

UNCSA

**COLLABORATION CELEBRATION:
TWO'S COMPANY,
THREE'S A CELEBRATION!**

Nov. 18 at 4:30 p.m.

WATSON HALL

PRESENTED BY
UNCSA

Brian Cole
CHANCELLOR

Saxton Rose
SCHOOL OF MUSIC, DEAN

COLLABORATION CELEBRATION: TWO'S COMPANY, THREE'S A CELEBRATION!

Selections to be announced from the stage for the
oboe and bassoon participant double reed choir and the clarinet choir/quartet

from Quintet in E-flat Major,..... Ludwig van Beethoven
for Piano and Winds, Op. 16 (1796) (1770-1827)

Grave: Allegro ma non troppo

Natalie Barela, piano
Adrian Gonzalez, oboe
Harley Hicks, clarinet
Alex Partridge, horn
Fernando Peraza Ruiz, bassoon

Vocalise #1..... Ante B.K.
(b. 1990)

Septieme solo de concours Charles Colin
(1832-1881)

Eric Ohlsson, oboe
Deloise Lima, piano

Argenta: A little Argentinian..... Noelia Celeste Escalzo Robles
suite for bassoon and piano (b. 1979)

Nicolasa Kuster, bassoon
Allison Gagnon, piano

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Music for Two Bassoons Alexandros Kalogeras
(b. 1961)

Nicolasa Kuster, bassoon
Stephanie Patterson, bassoon

from Hilos (2010) Gabriela Lena Frank
(b. 1972)

Zumbayllu (Spinning Top)

from Siete canciones populares españolas (1914)..... Manuel de Falla
(1876-1946)

El Paño Moruno
Polo

Oskar Espina-Ruiz, clarinet
Ana Maria Otamendi, piano

BIOGRAPHIES FOR CLINICIANS AND GUEST PERFORMERS

JIMMY GILMORE

Jimmy Gilmore is a native of Dallas, Texas, and is principal clarinetist (ret.) of the North Carolina Symphony. He holds a bachelor's degree from the Eastman School of Music and a Master of Science from The Juilliard School of Music.

Gilmore was formerly a member of the Rochester Philharmonic and the U.S. Military Academy Band at West Point. A faculty member of Duke University and Meredith College, Gilmore has made numerous appearances as a soloist and recitalist throughout the southeast. In addition, he has appeared many times as a concerto soloist with the North Carolina Symphony.

In the 2016-17 season, he performed the Copland Clarinet Concerto with the Duke Symphony Orchestra. Gilmore is very active with leading arts organizations in the Triangle music community and maintains a thriving private studio. Many of his students have gone on to study at major conservatories and universities; several now hold positions in professional orchestras. He is in great demand as an adjudicator and clinician.

Chamber music has long been an important part of Gilmore's musical life. He is a founding member of the ensemble Aurora Musicalis and has performed in many recitals in the Carolinas. In addition, he is assistant executive director of the North Carolina Chamber Music Institute which he co-founded in 2014.

Gilmore is also a published writer. His articles have appeared in Opus Magazine, The State Magazine, The Spectator and Clarinetwork. In 1989, his one-act play, "The Picture Album," won second prize in the Wachovia Playwrights Competition, a state-wide contest.

NICOLASA KUSTER

Bassoonist Nicolasa Kuster joined the faculty of the University of the Pacific Conservatory of Music in Stockton, California, in the fall of 2008. She is a founding co-director of the Meg Quigley Vivaldi Competition, a biennial competition for young women bassoonists from the Americas which awards \$20,500 in prizes. She is principal bassoon of the Stockton Symphony and a member of the Pacific Arts Woodwind Quintet. Previous positions include principal bassoon of the Wichita Symphony and second bassoon in the Tulsa Philharmonic Orchestra, the Rhode Island Philharmonic and the Virginia Symphony.

