

UNCSA

GUEST ARTIST AND FACULTY CHAMBER MUSIC SHOWCASE

Feb. 4 at 7:30 p.m.

WATSON HALL

Tadeu Coelho
FLUTE

Claire Chenette
OBOE

Oskar Espina-Ruiz
CLARINET

Anthony Taylor
BASS CLARINET

Robert Young
SAXOPHONE

Stephanie Patterson
BASSOON

Maria Serkin
HORN

Ksenija Komljenović
PERCUSSION

PRESENTED BY
UNCSA

Brian Cole
CHANCELLOR

Saxton Rose
SCHOOL OF MUSIC, DEAN

GUEST ARTIST AND FACULTY CHAMBER MUSIC SHOWCASE

Travel Hazards (2022) Oswald Huynh
(b. 1997)

Tadeu Coelho, flute; Claire Chenette, oboe
Oskar Espina-Ruiz, clarinet; Robert Young, saxophone
Stephanie Patterson, bassoon; Ksenija Komljenović, percussion

Angel's Bone: Oboe and Tam Tam Duet (2015) Du Yun
(b. 1977)

Claire Chenette, oboe
Ksenija Komljenović, percussion

Wind Skein (2013) Dai Fujikura
(b. 1977)

Claire Chenette, oboe; Oskar Espina-Ruiz, clarinet
Anthony Taylor, bass clarinet; Robert Young, saxophone
Stephanie Patterson, bassoon

Free Improvisation UNCSA Woodwind Faculty and Guest Artists

INTERMISSION

GUEST ARTIST AND FACULTY CHAMBER MUSIC SHOWCASE

De Memorias (2000) Tania León
(b. 1943)

Tadeu Coelho, flute; Claire Chenette, oboe
Oskar Espina-Ruiz, clarinet; Maria Serkin, horn
Stephanie Patterson, bassoon

Firing Squad (2018) Niloufar Nourbakhsh
(b.1992)

Claire Chenette, oboe; Oskar Espina-Ruiz, clarinet
Anthony Taylor, bass clarinet; Robert Young, saxophone
Stephanie Patterson, bassoon

Paradise Theater Jump! (2019) Jeff Scott
(b.1967)

Claire Chenette, oboe; Oskar Espina-Ruiz, clarinet
Anthony Taylor, bass clarinet; Robert Young, saxophone
Stephanie Patterson, bassoon

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BIOGRAPHIES

CLAIRE CHENETTE

Grammy®-nominated oboist Claire Chenette has been principal oboe with the Knoxville Symphony Orchestra since 2014. Chenette also performs in varied settings as a member of the Des Moines Metro Opera, Wildup modern music collective and Nief Norf, and she has been a regular guest with the San Diego, Pacific and Chattanooga symphonies and the Los Angeles and Santa Barbara chamber orchestras, among others. She has performed concerti with the Knoxville Symphony Chamber Orchestra, the Breckenridge Music Festival and the Oberlin Contemporary Music Ensemble. As a recording artist, Chenette appears on numerous film and TV scores, and she has credits as both performer and songwriter with her bands Bearcubes and Three Thirds. Her recording with Wildup, “The Pieces that Fall to the Earth,” was nominated for a 2019 Grammy® award in the best chamber music/small ensemble performance category.

An advocate for new music, Chenette has been featured on the Los Angeles Philharmonic’s Green Umbrella Series, the New York Philharmonic’s Biennial, the Lucerne, Big Ears, and Ojai festivals and at institutions such as Carnegie Hall, the Metropolitan Museum, Disney Hall and Salle Pleyel Paris. She has devoted herself to performing contemporary solo repertoire, including many memorized performances of Berio’s iconic Sequenza VII/Chemins IV, and to premiering new works for the oboe.

Chenette earned her bachelor’s degrees in oboe and religion at Oberlin and an M.F.A. in performance from the California Institute of the Arts. She has been on faculty at the North Carolina Governor’s School, Nief Norf Summer Festival, and East Tennessee State University, and she frequently gives recitals and workshops on contemporary music at institutions including the University of Utah, UNC Chapel Hill, Oberlin Conservatory, CalArts and the Jazz Composers Orchestral Institute. She also teaches a studio of private oboe students in Knoxville, Tennessee.

