

UNCSA

PAUL SHARPE IN RECITAL: YEARNING FOR PEACE

Feb. 13 at 7:30 p.m.

WATSON HALL

Paul Sharpe
DOUBLE BASS

Oskar Espina-Ruiz
CLARINET

Reagan Patrick Mitchell
NARRATOR

Robert Rocco
PAINO

Brooks Whitehouse
CELLO

PRESENTED BY
UNCSA

Brian Cole
CHANCELLOR

Saxton Rose
SCHOOL OF MUSIC, DEAN

PAUL SHARPE IN RECITAL: YEARNING FOR PEACE

Sonata for Double Bass Solo, Op. 58..... Yuri Levitin
(1912-1993)

Moderato
Allegretto
Allegro

Paul Sharpe, double bass

Five Negro Spirituals..... arr. Lawrence Brown
(1893-1972)

Nobody Knows the Trouble I've Seen
Every Time I Feel the Spirit
Sometimes I Feel Like a Motherless Child
I Know the Lord's Laid His Hands on Me
Swing Low, Sweet Chariot

Paul Sharpe, double bass
Robert Rocco, piano

Benny's Gig for Clarinet and Double Bass.....Morton Gould
(1913-1996)

Slow and Nostalgic
Brisk, with drive
Very slow and hesitant
Brisk
Slowly
Calypso Serenade (Moderately moving)
Lazily moving
Jaunty ("For Benny's 70th Birthday, May 1979")

Oskar Espina-Ruiz, clarinet
Paul Sharpe, double bass

INTERMISSION

PAUL SHARPE IN RECITAL: YEARNING FOR PEACE

Tranquility For the Victims of War Quinn Albinus
(b. 2003)

Oskar Espina-Ruiz, clarinet
Brooks Whitehouse, cello
Paul Sharpe, double bass

Afro-American Fragments for Bass Clarinet, Cello,..... Frank Proto|
Double Bass and Narrator, after poems by Langston Hughes (1997) (b. 1941)

Afro-American Fragment
American Heartbreak
Sunday Morning Prophecy
From Montage of a Dream Deferred
 Harlem
 Dream Boogie
 Good Morning
 Island
Madam and the Phone Bill
In Explanation of Our Times

Reagan Patrick Mitchell, narrator
Oskar Espina-Ruiz, bass clarinet
Brooks Whitehouse, cello
Paul Sharpe, double bass

BIOGRAPHIES

PAUL SHARPE

Paul Sharpe is professor of double bass at the University of North Carolina School of the Arts (UNCSA). He is also active internationally both as an orchestral and chamber musician and as a soloist. He has performed and taught throughout the world: in Germany at Villa Musica and the International Chamber Music Academy of Southern Germany; the International Double Bass Encounter in Brazil; the Paris Conservatory; Poland's World Bass Festival; and in Italy at the Orfeo Music Festival. In the United States, he has given masterclasses and performed recitals at many conservatories and universities, including the Cleveland Institute, the University of Iowa, the University of Michigan, University of North Texas, University of Denver and Shenandoah Conservatory.

As soloist, he has performed with the UNCSA Wind Ensemble, Winston-Salem Symphony, Boise Philharmonic, Anchorage Symphony, Orquestra de Camara Theatro Sao Pedro (Porto Alegre, Brazil), Fairbanks Summer Arts Festival Orchestra, Lubbock Symphony Orchestra, Dallas Chamber Orchestra and Aspen Young Artists Orchestra. He greatly enjoys performing with the eclectic bass quartet Bad Boys of Double Bass, and his work as a member of the unique cello-bass duo Low and Lower has pushed him from the traditional role of a classical double bassist into singing, acting, composing, arranging and more.

Alumni from his UNCSA double bass studio have recently won positions in the Philadelphia Orchestra, Charlotte Symphony, Hyogo Performing Arts Center Orchestra in Japan, Winnipeg Symphony Orchestra and El Paso Symphony. In seven of the last eight years, a member or two of his UNCSA high school studio has been appointed to the NYO-USA or NYO2 orchestras. Prior to joining the faculty at UNCSA, he was a tenured professor at Texas Tech University, adjunct faculty, at University of North Texas, and an instructor at Augustana College (Rock Island, IL) and the Preucil School of Music. His principal teachers are Jeff Bradetich and Diana Gannett.

QUINN ALBINUS

Quinn Albinus is in his second year as a composition student in the studio of Jared Miller. After majoring in voice in high school at UNCSA, he received a substantial scholarship to Oberlin College and Conservatory to pursue opera. A year there, though, showed him that his true passion lay with composition, so he returned to UNCSA in the fall of 2022 to continue his undergraduate studies. Albinus has also played the electric bass since his freshman year in high school, and it is the primary instrument for which he composes. His music tends to favor complex rhythms in interweaving patterns, as seen in "Arachnids and Insects," which was premiered by the UNCSA guitar studio in April 2023, as well as "Nunc Dimittis" which was performed by UNCSA faculty members Allison Gagnon and Glenn Siebert. His "Serpent Song" was played in January 2024 by the Decoda ensemble, and the UNCSA low brass will be premiering his "Rocco's Rhapsody" in early April 2024. He looks forward to continuing his undergraduate studies at UNCSA and furthering his understanding of music.

