

nu Ensemble: Emotive Responses

UNCSA nu Ensemble
Joel Puckett, composer and artist-in-residence
Mark A. Norman, director
Saxton Rose, director

Recorded in
Stevens Center for the Performing Arts
Watson Chamber Music Hall
UNCSA Film Scoring Stage
Saturday, March 27, 2021 • 7:30 p.m.

Presented by

UNC School of the Arts
Brian Cole, Chancellor

School of Music
Saxton Rose, Interim Dean



uncsa.edu/performances

nu Ensemble: Emotive Responses

Fanfare for Democracy (2020) James Stephenson
(b. 1969)

Bergstone Brass
Mark A. Norman, conductor

Tomorrow (2021) (*World premiere*).....Andrew Harris
(b. 1995)

Becca Chadwick, English horn
Trent Smart, clarinet; Ramiro Soto, bass clarinet
Brianna Cantwell, bassoon
Elijah Barclift, horn; Devin Cawley, trombone

Clearing, Dawn, Dance (2010)..... Judd Greenstein
(b. 1979)

Jaron Deming, flute; Ramiro Soto, clarinet
Johammee Romero, trumpet
Luca Kevorkian, violin; Marija Seselgyte, viola
Johanna Di Norcia, cello

It Perched for Vespers Nine (2008/2020)Joel Puckett
(*Chamber version world premiere*) (b. 1977)

Jaron Deming and Emily Osborne, flute
Ramiro Soto and Trent Smart, clarinet
Brianna Cantwell, bassoon
Manuel Ferreira and Liam Franco, alto saxophone
Logan Fischer, horn
Johammee Romero, trumpet; Devin Cawley, trombone
Chris Walker, euphonium; Avery Greene, tuba
Sean Darney, double bass
Ashley May DePaola, piano
Izzy Butler, Michael Cornwell, Austin Martin
and Dante Thomas, percussion
Mark A. Norman, conductor

Hammers (2012/revised 2018)Allison Loggins-Hull
(b. 1982)

Ricardo Gil, flute
Benjamin Burson, Izzy Butler, Austin Martin
and Dante Thomas, percussion

Elegy: A Cry from the Grave (2015).....Carlos Simon
(b. 1986)

*Heather Blake and Sophie Anderson, violin
Laurence Brooke, viola; Sam Mihavetz, cello*

...be still and know (2018).....Carlos Simon

*Austen Speare, violin; Sam Mihavetz, cello
Arianna Bohning, piano*

Changes/Transitions (2020).....Quinn Mason
(*East coast premiere*) (b. 1996)

Video by Quinn Mason

*Bergstone Brass
Mark A. Norman, conductor*

from Overnight Mail (1997).....Michael Torke
Priority (b. 1961)
Saturday Delivery

*Jack King, flute
Liam Franco, alto saxophone; John Pfeiffer, tenor saxophone
Hunter Hellard, baritone saxophone
Logan Fischer, horn
Tyler Stephenson, Jonathan McClay and Eli Wright, trumpet
Elijah Van Camp-Goh and Thomas Holladay-Muñoz, trombone
Justin Carrothers, bass trombone
Sean Darney, double bass
Ashley May DePaola, piano
Mark A. Norman, conductor*

*Bergstone Brass
Johammee Romero (principal), Jonathan McClay
and Zoe Mark, trumpet
Logan Fischer (principal), Aiden McCoy, Elijah Barclift
and Gray Smiley, horn
Elijah Van Camp-Goh (principal) and Devin Cawley, trombone
Darien Baldwin, bass trombone
Avery Greene, tuba
Benjamin Burson, Izzy Butler, Dante Thomas,
Austin Martin (Stephenson) and Connor McElroy (Mason), percussion*

BIOGRAPHIES

JOEL PUCKETT is a composer leaving both audiences and the press buzzing. His music has been described as “soaringly lyrical” (Minneapolis Star Tribune), “Puccini-esque” (Wall Street Journal) and “containing a density within a clarity, polyphony within the simple and - most importantly - beautiful and seemingly spiritual” (Audiophile Audition). Parterre Box recently proclaimed, “Puckett should be a household name,” and the Philadelphia Inquirer’s David Patrick Stearns mused, “if the name Joel Puckett isn’t etched into your brain, it should be.” In 2011 NPR Music listed him as one of the top 100 composers under 40 in the world.

Hailed as “visionary” (Washington Post) and “an astonishingly original voice” (Philadelphia Inquirer), his music is performed by the leading artists of our day and is consistently recognized by organizations such as the American Composers Forum, BMI, Chorus America, National Public Radio and the American Bandmasters Association.

Puckett’s music attracts diverse performers and listeners through its emotional energy and commitment. Melding tradition with innovation, his distinctive style grows from his power to create transcendent experiences using charismatic musical language.

“The Fix,” a grand opera commissioned by Minnesota Opera, premiered in March 2019 to packed houses, enthusiastic audiences and largely effusive praise. With a libretto by Academy Award and Tony Award winner Eric Simonson, the work depicts the rise and fall of the 1919 Chicago White Sox. It is a tragedy ripe with power, romance and redemption, set against the backdrop of America’s favorite pastime. Puckett’s earlier commissions have been premiered and performed worldwide to exuberant critical acclaim.

Premiering in 2010, Puckett’s flute concerto, “The Shadow of Sirius,” has received more than 200 performances and has been recorded multiple times, including 2015’s Naxos Surround Sound disc “Shadow of Sirius,” which received a 2016 Grammy nomination. Currently the chair of music theory, ear training and piano skills at the Peabody Conservatory in Baltimore, Puckett presents workshops nationwide and frequently serves as an adjudicator at competitions for rising composers. His music is represented worldwide by Bill Holab Music.