Kuster taught at Wichita State University and was a member of the Lieurance Woodwind Quintet for eight years. She is featured on their most recent CD,

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“Music from the Americas” (Summit). She spent six summer seasons performing with the Spoleto Festival Orchestra in Spoleto, Italy, and can be heard on the Chandos Label playing principal bassoon on Gian Carlo Menotti’s operas “The Consul” and “The Saint of Bleeker Street”; two CDs of Gian Carlo Menotti’s orchestral, vocal and instrumental works; and Prokofiev’s “War and Peace.” She has participated in numerous summer festivals, including Anchorage Music Festival; New Hampshire Music Festival; Ameropa Chamber Music Festival in Prague, Czech Republic; Sequoia Chamber Music Workshop in Arcata, California; and the Marrowstone Festival in Bellingham, Washington.

Her solo appearances with orchestra include multiple-city tours of Kazakhstan, televised performances in Italy and Panama and numerous performances in the United States. She is the winner of the 1995 Chicago Musicians Club of Women’s Solo Competition Farwell Award, which she won while a member of the Civic Orchestra of Chicago studying with the late Bruce Grainger, assistant principal bassoon of the Chicago Symphony. She is a double degree graduate from Oberlin College and Conservatory and a student of George Sakakeeny. She taught at Oberlin as a sabbatical replacement for him in fall 2002.

Kuster began her musical studies as the daughter of musically minded missionaries, growing up in Peru, Nicaragua, Costa Rica and Panama.

DELOISE CHAGAS LIMA

Collaborative pianist Deloise Chagas Lima is a native of Curitiba, Brazil. As a sought-after collaborative pianist and orchestral keyboardist, she has performed extensively throughout the United States, Europe and South America with many distinguished artists, including Frank Almond, Sydney Outlaw, David Pittsinger, Paul Edmund Davis, Ian Clarke, Steve Cohen, Bill Ludwig, Joe Luloff, Marianne Gedigian, Amy Porter, Bill Preucil and Alex Klein. In Brazil, she was the pianist of the Minas Gerais Symphony for two seasons and was a soloist with that orchestra and the Curitiba Chamber Orchestra. She was appointed principal keyboardist of the Tallahassee Symphony Orchestra in 2015, and she is also an official accompanist for the Florida Flute Association. She is the music director for the Evening of Music and Dance, a yearly collaboration with the Tallahassee Ballet and the College of Music at Florida State University.

Lima has a performance certificate in piano from Trinity College of Music, London, and is also an associate of the Royal College of Music in organ performance. She received her M.M. in piano performance and literature at the University of Notre Dame and D.M.A. in piano accompanying from Florida State University.

BIOGRAPHIES FOR CLINICIANS AND GUEST PERFORMERS

Lima joined the College of Music keyboard faculty at Florida State University in the fall of 2005. During the summer months she has been a member of the artist faculty at the Brevard Music Center since the summer of 2008, and in 2013, she implemented a new collaborative piano program at this festival. Prior to teaching in the United States, Lima was on the faculty of the School of Music and Fine Arts of Parana for over 20 years, teaching collaborative piano and chamber music.

ERIC OHLSSON

Eric Ohlsson enjoys a significant musical career that is varied and far reaching in scope. He is dedicated to both performing and teaching on a national and international scale. His primary position is as the Charles O. DeLaney Professor of Oboe in the College of Music at Florida State University, a post he has held since 1986.

Ohlsson performs regularly as principal oboist of the Tallahassee Symphony, the Palm Beach Opera Orchestra, and in the summer months with the Brevard Music Center Orchestra where he has been a member of the artist-faculty since 1994. He was formerly principal oboe of the Naples Philharmonic (1986-96), the Columbus Symphony (1975-80), the Augusta Symphony (1982-86) and the South Carolina Philharmonic (1980-86). Additionally, he has played in the same capacity as a guest performer with groups such as the Charlotte Symphony, the Florida Orchestra and the Jacksonville Symphony.

