

UNCSA

**MARIA SERKIN, HORN, AND
JOHN ILIKA, TROMBONE,
IN RECITAL**

Nov. 8 at 7:30 p.m.

WATSON HALL

Maria Serkin

HORN

John Ilika

TROMBONES

WITH GUESTS

Ashley Clasen

Allison Gagnon

PIANO

PRESENTED BY

UNCSA

Brian Cole

CHANCELLOR

Saxton Rose

SCHOOL OF MUSIC, DEAN

MARIA SERKIN, HORN, AND JOHN ILIKA, TROMBONE, IN RECITAL

New Orleans for Bass Trombone & Piano (1962) **Eugene Bozza**
(1905-1991)

John Ilika, bass trombone
Ashley Clasen, piano

“Tribute,” Suite for Horn and Strings (world premiere)..... **Terry Mizesko**
(b. 1946)

Andante; Allegro
Highland Air; Poco lento
Maestoso; quasi recitative; Lively
Lament; Poco andante

Maria Serkin, horn
Allison Gagnon, piano

Trombone Sonata No. 1 (“The Journey”) (2019) **Frank Gulino**
(b. 1987)

John Ilika, tenor trombone
Ashley Clasen, piano

Fantasy for Horn (1985),..... **Elizabeth Raum**
(b. 1954)

Maria Serkin, horn
Allison Gagnon, piano

Carmen Fantasy **Georges Bizet**
(1838-1875)

arr. John Glenesk Mortimer

John Ilika, trombone
Maria Serkin, horn
Allison Gagnon, piano

BIOGRAPHIES

MARIA SERKIN

Maria Serkin is associate professor of horn at the University of North Carolina School of the Arts (UNCSA). She enjoys a multifaceted career as a performer and educator and 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, the New World School of the Arts, and has led master classes extending from the Eastman School of Music and The Juilliard School to Sárospatak, Hungary.

Throughout her career, she 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 also 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, Serkin was honored to premiere Kenneth Frazelle's "Hearken (Blue Ridge Airs III)" at the 50th International Horn Symposium.

JOHN ILIKA

John Ilika joined the faculty at the UNCSA in 2010. He has served as principal trombone with the North Carolina Symphony since January 2001, and he has performed with that group as soloist in the Henri Tomasi "Concerto" (2005) and the Jennifer Higdon "Low Brass Concerto" (2022). Other principal positions held include Pennsylvania Ballet, Delaware Symphony, Opera Delaware, Florida Music Festival, Maracaibo Symphony (assistant principal and bass trombone, Venezuela) and the quintet Philadelphia Brass. In 1981, he earned a degree in music education (K-12) from Luther College in Decorah, Iowa. He has been a regular substitute with the Philadelphia Orchestra since 1989. In addition, he has fifteen years of freelance experience around the Philadelphia area. Teaching positions he has held include Eastern Music Festival, Lehigh University, Moravian College, Community College of Philadelphia, West Chester University (PA), University of Delaware and the Orquesta Juvenil in Caracas and Coro, Venezuela.

ASHLEY CLASEN

Ashley Clasen, a native of Winston-Salem, studied piano with Eric Larsen and is an alumna of UNCSA. Clasen is a collaborative pianist on staff at UNCSA

BIOGRAPHIES

where she performs frequently with voice and instrumental faculty and students. She is principal keyboardist for the Western Piedmont Symphony and also regularly performs with the Asheville Symphony and Winston Salem Symphony. Additionally, she is a collaborative pianist at Calvary Baptist Church in Winston-Salem, NC, and a dedicated piano instructor with two studio locations in the Piedmont Triad.

ALLISON GAGNON

Canadian pianist Allison Gagnon directs the collaborative piano program at UNCSA and has enjoyed a varied career as recitalist throughout the United States, Canada and Europe, with an array of both vocal and instrumental partners that has included not only her many treasured colleagues at UNCSA, but also Frederica von Stade, Anthony Dean Griffey, Jens Lindemann and the Mirò and Saguenay quartets. Her repertoire comprises a breadth of styles for virtually all instruments and voice and includes many premieres. She is thrilled to appear in recital this season with soprano Latonia Moore, bassist Dominik Wagner, and hornist Jennifer Montone.

A dedicated educator, Gagnon has twice received the UNCSA Excellence in Teaching Award. Graduates of the collaborative piano program she launched 21 years ago at UNCSA are active professionally across the United States, in Canada and abroad. Her developing interest in the role of music in dementia care led to her becoming a faculty mentor for the Music Between Us team of UNCSA's ArtistCorps community engagement initiative, a project that provides interactive musicmaking in dementia care. Now in its fourth year, this work has led to her completion of the "Music Between Us Program Guide," scalable resources for use by other colleges of music.