BIOGRAPHIES

OSKAR ESPINA-RUIZ

Oskar Espina-Ruiz is an 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 D.C., 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.

REAGAN PATRICK MITCHELL

Reagan Patrick Mitchell is an associate professor of humanities at UNCSA. He joined UNCSA's Division of Liberal Arts faculty after teaching humanities at Colgate University and Louisiana State University, and saxophone and jazz at the University of Northern Colorado. The merger of Mitchell's formal training and performance as a musician and his pedagogical training as a curriculum theorist has an intrinsically interdisciplinary feel. Through his expanded course of study, Mitchell has laid the foundation for a program of research on the cultural and historical influences of race, space, gentrification, auditory architecture and communal wisdom on education. His scholarship brings together curriculum theory, ethnic studies, Black diaspora studies, critical race theory, critical geography and sound studies.

ROBERT ROCCO

Robert Rocco, pianist and harpsichordist, is a native of western Pennsylvania, where he began piano studies with his mother at age five. He holds degrees in music performance from Carnegie Mellon and Yale University, where he achieved distinction in solfège and music theory. Further studies have taken him to the American Conservatory in Fontainebleau, as well as to the Salzburg Mozarteum, where he earned certificates in chamber music and German Lieder accompanying. He was also a featured pianist in the 2023 session of the Barcelona Festival of Song. Currently on the faculty at UNCSA, he serves as collaborative pianist and instructor of French diction at the American Institute of Musical Studies in Graz, Austria. He is also director of music at Beck's Baptist Church in Winston-Salem. In addition, he is an avid ballroom dancer with achievements in cha-cha, rumba, foxtrot, bolero, Viennese waltz and Argentine tango.

BIOGRAPHIES

BROOKS WHITEHOUSE

UNCSA cello professor Brooks Whitehouse has performed and taught throughout the United States and abroad. As a member of the Guild Trio with his wife, Janet Orenstein, Whitehouse won USIA Artistic Ambassador and Chamber Music Yellow Springs competitions, and he has toured extensively in the United States, Europe, Canada and Australia. He is also the co-creator with Paul Sharpe of the popular cello/bass duo Low & Lower. In addition to their appearances at universities and festivals around the country, Low & Lower has performed live radio broadcasts on "Drive Time Live" (WGBH in Boston) and "The State of Things with Frank Stasio" (WUNC in Raleigh). The duo has inspired new works by Lawrence Dillon, Joshua Davis, Bruce Tippet, Ching-chu Hu and John Allemeier. New York Magazine called their AMR-Naxos recording of David Feurzeig's "Lingua Franca" "More than just funny ha-ha...theatrical, intimate, nimble, layered, refined, and shot through with startling delights."

As a soloist Whitehouse has appeared with the Boston Pops, the New England Chamber Orchestra and the Nashua, Boise, Winston-Salem, New Brunswick, Billings and Owensboro symphonies. Whitehouse has been a frequent guest with prominent chamber ensembles including the American Chamber Players, the Ciompi Quartet, The Apple Hill Chamber Players, the Garth Newell Piano Quartet and the New Zealand String Quartet. He is currently cellist of the Reynolda Quartet and the Black Mountain Trio and serves as principal cellist of the Winston-Salem Symphony. In the summer, Whitehouse teaches and performs at the Green Mountain Chamber Music Festival in Burlington, Vermont.

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CONCERT TEXTS

Afro-American Fragment

So long,
So far away
Is Africa.
Not even memories alive
Save those that history books create,
Save those that songs
Beat back into the blood–
Beat out of blood with words sad-sung
In strange un-Negro tongue–
So long,
So far away
Is Africa.

Subdued and time-lost
Are the drums–and yet
Through some vast mist of race
There comes this song
I do not understand,
This song of atavistic land,
Of bitter yearnings lost
Without a place–
So long,
So far away
Is Africa's
Dark face.

American Heartbreak

I am the American heartbreak–
The rock on which Freedom
Stumped its toe–
The great mistake
That Jamestown made
Long ago

Sunday Morning Prophecy

An old Negro minister concludes his sermon in his loudest voice, having previously pointed out the sins of this world:

... and now
When the rumble of death
Rushes down the drain
Pipe of eternity,

PAUL SHARPE IN RECITAL: YEARNING FOR PEACE

CONCERT TEXTS

And hell breaks out
Into a thousand smiles,
And the devil licks his chops
Preparing to feast on life,
And all the little devils
Get out their bibs
To devour the corrupt bones
Of this world—
Oh-ooo-oo-o!
Then my friends!
Oh, then Oh, then!
What will you do?

You will turn back
And look toward the mountains.
You will turn back
And grasp for a straw.
You will holler,
Lord-d-d-d-d-ah!
Save me, lord!
Save me!
And the Lord will say,
In the days of your greatness
I did not hear your voice!
The Lord will say,
In the days of your richness
I did not see your face!
The Lord will say,
No-oooo-ooo-oo-o!
I will not save you now!