In addition to her musical career, Chenette is a visual artist. She also enjoys gardening, fermentation, dancing, folk music, bicycling and endless collaborative projects. Recent projects include collaboratively generating an experimental music theater production for the Lucerne Theater in Switzerland, co-writing a space-rock musical about reproductive freedom on Planet Chattanooga, painting an original tarot deck that satirizes COVID-era academia and achieving master beekeeper certification.

ANTHONY TAYLOR

Anthony Taylor, bass clarinet, has been on the faculty of the University of North Carolina Greensboro College (UNCG) of Visual and Performing Arts and principal clarinet of the Winston-Salem Symphony since 2007. He has been an artist and teacher for the Eastern Music Festival since 2013 and served on the faculty of the Hot Springs Music Festival (Arkansas) from 2008–2012. He is also a certified teacher of the Alexander Technique.

Taylor has formerly held positions with the Spokane Symphony, the Boise Philharmonic, Washington State University, Eastern Washington University and Whitman College.

BIOGRAPHIES

In November 2023, Taylor released his solo recording "Raised Structures," which was produced by Albany Records and included works by D. Edward Davis, Thea Musgrave, Alejandro Ruty, Doina Rotaru and Aleks Sternfeld-Dunn. He contributed to two Centaur records projects with New Music Raleigh, one featuring music of DJ Sparr, 21207, and another, the world premiere recording of Brett William Dietz's opera introspective "Headcase." His clarinet playing can also be heard on recordings on the Potenza, Navona, Centaur, Naxos American Classics and Gothic recording labels. In 2014, Taylor was among the first performers of Donald Crockett's "Dance Concerto."

Taylor has appeared at the International Clarinet Association ClarinetFest®, with a notable performance of John Adams's clarinet concerto "Gnarly Buttons" in 2010 and in 2011, the world premiere of UNCG composer Alejandro Ruty's work for guitars, two clarinets and Ableton Live-based electronics. He performed in the 2019 ClarinetFest® in Knoxville, Tennessee, and he has been invited to perform at the 2024 conference in Dublin, Ireland. Taylor holds degrees from the University of Cincinnati College-Conservatory of Music, Florida State University and Washington State University. His former teachers include Steve Cohen, Ron Aufmann, Richard Hawkins, Frank Kowalsky, Jim Schoepflin and Joseph Brooks.

TADEU COELHO

Brazilian-born artist and flutist Tadeu Coelho is professor of flute at the University of North Carolina School of the Arts (UNCSA). Recipient of the 2020 and the 2013 UNCSA Excellence in Teaching Awards, Coelho is also the recipient of the coveted North Carolina Board of Governors Excellence in Teaching Award of 2014. Coelho frequently appears as a master soloist and clinician throughout the Americas. He has performed as first solo flutist of the Santa Fe Symphony, the Hofer Symphoniker, Germany and the Spoleto Festival Orchestra in Italy, among others.

Coelho is an avid proponent of new music. He has commissioned, performed and recorded works by numerous living composers. Coelho has embarked on a flute and voice project, Anima Vox, a duo specializing in seamless concert experiences and free improvisation.

Coelho can be heard in several recordings. His newest recording is titled, "Latino Voices," and it is a collection of newly commissioned works for the Anima Vox duo. His solo CDs include "Live from New Orleans," "Azules - Enchanting Music for the Soul for Flute and Harp," "Nocturnes for Flute and Piano," "Modernly Classic," "18th Century Flute Sonatas," both with former UNCSA colleague Eric Larsen, "Flute Music from Brazil," "Rompe! - Mexican Chamber Music" and "Life-Drawing, for Solo Flute." Coelho has published the complete works of Pattápio Silva, several works for solo flute, as well as a collection of daily flute exercises with accompanying CDs. Coelho has recently published his transcription of Paganini's Caprice No. 24 for solo flute, aiming to bring the flute part closer to the original violin score. Coelho is a Miyazawa artist.

BIOGRAPHIES

OSKAR ESPINA-RUIZ

Oskar Espina-Ruiz is associate professor of clarinet at UNCSA. He has performed at major concert halls and festivals to high critical acclaim, including concerto performances at the Philharmonic Hall in St. Petersburg, Russia, and recitals in New York City, Washington DC, Moscow, Madrid, Tokyo, Beijing, Shanghai and Hong Kong. He has appeared as soloist with the St. Petersburg State Academic Symphony (Russia), St. Petersburg Chamber Philharmonic (Russia), Orquesta Sinfónica de la Ciudad de Asunción (Paraguay) and Bilbao Symphony (Spain). His chamber music collaborations include the American, Argus, Ariel, Cassatt, Daedalus, Escher, Shanghai, Ulysses and Verona Quartets.