ANDREW (DREW) HARRIS is an instrumental music composer from Statesville, North Carolina. Often inspired by various elements of nature, Harris writes music which seeks to connect the visual beauty of the world with internal emotional experiences. Described as “expressive, thought-provoking, and stunningly beautiful,” his musical writings continue to tell stories in a programmatic, almost film-esque manner.

Harris’ “Down Stream” will be premiered tomorrow night by the University of North Carolina School of the Arts (UNCSA) orchestra. Next month, the Borromeo String Quartet will record his “Ardent Engines,” and yMusic ensemble will record “Reflections in Moonlight.” His master’s degree recital will take place on April 3 and include seven compositions completed in the past year and a half.

Harris received his Bachelor of Science in Commercial Music: Film Score from Liberty University under the supervision of David K. Schmal and Andrew Phillips. He is currently pursuing his Masters in Music composition from UNCSA under the tutelage of Lawrence Dillon.

MARK A. NORMAN is the director of instrumental ensembles at UNCSA. He teaches instrumental conducting, directs the wind ensemble and chamber winds, conducts select performances with the symphony orchestra, and he is the co-director of nu Ensemble whose focus centers on new music. Previously, he has served on the conducting faculties at the University of Michigan, University of Wisconsin-Milwaukee, University of North Carolina at Greensboro, Washburn and Towson universities. Ensembles under his direction have performed at international, national and state conferences and in some of the top performing concert halls in the United States. Norman maintains an active schedule as a guest artist, clinician and adjudicator for professional and academic ensembles, workshops and festivals. Recent guest conducting programs include those with the Western Piedmont Symphony, Winston-Salem Symphony, North Carolina Brass Band and the All-State District VII Honors Band in Raleigh, NC.

Norman is a former principal tuba of the Georgetown, McLean and Mt. Vernon symphonies and tuba instrumentalist with the United States Navy Band in Washington, DC. He has also performed with the North Carolina, Charlotte, Richmond, Fairfax, Winston-Salem, Greensboro and Topeka symphony orchestras and is the winner of several solo and chamber music competitions. Outside of his duties at UNCSA, he is the music

director of the American Music Ensemble, a professional consort comprised of UNCSA alumni and faculty specializing in the 19th and 20th century music of Scott Joplin, John Phillip Sousa and early jazz composers.

SAXTON ROSE is associate professor of bassoon and director of the contemporary music ensemble at UNCSA. This year he is also serving as interim dean for the School of Music. He is a member of the acclaimed New York-based wind quintet Zéphyros Winds and the principal bassoonist of the Winston-Salem Symphony. He was principal bassoonist of the Puerto Rico Symphony from 2003 to 2008 and has performed in the same role with The Mahler Chamber Orchestra and Orchestra of St. Luke's. Rose performs frequently as a soloist, including recent concerto engagements with the National Symphony of Colombia in Bogotá, National Symphony of Panamá, Puerto Rico Symphony Orchestra, Philharmonic Orchestra of Boca del Río, the West Point Band, and in North Carolina with the Fayetteville Symphony Orchestra and the Winston-Salem Symphony. He studied in Europe with Stefano Canuti at the Conservatorio "Agostino Steffani" in Castelfranco-Veneto, Italy, and in the United States with William Winstead and Yoshi Ishikawa. Rose is the only American-sponsored artist of the German bassoon manufacturer J. Püchner. A committed teacher, he has been invited to give master classes at the finest music schools and conservatories throughout the world.

DEAN'S COUNCILS FOR UNCSA

The Dean's Councils support each of UNCSA's five arts schools – Dance, Design & Production, Drama, Filmmaking, and Music. Dean's Council members support the school of their choosing with an annual gift of \$5,000 or more, work closely with the Dean to advance that school's mission and fundraising priorities, and enjoy a deeper relationship with the Dean and students of the school. If you are interested in joining one of these groups of committed individuals, please contact Vice Chancellor for Advancement Ed Lewis at 336-770-3330 or lewise@uncsa.edu.

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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.

UNCSA MANIFESTO

We Believe

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

Integrative **arts 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.

Arts 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.

UPCOMING PERFORMANCES

An Afternoon at the Opera

Sunday, March 28, 2021 • 2 p.m.

Livestream from Hanesbrands Theatre

Steve LaCosse, stage director

Mary Ann Bills, music director and pianist

Join the UNCSA Undergraduate Opera Workshop as they present two one-act operas in the style of a 1940s Radio Show.

John Duke's "Captain Lovelock" is a tale of a wealthy, elderly widow who wishes to marry a young army officer. Her daughters conspire with a marriage broker to show the old woman the folly of her plan.

Also on the program is Offenbach's "Monsieur and Madame Denis" in a new translation by Steven LaCosse, stage director and artistic director of the A.J. Fletcher Opera Institute. The story is about a niece who is kidnapped from boarding school by her fiancé, a spicy maid who saves the day, and a puffed up sergeant in pursuit of the abducted niece.

Orchestral Premieres

Sunday, March 28, 2021 • 7:30 p.m.

Livestream from Watson Chamber Music Hall

Karen Ní Bhroin, conductor

The UNCSA Symphony Orchestra will premiere works from composition students in an inspiring performance showcasing the next generation of new music.

Maria Serkin and Dave Dash in Recital

Tuesday, March 30, 2021 • 7:30 p.m.

Livestream from Watson Chamber Music Hall

Brass faculty members Maria Serkin and Dave Dash, joined by pianist colleague Allison Gagnon, will present a variety of repertoire for horn and trumpet, featuring female composers Margaret Brouwer, Dorothy Gates, Whitney George, Cecilia McDowall and Amy Beach.

UNCSA

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