He has many engagements to his credit as a recitalist and chamber musician in the United States, Canada, Europe and South America, and he has given solo and chamber recitals at venues such as Weill Recital Hall in New York City, Teatro Colon in Buenos Aires, the Brevard Music Festival in North Carolina, the City Music Chamber Orchestra in Cleveland, the Casa Rui Barbosa in Rio, the Philharmonic Center for the Arts in Naples, Florida, and at the Grand Castle of Vianden in Luxembourg. He has performed at conferences of the International Double Reed Society on ten separate occasions.

Ohlsson has been a featured soloist with the Naples Philharmonic, the Tallahassee Symphony, the Augusta Symphony, the Pro Musica Chamber Orchestra, City Music Cleveland, the Brevard Music Center Festival Orchestra and Brevard Sinfonia, the South Carolina Philharmonic, the South Carolina Chamber Orchestra, the Florida State Chamber Orchestra and the university orchestras of Florida State University and Ohio State University. His repertoire includes the concertos of Haydn, Mozart, Strauss, Francaix, Martinu, Vaughan-Williams and Zwilich.

As a pedagogue, Ohlsson has taught hundreds of young oboists at Florida State University, Brevard Music Festival and the Vianden International Music Festival. Many of these students now hold positions as university professors, symphonic performers and educators across the country. He has also taught at

BIOGRAPHIES FOR CLINICIANS AND GUEST PERFORMERS

the University of South Carolina, the South Carolina Governors School of the Arts, Otterbein College and Denison University.

Ohlsson holds degrees from Ohio State University (D.M.A. and M.M.) and James Madison University (B.M.E.). His most influential teachers are John Mack, William Baker, James Caldwell, Ben Wright and Travis Cox.

ANA MARÍA OTAMENDI

Since her orchestral debut at age 12, Venezuelan pianist Ana María Otamendi has performed as a soloist, collaborative pianist and conductor with renowned orchestras and at venues such as Chicago Symphony Hall, Spivey Hall, Teatro Teresa Carreño (Caracas, Venezuela), Salzburg Domesaal, Megaron Mousikis Concert Hall (Athens), Parco de la Musica (Rome), Teatro Arcimboldi (Milano), Teatro Odeum (Patras), as well as many other venues in Austria, Panama, Brazil, Venezuela, Colombia, United States, Spain, Italy and Greece. Otamendi has over 300 collaborative performances to her credit with renowned artists such as Donald Sinta, Michelle DeYoung, Paul Groves, Ana María Martínez, Alexis Cárdenas, members of the Chicago Lyric Opera Orchestra, Philadelphia Orchestra, Houston Grand Opera Orchestra, Pittsburgh Orchestra, Dallas Symphony, Dallas Opera Orchestra and Milwaukee Symphony.

After finishing her two-year tenure as studio artist at the prestigious Houston Grand Opera Studio, as well as the Merola Opera Program of the San Francisco Opera, Otamendi became the head vocal coach of the Moores Opera Center at the University of Houston. Currently, she is the Janice Harvey Pellar Associate Professor of Collaborative Piano at Louisiana State University and head of the collaborative piano program. She is the co-artistic director of the Collaborative Piano Institute, an intensive three-week summer program devoted to collaborative pianists that brings together stellar faculty such as Martin Katz, Rita Sloan, Warren Jones, Kathleen Kelly, Marie-France Lefebvre and Howard Watkins. She is also pianist and founding member of the Aelia Duo (with pianist Elena Lacheva) and the Reverón Piano Trio, a Venezuelan ensemble devoted to the standard, modern and Latin American piano trio repertoire. The trio is managed in the United States by Meluk Kulturmanagement and in Latin America and Europe by Halac Artists - Meluk Kulturmanagement. Her recordings of Latin American chamber music and songs with IBS Classical and Centaur Records have received unanimous praise.