He has recorded for the Bridge, Kobaltone and Prion labels, receiving high critical acclaim by fellow clarinetists Richard Stoltzman and Charles Neidich for his solo recording "Julián Menéndez Rediscovered." Born in Bilbao, Spain, his first musical training came at an early age, performing on Basque folk instruments. He holds an M.F.A. from the Conservatory of Music at Purchase College, and a D.M.A. from Stony Brook University.

KSENIJA KOMLJENOVIĆ

Ksenija Komljenović, a Serbian percussionist, educator and composer, earned acclaim as a prizewinner of the International Percussion Competition Luxembourg. She is the first Serbian woman with a D.M.A. in percussion. Komljenović serves as a faculty member at UNCSA, following four years of teaching at Texas A&M University-Corpus Christi.

Komljenović's dedication to contemporary and chamber music, alongside intercultural collaborations, is evident in her ensembles Vesna Duo and PNEUMA, bringing together exceptional performers from five countries. Her bold arrangements of classical, contemporary, jazz and folk music enrich the repertoire and bring a unique flair to their performances. Especially noteworthy is Komljenović's marimba and piano arrangement of Igor Stravinsky's "The Rite of Spring," featured on Vesna Duo's debut album, receiving accolades from renowned figures like Pulitzer Prize winner Tim Page (The Wall Street Journal) and Norman Lebrecht (Slipped Disc).

Komljenović initiated cultural-exchange projects between the United States and Serbia, including the first drumline camp and contemporary percussion workshop in her home country. Her international presence includes hundreds of performances and over 50 masterclasses in Hong Kong, England, Spain, Portugal, Russia, Poland, Bosnia and Herzegovina, the United States and Serbia. As a composer, she draws inspiration from her Slavic and Balkan roots, as seen in her works "Slavdom" for wind band and "Epilog" [Epilogue].

Komljenović holds degrees from the Frost School of Music at the University of Miami, Illinois State University and the Faculty of Music in Belgrade. She is also a Marimba One Artist.

BIOGRAPHIES

STEPHANIE PATTERSON

California native Stephanie Patterson is associate professor of bassoon at UNCSA, formerly at the Schwob School of Music and principal bassoon of the Columbus Symphony Orchestra in Georgia. Recently, she played acting principal bassoon in the Atlanta Opera. Passionate about outreach and contemporary music, she has performed at the Fairbanks New Music Festival, the Sonorities Festival in Belfast, Ireland, and the Festival Internacional de Música Colonial Brasileira e Música Antiga in Juiz de Fora, Brazil. Patterson's book, "An Introduction to Contemporary Music for Bassoon and 64 Etudes" is available through Trevco Music.

Crossing genres with performances in costume, Patterson performed Michael Daugherty's "Dead Elvis" at Knob Festival at the FischHaus in Wichita, Kansas, and Stockhausen's "In Freundschaft" for bassoon-playing teddy bear. She has performed in Carnegie Hall, on the streets of Moscow, the pedestrian malls of Madrid, in the gilded Kappella Hall in St. Petersburg, inside a medieval church in Prague, for afterschool programs in Alaska with Pierre Boulez at the Kunstmuseum Luzern, atop a gallows at MASSMOCA, in a room with speakers encircling the audience and in the woods all around the world.

MARIA SERKIN

Maria Serkin is associate professor of horn at UNCSA. She enjoys a multifaceted career as a performer and educator. Serkin has held principal horn positions with the Florida Grand Opera, Palm Beach Symphony, Sarasota Orchestra, Atlantic Classical Orchestra and the Charlottesville Symphony and she was a fellow with the New World Symphony. Prior to her role at UNCSA, she taught at University of Virginia and the New World School of the Arts, and she has led master classes extending from the Eastman School of Music the Big Island of Hawaii.

