, dark humor, "Sweeney Todd" is generally considered Sondheim's masterpiece. UNCSA graduate Lo Feliciani Ojeda '20 directs with music direction by Dionne McClain-Freeney.

Tadeu Coelho, Flute, and Dmitri Vorobiev, Piano, in Recital

Nov. 13 at 3 p.m.

WATSON HALL

Faculty-artists Tadeu Coelho, flute, and Dmitri Vorobiev, piano, perform a concert of works by the "brilliant B's": Bach, Beethoven and more. The concert features Bach's monumental Sonata in B minor, not only the longest instrumental sonata Bach ever wrote but also one of his most intricate works.

Also on the program is Beethoven's youthful and magnificent Serenade, Op. 41, an adaptation of the Serenade, Op. 25 for flute and strings written by master Beethoven himself, possibly as a pedagogical tool for his pupils. The program concludes with two gems by women: the uber romantic Romance, Op. 23 by Amy Beach and the fleeting but stimulating Nocturne by the youthful Lili Boulanger.