She is a regular guest artist, guest speaker and teacher at different universities in the United States and abroad, such as New England Conservatory, University of Michigan, Yale, Cambridge, Universidade de Sao Paulo and Universidade Federal

BIOGRAPHIES FOR CLINICIANS AND GUEST PERFORMERS

do Rio Grande do Norte (Brazil), Mahidol University (Thailand), University of Minnesota, University of Texas at Austin and the University of South Carolina. Otamendi holds a master's degree in piano performance from the University of Wisconsin, an artist certificate from the University of South Carolina where she worked with the renowned pianist Marina Lomazov, and a doctorate in collaborative piano from the University of Michigan, where she studied with world-class collaborative pianist Martin Katz. In 2021, she won the Emerging Artist Award from the University of Michigan, recognizing her as an artist who has greatly contributed to the profession, as well as the Rising Faculty Research Award from Louisiana State University for professional excellence.

She was principal keyboard of the Venezuelan Symphony Orchestra (2007-08) as well as assistant professor at the University of Musical Studies in Caracas. Besides her musical training, Otamendi is fluent in English, Spanish, French and Italian, and she is also a geophysical engineer. Her thesis was published in the prestigious journal *Physics of the Earth and Planetary Interiors*.

BIOGRAPHIES FOR UNCSA FACULTY

ROBIN DRISCOLL

Robin Driscoll received his master's degree from the Cleveland Institute of Music and played with the Cleveland Orchestra after graduation as a long-term replacement for their assistant principal oboe who was on medical leave. He has been both guest principal and acting second oboe with the Pittsburgh Symphony. He toured with the Pittsburgh Symphony to Russia and Europe in 1990 and with the Cleveland Orchestra to Hong Kong and Japan that same year, where he was featured in the offstage oboe solo in Berlioz's *Symphonie Fantastique*. Driscoll has performed with the St. Louis Symphony and the Atlanta Symphony as acting second oboe. While in Atlanta, he was featured as solo English horn in Berlioz's "The Damnation of Faust," conducted by Charles Dutoit. He also participated in the Cleveland Orchestra's tour to Carnegie Hall that was taped for one of the Great Performers Series on PBS. Driscoll is currently principal oboe with the Pittsburgh Opera, the Pittsburgh Ballet and the Wheeling Symphony. The prestigious Pittsburgh Concert Society announced Driscoll as a winner of their 2008 competition. He performed in recital at their opening concert for their 2008-2009 season.

Driscoll is currently professor of oboe at the University of North Carolina School of the Arts (UNCSA). He is also a member of the music faculty at The University of Pittsburgh. Driscoll was one of two primary oboe teachers and performers at the prestigious 2011 John Mack Oboe Camp where he gave master classes to over 65 oboe students. He has given master classes and played in recital with Joseph Robinson at Duke University and Ohio State University. Driscoll has received a U.S. patent on a new machine for making oboe reeds and manufactures these machines at his own workshop in Washington, Pennsylvania, with the aid of new computerized milling technologies.

OSKAR ESPINA-RUIZ

Born in Bilbao, Spain, his first musical training came at an early age, performing on Basque folk instruments. He later pursued the traditional conservatory training as a clarinetist and appeared with the Bilbao Symphony, as its youngest sub, from age sixteen. He went to New York City in 1991 to further his studies in clarinet at the Mannes School of Music, and later won the top clarinet prizes at the Artists International and Olga Koussevitzky International Competitions. He holds a D.M.A. from Stony Brook University, where his major teachers were Charles Neidich and Ayako Oshima.

Espina-Ruiz's chamber music collaborations include the American, Argus, Ariel, Cassatt, Daedalus, Escher, Penderecki, Shanghai, Ulysses and Verona Quartets,

BIOGRAPHIES FOR UNCSA FACULTY

the Quintet of the Americas, Merz Trio, Reverón Trio, pianists Misha Dichter, Benjamin Hochman, Ursula Oppens and Anthony Newman, as well as with Metropolitan Opera Orchestra artists. He has been featured as soloist at the 20th Tokyo Summer Festival, European Mozart Academy, St. Petersburg Palaces XIII. International Music Festival in Russia and the VI. Festival Internacional de Música Clásica Contemporánea de Lima in Perú. 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.”