Throughout her career, Serkin has performed with the Boston Symphony Orchestra, Kansas City Symphony, Rochester Philharmonic Orchestra, Spoleto Festival USA, National Repertory Orchestra, Pacific Music Festival and Boston Early Music Festival, and she was a fellow at the Tanglewood Music Center. Her New York and Miami recording credits include work with The Public Theater's Shakespeare in the Park, Gloria Estefan and ESPN. Recent performance highlights include extensive work with the Chamber Orchestra of the Triangle, Charlotte Symphony Orchestra, Palm Beach Opera, Hawaii Performing Arts Festival, Palm Beach Chamber Music Festival, the North Carolina Symphony and the North Carolina Brass Band.

In 2018, she was honored to premiere Kenneth Frazelle's "Hearken (Blue Ridge Airs III)" at the 50th International Horn Symposium. This past summer, she premiered "Shelter" by Lawrence Dillon at the 55th International Horn Symposium in Montreal.

BIOGRAPHIES

ROBERT YOUNG

Robert Young won a 2017 Grammy© Award for his performance with the PRISM Quartet on the album "Gavin Bryars: The Fifth Century" (available on ECM Recordings). He has collaborated and performed with many celebrated artists and ensembles throughout his career. Highlights include performances with the PRISM Quartet, The Crossing, Chris Potter, Ravi Coltrane, Uri Caine and the Detroit Chamber Winds and Strings. As an active soloist, Young has been acclaimed for his "effortless expression and a facile technique" and his "true mastery of his instrument" (The Saxophonist Magazine).

Young has appeared in residence as a guest at several institutions across the United States; including The University of North Texas, University of Michigan, University of Missouri-Kansas City, University of Massachusetts-Amherst and Pennsylvania State University. In the summer of 2018, he was invited as a featured concerto soloist in Zagreb, Croatia, at the XVIII World Saxophone Congress. Prior to his appointment at UNCSCA in 2016, he held teaching professorships at the Crane School of Music (SUNY-Potsdam) and Wichita State University.

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UNCSA MISSION

The University of North Carolina School of the Arts provides gifted emerging artists with the experience, knowledge, and skills needed to excel in their disciplines and in their lives, and it serves and enriches the cultural and economic prosperity of the people of North Carolina and the nation. UNCSA is the state's unique professional school for the performing, visual, and moving image arts, training students at the high school, undergraduate, and master's levels for professional careers in the arts. (Approved by the UNC Board of Governors 2/2014)



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.



THE ASSOCIATES

The Associates, UNCSA's volunteer organization, invites you to join them. For more information about the organization and volunteer opportunities, visit www.uncsa.edu/associates or email them at UNCSAassociatesportal@uncsa.edu.

DEAN'S CIRCLES

The Dean's Circles support each of the five arts schools at UNCSCA — Dance, Design & Production, Drama, Filmmaking and Music. Dean's Circle members support the school of their choosing with an annual gift of \$5,000 or more in support of discretionary funds, scholarships or other fundraising priorities. Members enjoy special events and opportunities to interact with the school's dean, faculty and students. If you are interested in joining one or more UNCSCA Dean's Circles, please contact Shannon Wright, Director of Development for Leadership Annual & Family Giving, at wrights@uncsa.edu or 336-770-1427.

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UNCSA

UNCSA Jazz Ensemble in Concert

Feb. 15 at 7:30 p.m.

AGNES DE MILLE THEATRE

Don't miss an opportunity to hear the acclaimed UNCSA Jazz Ensemble in concert under the direction of the newly appointed jazz and contemporary department chair, Steven Alford. The Jazz Ensemble, composed of talented student musicians from the graduate, undergraduate and high school programs of the School of Music, has received widespread acclaim, performing across the state and around the Southeast at jazz festivals, concert halls, public schools and other colleges.

UNCSA Symphony Orchestra and Cantata Singers

Feb. 25 at 3 p.m.

CENTENARY UNITED METHODIST CHURCH

"Eternal peace, grant unto them, O Lord, and let the perpetual light shine upon them." With those words, Duruflé's incandescent Mass for the Dead begins. Not a rafter-shaking Requiem, but one whose music speaks of consolation and acceptance: "...the ultimate answer of Faith to all the questions by the flight of the soul to Paradise," according to the composer. Led by James Allbritten, the UNCSA Cantata Singers, UNCSA Symphony Orchestra, and organist Timothy Olsen perform this fervent work of the late 1940s with its echoes of Gregorian chant, Ravel and Debussy. They will also be joined by choirs from Wake Forest University led by Director of Choral Activities Chris Gilliam.