

# UNCSA

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## UNCSA PERCUSSION ENSEMBLE

Mar. 26 at 7:30 p.m.

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WATSON HALL

**Benjamin Burson**  
**Michael Cornwell**  
**Thompson Jones**  
**Garrett Strauss**  
**Danté Thomas**  
PERCUSSION ENSEMBLE

**John R. Beck**  
DIRECTOR

PRESENTED BY  
**UNCSA**

**Brian Cole**  
CHANCELLOR

**Saxton Rose**  
SCHOOL OF MUSIC, DEAN

# UNCSA PERCUSSION ENSEMBLE

Bell Pairings (1972) ..... Bob Becker  
(b. 1947)

White Pines (2015) ..... Michael Burritt  
(b. 1962)

Ben Burson, marimba soloist

Berceuse (1996) ..... Jay Dawson  
arr. David Steinquest

The Whistler (1924) ..... George Hamilton Green  
(1893 - 1970)  
arr. Bob Becker

Thompson Jones, xylophone soloist

Ogoun Badagris (1976) ..... Christopher Rouse  
(1949 - 2019)

PAUSE

Palta (2003) ..... Bob Becker

Christopher Reichmeir, pandeiro soloist

Traditional music of Brazil  
Maracatu and Samba

UNCSA Percussion Ensemble  
joined by  
Members of the UNCG Percussion Ensemble  
Eric Willie, director

## BIOGRAPHIES

### CHRISTOPHER REICHMEIER

Christopher Reichmeier is a native Kansan who now resides in Winston-Salem. His main goal is to play music, and then as often as possible play music that involves the pandeiro in an effort to expand the instruments capabilities from that of an auxiliary instrument to something more akin to a drumset. While at Wichita State he first encountered pandeiro playing, attending a Mike Marshall choro concert. After dabbling for many years, a time of sickness (Lyme disease) helped him to realize his dreams of primarily playing pandeiro. Not being able to stand up for long enough to play other percussion instruments helped in his focus on the pandeiro. This focus on Brazilian music and a move from Alaska to Iowa put him in touch with the people who would shape his future.

At the University of Iowa this focus was expanded through work with John Rapson on composition and Jim Dreier on drum set, congas, and bata drumming. Away from the collegiate setting Reichmeier has studied with pandeiro players Sergio Krakowski and Brian Rice.

Upon graduation from Iowa he moved back to the familiar surroundings of Wichita where he led several bands featuring his pandeiro and conga playing. At the same time, he was moonlighting with the Wichita Symphony Orchestra and teaching private lessons.

Now residing in Winston-Salem, Reichmeier is an active clinician on pandeiro related subjects and gives clinics throughout the southeast and midwest. He strives to stay active in his local scene while helping to raise a family of future matriarchs.

### ERIC WILLIE

Described as a “true musical talent and professional,” Eric Willie has a varied career as a percussion soloist, chamber musician, orchestral player and teacher.

Having performed on three continents, Willie has presented solo performances throughout the United States, Russia, Brazil and Colombia. Most recently, he performed as soloist with the Tamborimba Ensemble in Cali, Colombia, and conducted Edgard Varese’s “Ionisation” at the III Encontro Percussivo in Recife, Pernambuco Brasil.

As a chamber musician, Willie performs with the Nief-Norf Project and the Legal Wood Project. He is also an avid promoter of new music for percussion and has commissioned and/or premiered works by a wide range of composers.

## **BIOGRAPHIES**

Active within the Percussive Arts Society (PAS), Willie previously served as chair of the International Percussion Ensemble Committee, president of the Tennessee Chapter, as a new literature and recordings reviewer for Percussive Notes journal, and now serves as vice president for the North Carolina Chapter of the society. His percussion ensembles have been named winners of the 2015 and 2020 PAS International Percussion Ensemble Competition.

In addition to his talents as a classical percussionist, Willie is known for his marching percussion arranging and teaching experience. He has served on staff with the Cavaliers Drum and Bugle Corps, served as a percussion consultant with the Phantom Regiment Drum and Bugle Corps (2012-2013), and instructor and/or arranger for the Spirit, Southwind, Carolina Crown, and the Madison Scouts drum and bugle corps.

