

Low and Lower: Off the Deep End

Brooks Whitehouse, cello
Paul Sharpe, double bass

with special guests

Phyllis Pancella, mezzo-soprano
Johanna Di Norcia, accordion and cannon

Watson Chamber Music Hall
Saturday, January 22, 2022 • 7:30 p.m.

Presented by

UNC School of the Arts
Brian Cole, Chancellor

School of Music
Saxton Rose, Dean



uncsa.edu/performances

Low and Lower: Off the Deep End

Divertimento in D from the Baryton Trio, Hob. XI:113Joseph Haydn
Allegro (1732 - 1809)
Adagio arr. Klaus Stoll
Allegro di molto

Brooks Whitehouse, cello
Paul Sharpe, double bass

Nursery Songs.....Drew Banzhoff
Three Blind Mice (b. 2001)

A bizarre tale from the 16th-century, possibly concerning the execution of three Protestant bishops at the hands of a Catholic queen, Mary I of England.

Hickory Dickory Dock

A depiction of the astronomical clock of Exeter Cathedral in South West England, where perhaps a mouse is running loose.

Hey Diddle Diddle

An introspective illustration of a figure that ponders the nonsense of its own words.

The Dish Ran Away with the Spoon

An adventure in the sink.

Bah, Bah, a Black Sheep

Scenes from the darker side of human history. Perhaps the text is a reference to medieval taxes on wool in 13th-century England, or even worse, the slave trade in the United States.

London Bridge

The text most likely explains itself.

Phyllis Pancella, mezzo-soprano
Paul Sharpe, double bass

Outhouses of Alaska: A Guided Tour.....Wolfgang Amadeus Mozart
Allegro from Sonata in B-flat, KV 292 (1756 - 1791)

Photography by Harry M. Walker
Photoshop wizardry by Evan Vorhis

Brooks Whitehouse, cello
Paul Sharpe, double bass

The Three Bares.....Poem by Robert Service
Bonus verses by Brooks Outhouse
Music stolen from Tchaikovsky's "1812 Overture"
and James Stevens' "The Frozen Logger"
arr. Brooks Whitehouse

Brooks Whitehouse, cello
Paul Sharpe, double bass
Johanna Di Norcia, accordion and cannon

Three Bares – Robert Service

Ma tried to wash her garden slacks but couldn't get 'em clean
And so she thought she'd soak 'em in a bucket o' benzine.
It worked all right. She wrung 'em out then wondered what she'd do
With all that bucket load of high explosive residue.

She knew that it was dangerous to scatter it around,
For Grandpa liked to throw his lighted matches on the ground.
Somehow she didn't dare to pour it down the kitchen sink,
And what the heck to do with it, poor Ma jest couldn't think.

Then Nature seemed to give the clue, as down the garden lot
She spied the edifice that graced a solitary spot,
Their Palace of Necessity, the family joy and pride,
Enshrined in morning-glory vine, with graded seats inside;

Jest like that cabin Goldylocks found occupied by three,
But in this case B-E-A-R was spelt B-A-R-E----
A tiny seat for Baby Bare, a medium for Ma,
A full-sized section sacred to the Bare of Grandpapa.

Well, Ma was mighty glad to get that worry off her mind,
And hefting up the bucket so combustibly inclined,
She hurried down the garden to that refuge so discreet,
And dumped the liquid menace safely through the centre seat.

Next morning old Grandpa arose; he made a hearty meal,
And sniffed the air and said: `By Gosh! how full of beans I feel.
Darned if I ain't as fresh as paint; my joy will be complete
With jest a quiet session on the usual morning seat;

To smoke me pipe an' meditate, an' maybe write a pome,
For that's the time when bits o' rhyme gits jiggin' in me dome.'
He sat down on that special seat slicked shiny by his age,
And looking like Walt Whitman, jest a silver-whiskered sage,

He filled his corn-cob to the brim and tapped it snugly down,
And chuckled: `Of a perfect day I reckon this the crown.'
He lit the weed, it soothed his need, it was so soft and sweet:
And then he dropped the lighted match clean through the middle seat.

His little grand-child Rosyleen cried from the kichen door:
Oh, Ma, come quick; there's sompin wrong; I heard a dreffel roar;
Oh, Ma, I see a sheet of flame; it's rising high and higher...
Oh, Mummy dear, I sadly fear our comfort-cot's caught fire.'

Poor Ma was thrilled with horror at them words o' Rosyleen.
She thought of Grandpa's matches and that bucket of benzine;
So down the garden geared on high, she ran with all her power,
For regular was Grandpa, and she knew it was his hour.

Then gaspin' gaspin' Rosyleen she peered into the fire,
A roarin' soarin' furnace now, perchance old Grandpa's pyre....
But as them twain expressed their pain they heard a hearty cheer----
Behold the old rapsCALLION squattinn' in the duck pond near,

His silver whiskers singed away, a gosh-almighty wreck,
W i' half a yard o' toilet seat entwined about his neck....
He cried: `Say, folks, oh, did ye hear the big blow-out I made?
But now I best be crawlin' out o' this dog-gasted wet....
For what I aim to figger out is----WHAT THE HECK I ET?'