Summer 2023 included his Casals Festival debut as soloist with the Puerto Rico Symphony Orchestra, praised by El Nuevo Día for his “masterful virtuosity;” a Music Mountain performance of the complete Brahms Clarinet Sonatas with legendary pianist Misha Dichter; a Laurier University QuartetFest performance with the Penderecki String Quartet in Canada; and a performance with the Ulysses Quartet that The Millbrook Independent praised for “the generous, tender warmth of Oskar Espina-Ruiz’s blooming clarinet.”

During the 2023-2024 season, Espina-Ruiz performs clarinet quintets by Mozart, Coleridge-Taylor and Coleman with the Penderecki and Balourdet Quartets in North Carolina and Connecticut; releases his premier performance of Seth Grosshandler’s “Suite for Clarinet Quintet;” and collaborates with the Poulenc Trio, pianist Shari Santorelli, and UNCSA colleagues to explore the music of living composers such as Eleanor Alberga, Valerie Coleman and Gabriela Lena Frank.

ALLISON GAGNON

Canadian pianist Allison Gagnon directs the Collaborative Piano Program at UNCSA and concertizes with both vocal and instrumental colleagues. Before joining UNCSA in 1998, she was affiliated with Queen’s University and McGill University in Canada. She was a member of the piano staff at the Meadowmount School of Music in New York for almost 20 years and has also spent summers at the Banff Centre in Canada and the Music Academy of the West in Santa Barbara. This summer, she returned to Music at Port Milford in Canada. Her most recent premiere was “Shelter” by Lawrence Dillon, performed with UNCSA colleague Maria Serkin, at the International Horn Symposium in Montreal.

Gagnon has twice received the UNCSA Excellence in Teaching Award. Graduates of the collaborative piano program she launched 22 years ago are active professionally across the US and abroad. Since 2019 she has served as faculty mentor for the Music Between Us initiative of UNCSA’s ArtistCorps, providing interactive musicmaking in dementia care. Her CD release with Judith Saxton was

BIOGRAPHIES FOR UNCSA FACULTY

distributed worldwide by the International Trumpet Guild, and her definitive piano reduction of Ernest Chausson's "Poème" Op. 25 for Violin and Orchestra has been published by Encore Music.

Gagnon completed her Doctor of Musical Arts with Anne Epperson at the Cleveland Institute of Music. Her earlier teachers were Dale Bartlett (Montreal) Michael Krist (Vienna), Pierre Jasmin, Margaret McLellan (Kingston) and her mother, Marjorie Gagnon. Her creative interests include ceramics and wildlife photography.

STEPHANIE PATTERSON

California native Stephanie Willow Patterson is associate professor of bassoon at UNCSA, formerly at the Schwob School of Music and principal bassoon of the Columbus Symphony Orchestra. 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 a 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.

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 wrightsh@uncsa.edu or 336-770-1427.

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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.

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.

UNCSA

Emerging Artist Chamber Music Showcase
Nov. 30 at 7:30 p.m.

WATSON HALL

Experience dynamic performances by UNCSA's finest student groups in strings, piano, and mixed chamber ensembles during the fall Emerging Artist Chamber Music Showcase. Enjoy a blend of timeless classics and innovative contemporary compositions performed at the highest level.

Flute Fiesta 2023: Alumni Collaborations
Dec. 2 at 6 p.m.

WATSON HALL

Flute Professor Tadeu Coelho invites alumni of the Flute Studio back to UNCSA to collaborate on a recital featuring music by BIPOC and LGBTQ+ composers as well as other original works for flute. Flute alumni Laura Kaufman Mowry (H.S. Diploma '07), Timothy Hagen (B.M. '03) and Faculty Artist Allison Gagnon will be featured.

Harmonic Convergence:
UNCSA Voice Department Presents
Art Song Duets, Trios and Quartets
Dec. 3 at 3 p.m.

WATSON HALL

The art of the song recital does not have to be a lonely affair. Join UNCSA's undergraduate voice students as they explore some of the sumptuous classical song repertoire that was written to take advantage of the shimmer of solo voices working together. Robert Rocco, collaborative pianist, joins the singers in this very collaborative performance.