Before joining the UNCSA faculty in 1998, Gagnon taught at Queen's University in Kingston, Canada, and was staff pianist at McGill University in Montreal. For nearly two decades she was a member of the piano staff at the Meadowmount School of Music in New York. She completed her Doctor of Musical Arts with Anne Epperson at the Cleveland Institute of Music. Her earlier teachers were Dale Bartlett (McGill), Michael Krist (Vienna Hochschule für Musik), Pierre Jasmin and Margaret McLellan (Queen's) and her mother Marjorie Gagnon. Her earliest collaborative experiences were as a youngster with members of her family. Her creative interests include ceramics and wildlife photography

TERRY MIZESKO

Terry Mizesko received his Bachelor of Music in theory/composition from East Carolina University, studying composition with Martin Mailman and Gregory Kosteck and trombone and counterpoint with Eugene Narmour. He joined the North Carolina Symphony as bass trombonist in 1971, a position he held until his retirement in 2017.

BIOGRAPHIES

As a composer his original orchestral compositions and arrangements have been performed by several major orchestras in the U.S., as well as in Great Britain and France. His orchestral compositions include suites and symphonic vistas that describe the people and places of his native North Carolina: “Highland Suite,” “Sketches from Pinehurst,” “Last Voyage of the Currituck” and “Tuscarora.” He has also composed chamber and solo works for clarinet (“Divertimento,” 2002), as well as trumpet, (“Lamento for Don Quixote,” 2005), trombone (“Concertpiece,” 2009) and double bass (“Concerto,” 2018).

A Morehead City, N.C. native, Mizesko resides in Raleigh where he continues to compose and teach.

PROGRAM NOTES

“Tribute,” Suite for Horn and Strings for Andrew McAfee

The title “Tribute” is intended to be a tribute to the horn, to the music, to the composer and to the performer—and everything that the individual player brings to the piece. It is a gift for all participants, especially for the performer, because it uniquely brings out the best qualities of the horn.

The commissioning of this piece was the brainchild of Andrew McAfee’s dear friends Mark McClure and Cheri McClure Elliott, and was funded with love and admiration by his friends and family, including Mark and Cheri, Pam Wachter McAfee, Darlene and Bob Blackwood, Sophie and Fran Wachter, Mark and Blaine McAfee, Adam and Julie McAfee, and Aaron and Emma McAfee.

We asked that the Fourth Movement memorialize the death of Andrew’s youngest brother, David Boyd McAfee (December 2, 1967-November 14, 1975), and the impact of his death on Andrew’s life, and that, as a tribute to the McAfee ancestry, the movement quote the hymn “Near to the Heart of God,” which was composed by Andrew’s great-great uncle, Cleland Boyd McAfee (September 25, 1866-February 4, 1944) after the concurrent deaths of his two young nieces from diphtheria.

Pam McAfee

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.

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**.

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.
Mr. Henry W. Church
Ms. Jean C. Davis
Mr. and Mrs. Barry A. Eisenberg
Mr. and Mrs. Thomas M. Fort, Jr.
Mr. and Mrs. John E. Gehring
Mrs. Katherine B. Hoyt
Dr. and Mrs. Frederic R. Kahl
Mr. Thomas S. Kenan III
Mr. Joseph P. Logan
Mr. and Mrs. Robert G. McNair
Dr. Kathryn Mitchener
Dr. Jane Pfefferkorn and Mr. William G. Pfefferkorn
Mr. and Mrs. William R. Watson
Mr. and Mrs. John D. Wigodsky
Ms. Patricia J. Wilmot

BROADWAY

Sweeney Todd

Nov. 10-12, 17-19 at 7:30 p.m.

Nov. 13 at 2 p.m.

FREEDMAN THEATRE

What's in those steaming meat pies? When Stephen Sondheim, master of the musical, saw Christopher Bond's 1973 play about 19th-century serial killer Sweeney Todd, he was inspired to turn it into "A Musical Thriller."

With music and lyrics by Sondheim and book by Hugh Wheeler, "Sweeney Todd" opened on Broadway in 1979, winning the Tony Award for best musical, and has since had numerous revivals, as well as a 2007 movie adaptation by Tim Burton. With its macabre, dark humor, "Sweeney Todd" is generally considered Sondheim's masterpiece. UNCSA graduate Lo Feliciani Ojeda '20 directs with music direction by Dionne McClain-Freeney.

Guest Artist: Julian Lage Trio

Dec. 13 at 7:30 p.m.

WATSON HALL

Julian Lage, one of the most talented guitarists of his generation, performs a mix of original compositions and jazz standards with his trio, featuring bassist Jorge Roeder and drummer Dave King.

He has been described as "one of the most accomplished and prominent guitarists in modern jazz and improvised music," as well as a "complete virtuoso who plays, composes, and improvises with unfailing taste."