BIOGRAPHIES

When not in full professor mode at the University of North Carolina School of the Arts (UNCSA), cellist **BROOKS WHITEHOUSE** and bassist **PAUL SHARPE** are **LOW AND LOWER**, America's #1-selling cello bass duo – literally #1 – I mean what are the odds? This ensemble's performances are a mash-up of artistry, virtuosity, humiliation, self-denigration and satire. With MacGyver-like determination, they create, inspire and commission works using Monopoly money, and perform them with only the limited materials at hand - a cello, a bass, two voices (well, at least one-and-a-half voices), an unshakeable belief that they are funny and a day job to cover their butts.

But seriously folks, since their inception in 2010, they have traveled the country entertaining audiences with cello/bass chestnuts (both of them), brave new works, daring arrangements, vocalizing and storytelling. They have performed together as soloists with the Boise Philharmonic and the Winston-Salem Symphony, and in recital at Interlochen and the Arizona MusicFest. They have toured the East Coast, the West Coast, the Southwest, the Northeast and the great state of Alaska, and even played some concerts together in some of those regions.

They have performed live on WGBH's "Drive Time Live" in Boston and WUNC's "The State of Things with Frank Stacio." The fact that Frank's show was cancelled soon after had nothing to do with their appearance on it. Low and Lower has inspired new works by Joshua Davis, Bruce Tippette, Ching-chu Hu and John Allemeier, and a live video of Lawrence Dillon's "Poke" filmed during their 2012 Alaskan tour went viral, spreading across the world from the U.S. to Europe, Africa, South America and the Philippines. The New York Magazine called their recent 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." That being said, they generally just shoot for funny ha-ha and are perfectly fine with that.

Thanks to the pandemic, mezzo-soprano **PHYLLIS PANCELLA'S** performing opportunities dried up just as her desire to perform was threatening to do the same, thus saving her and the world from the sappy and lucrative farewell tours that plague the music profession. Unfortunately, just as she was planning to put her feet up and relax after 35 years on the international operatic stage, Low and Lower offered her a gig that paid nothing, featured a brand new piece that required hours of study and access to high notes and asked her to put back on her extrovert shoes. Of course her response was "You can kiss my arse." "Perfect, the gig is yours!" said Low and Lower. She resents having had to practice and plans a series of very unpleasant high notes as her contribution to this concert that shouldn't have any high notes anyway.

Before she became a curmudgeon, Pancella performed roles from Carmen to Nero to Cinderella, in places from Chicago to Paris to Hong Kong. A frequently tolerated performer of chamber music and new works, she sang with the Chamber Music Society of Lincoln Center and performed the premiere of Dominick Argento's "Miss Manners on Music." She was really good for a while there. Nothing compares to her favorite recurring engagement, however: singing the national anthem for the men's home basketball games at the University of Kansas for two years as an undergraduate. Thus far, she has never experienced more satisfaction than she got from being surrounded by 16,000 people who had to stand and who had to applaud. Perhaps this evening.

DREW BANZHOFF, who mysteriously plunged into the Winston-Salem lagoon from the forbidden mountains of western North Carolina, is a "composer" of sorts, conductor (not the train kind) and performer who is in his third year of undergraduate study at UNCSA. He endlessly finds himself swimming and drowning in the dark sea of music; much of his work comes from the very bottom of the abyss, where strange encounters have led to the creation and performance of too many compositions the world never asked for. Recent "plunders" of the seafloor have led to the birth of monstrous creations on stage including a double reed sextet with the ferocity of a shark, a tsunami of a four-act

musical titled “David, the Faces of Love,” a torrential exaggeration of “Alice in Wonderland” in the form of a saxophone and piano piece, and a whirlpool of other projects. Join him again in two weeks, if you dare, as he attempts one of his most dangerous dives: the UNCSA Symphony Orchestra will find themselves pushed so far off the deep end into outer space as they premiere an epic “science-fiction” piece, along with premieres by three other UNCSA student composers in a maelstrom of new music!

JOHANNA DI NORCIA, whose considerable prowess as a sophomore cellist at UNCSA has been shunned for this program in favor of her self-taught efforts on an accordion she bought on eBay, will channel her frustrations into her additional role as 1812 cannoneer.

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

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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.

UPCOMING PERFORMANCES

UNCSA Jazz Ensemble in Concert

Tuesday, January 25, 2022 • 7:30 p.m.

Freedman Theatre

Jon Metzger, vibraphone

Ron Rudkin, director

Acclaimed alumnus and jazz vibraphonist Jon Metzger (M.M. '94, B.M. '81) will join the UNCSA Jazz Ensemble for its winter concert. Metzger is the author of "The Art and Language of Jazz Vibes," one of the premier methods for his instrument.

The Jazz Ensemble will serve up a program of the "melting pot" of jazz, celebrating the variety of style throughout the heyday of big band jazz.

Jon Metzger in Concert – Jazz Originals and Standards

Wednesday, January 26, 2022 • 7:30 p.m.

Watson Chamber Music Hall

Jon Metzger, vibraphone

Ronald Rudkin, saxophone

Federico Pivetta, piano

Steve Haines, bass

John R. Beck, drums

Acclaimed alumnus and jazz vibraphonist Jon Metzger (M.M. '94, B.M. '81) performs alongside of a jazz combo composed of UNCSA faculty, alumni and guests.

Organ Studio Recital

Friday, January 28, 2022 • 7:30 p.m.

Crawford Hall

As part of the annual UNCSA High School Organ Festival & Competition, students of Kenan Professor of Organ Timothy Olsen will perform an eclectic program, including works by César Franck whose bicentennial will be celebrated in 2022.

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