Currently, Willie serves as professor of percussion studies at the University of North Carolina at Greensboro, where he directs a comprehensive percussion program. In addition to his teaching opportunities, he has served as chair of the School of Music faculty, as chair of the brass and percussion area, as well as a member of the strategic planning committee.

He and his wife, Rebecca (executive director of Music for a Great Space), reside in Greensboro, N.C., with their children Aiden and Elina

### **JOHN R. BECK**

John R. Beck has been a member of the faculty at the University of North Carolina School of the Arts (UNCSA) since 1998. He is the principal percussionist of the Winston-Salem Symphony and also performs with the Greensboro Symphony, Brass Band of Battle Creek, Philidor Percussion Group and the Blue Mountain Ensemble.

A former member and tour soloist with the United States Marine Band, Beck also performed regularly with the National and Baltimore symphonies, Washington and Baltimore operas and the Theater Chamber Players of the Kennedy Center while living in Washington, D.C. He has toured the United States as a xylophone soloist with the Jack Daniel's Silver Cornet Band, Brass Band of Battle Creek and the New Sousa Band.

Beck is a past president of the Percussive Arts Society and holds degrees from the Oberlin Conservatory and the Eastman School of Music. He is a recipient of the American Symphony Orchestra League's Ford Award for Excellence in Community Service for his work using music in healthcare settings.

## UNCSA MANIFESTO

### 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.

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## DEAN'S CIRCLES

The Dean's Circles support each of the five arts schools at UNCSEA — 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 UNCSEA Dean's Circles, please contact Shannon Wright, Director of Development for Leadership Annual & Family Giving, at [wrights@uncsa.edu](mailto:wrights@uncsa.edu) or **336-770-1427**

## DEAN'S CIRCLE FOR THE SCHOOL OF MUSIC

Mrs. Elizabeth A. Bergstone  
Dr. and Mrs. Malcolm M. Brown  
Mr. and Mrs. F. Hudnall Christopher, Jr.  
Ms. Jean C. Davis  
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Mr. and Mrs. Thaddeus R. McBride  
Mr. and Mrs. Robert G. McNair  
Dr. Jane Pfefferkorn and Mr. William G. Pfefferkorn  
Mr. and Mrs. William R. Watson  
Mr. and Mrs. John D. Wigodsky  
Ms. Patricia J. Wilmot

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## THE ASSOCIATES

The Associates, UNCSEA's volunteer organization, invites you to join them. For more information about the organization and volunteer opportunities, visit [www.uncsa.edu/associates](http://www.uncsa.edu/associates) or email them at [UNCSEAassociatesportal@uncsa.edu](mailto:UNCSEAassociatesportal@uncsa.edu).



# UNCSA

## **UNCSA Jazz Ensemble**

**Mar. 28 at 7:30 p.m.**

STEVENS CENTER

UNCSA celebrates the 45-year career of its founding Jazz Ensemble leader, Ronald Rudkin. The award-winning Jazz Ensemble performs a program of big band styles, including traditional swing, Latin, fusion and contemporary. The concert will feature the group's most talented soloists and highlight different sections of the band, and alumni will return to perform during this celebratory concert.

## **Reynolda Quartet**

**Apr. 2 at 3 p.m.**

REYNOLDA HOUSE MUSEUM OF AMERICAN ART

The Reynolda Quartet returns to Reynolda House Museum of American Art for a concert of works for string quartet. The Reynolda Quartet, consisting of UNCSA Music faculty-artists, was founded in 2019 as a partnership between two of Winston-Salem's premier cultural organizations, Reynolda House Museum of American Art and UNCSA.

## **UNCSA Wind Ensemble and Chamber Winds: Blue Shades!**

**Apr. 6 at 7:30 p.m.**

STEVENS CENTER

UNCSA continues the celebration of the career of Ronald Rudkin, clarinet, with his solo appearance with the UNCSA Wind Ensemble and Chamber Winds. In celebration of his retirement, Rudkin will perform Concerto for Clarinet by famous bandleader Artie Shaw. Frank Ticheli's "Blue Shades" is also on the program. Wind Ensemble Music Director Mark A. Norman will conduct.