And your soul
Will be lost!

Come into the church this morning,
Brothers and Sisters,
And be saved—
And give freely
In the collection basket
That I who am thy shepherd
Might live.

Amen!

PAUL SHARPE IN RECITAL: YEARNING FOR PEACE

CONCERT TEXTS

From Montage of a Dream Deferred Harlem

What happens to a dream deferred?

Does it dry up
like a raisin in the sun?
Or fester like a sore—
And then run?
Does it stink like rotten meat?
Or crust and sugar over—
like a syrupy sweet?

Maybe it just sags
like a heavy load.

Or does it explode?

Dream Boogie

Good morning, daddy!
Ain't you heard
The boogie-woogie rumble
Of a dream deferred?

Listen closely:
You'll hear their feet
Beating out and beating out a—

You think
It's a happy beat?

Listen to it closely:
Ain't you heard
something underneath
like a—

What did I say?

Sure,
I'm happy!
Take it away!

Hey, pop!
Re-bop!
Mop!
Y-e-a-h!

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CONCERT TEXTS

Good Morning

Good morning, daddy!
I was born here, he said,
watched Harlem grow
until colored folks spread
from river to river
across the middle of Manhattan
out of Penn Station
dark tenth of a nation,
planes from Puerto Rico
and holds of boats, chico,
up from Cuba Haiti Jamaica
in buses marked New York
from Georgia Florida Louisiana
to Harlem Brookly the Bronx
but most of all to Harlem
dusky sash across Manhattan
I've seen them come dark

wondering
wide-eyed
dreaming

out of Penn Station-
but the trains are late.
The gates open-
but the trains are late.
The gates open-
Yet there're bars
at each gate.

What happens
to a dream deferred?

Daddy, ain't you heard?

Island
Between two rivers,
North of the park,
Like darker rivers
The streets are dark.

Black and white,
Gold and brown-

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CONCERT TEXTS

Chocolate-custard
Pie of a town.

Dream within a dream,
Our dream deferred.

Good morning, daddy!

Ain't you heard?

Madam and the Phone Bill

You say I O.K.ed
LONG DISTANCE?
O.K.ed it when?
My goodness, Central
That was then!

I'm mad and disgusted
With that Negro now.
I don't pay no REVERSED
CHARGES nohow.

You say, I will pay it—
Else you'll take out my phone?
You better let
My phone alone.

I didn't ask him
To telephone me.
Roscoe knows darn well
LONG DISTANCE
Ain't free.

If I ever catch him,
Lawd, have pity!
Calling me up
From Kansas City.

Just to say he loves me!
I knowed that was so.
Why didn't he tell me some'n
I don't know?

For instance, what can

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CONCERT TEXTS

Them other girls do
That Alberta K. Johnson
Can't do—and more, too?

What's that, Central?
You say you don't care
Nothing about my
Private affair?

Well, even less about your
PHONE BILL, does I care!

Un-humm-m! . . . Yes!
You say I gave my O.K.?
Well, that O.K. you may keep—

But I sure ain't gonna pay!

In Explanation of Our Times

The folks with no titles in front of their names
all over the world
are raring up and talking back
to the folks called Mister.

You say you thought everybody was called Mister?

No, son, not everybody.
In Dixie, often they won't call Negroes Mister.
In China before what happened
They had no intention of calling coolies Mister.
Dixie to Singapore, Cape Town to Hong Kong
the Misters won't call lots of other folks Mister.
They call them, Hey George!
Here, Sallie!
Listen, Coolie!
Hurry up, Boy!
And things like that.

George Sallie Coolie Boy gets tired sometimes.
So all over the world today
folks with not even Mister in front of their names
are raring up and talking back
to those called Mister.
From Harlem past Hong Kong talking back.

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CONCERT TEXTS

Shut up, says Gerald L.K. Smith.
Shut up, says the Governor of South Carolina.
Shut up, says the Governor of Singapore.
Shut up, says Strydom.

Hell no shut up! say the people
with no titles in front of their names.
Hell no! It's time to talk back now!
History says it's time,
And the radio, too, foggy with propaganda
that says a mouthful
and don't mean half it says—
but is true anyhow:
LIBERTY!
FREEDOM!
DEMOCRACY!
True anyhow no matter how many
Liars use those words.

The people with no titles in front of their names
hear these words and shout them back
at the Misters, Lords, Generals, Viceroys,
Governors of South Carolina, Gerald L. K. Strydoms.

Shut up, people!
Shut up! Shut up!
Shut up, George!
Shut up, Sallie!
Shut up, Coolie!
Shut up, Indian!
Shut up, Boy!

George Sallie Coolie Indian Boy
black brown yellow bent down working
earning riches for the whole world
with no title in front of name
just man woman tired says:

No shut up!
Hell no shut up!

So naturally there's trouble
in these our times
because of people with no titles
in front of their names.



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 UNCSA — 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 UNCSA 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.