UNCSA JAZZ ENSEMBLE IN CONCERT
Feb. 15 at 7:30 p.m.

AGNES DE MILLE THEATRE

Steve Alford
MUSIC DIRECTOR/CONDUCTOR

Greg Tardy
SAXOPHONE

PRESENTED BY
UNCSA

Brian Cole
CHANCELLOR

Saxton Rose
SCHOOL OF MUSIC, DEAN
Don't Get Around Much Anymore ........................................ Duke Ellington  
(1899-1974)  
Bob Russell, lyricist  
(1914-1970)

Bernie's Tune ................................................................................. Bernie Miller  
(1919-1945)  
Jerry Leiber and Mike Stoller, lyricists  
(1933-2011)  
(b. 1933)

Bernie's Tune

Alice in Wonderland ...................................................................... Sammy Fain  
(1902-1989)

Cantaloupe Island ...................................................................... Herbie Hancock  
(b. 1940)

So What ....................................................................................... Miles Davis  
(1926-1991)

Body and Soul ............................................................................ Johnny Green  
(1908-1989)
UNCSA JAZZ ENSEMBLE IN CONCERT

Forward Mo’ .................................................................................................... Shelly Berg 
(b. 1955)
UNCSA Concert Jazz Ensemble

INTERMISSION

Robbin’s Nest ............................................................................................. Illinois Jacquet 
(1922-2004)
UNCSA Jazz Combo I

Without a Song....................................................................................... Vincent Youmans 
(1898-1946)
UNCSA Jazz Combo I
Greg Tardy, saxophone

Stablemates.................................................................................................... Benny Golson 
(b. 1929)
UNCSA Jazz Combo II
Greg Tardy, saxophone

Blues for Brother Jerome .............................................................................. Donald Brown 
(b. 1954)
arr. Vance Thompson
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My Romance................................................................. Richard Rodgers and Lorenz Hart
(1902-1979)                                      (1895-1943)
arr. Vance Thompson

Rhythm ‘a’ Ning................................................................. Thelonious Monk
(1917-1982)
arr. Eric Reed
orch. Vance Thompson

Greg Tardy, saxophone
UNCSA Concert Jazz Ensemble
UNCSA JAZZ ENSEMBLE IN CONCERT

UNCSA Jazz Combo I
Alex Penaloza, trumpet
Gabe Lopez, alto saxophone
Micah Phillip, electric banjo
Will McDowell, vibes
Michael Stratford, double bass
Miah Cardoza, drums
Steve Alford, coach

UNCSA Jazz Combo II
Tai Mikulecky, tenor saxophone
Sebastian Culpepper, piano
Alex Nelson, guitar
Ricky Hinojosa, drums
Sara Nell Chase, double bass
Steve Alford, coach (double bass sub)

UNCSA Jazz Combo III
Lincoln Crosby, vocals
Leilani Diamond, vocals
Sidney Cherry, euphonium
Ben Ward, baritone saxophone
Remy Baylor, piano
Fred McKinney, guitar
Aaron Lawton, double bass
Chris Woods, drums
Steve Alford, coach

UNCSA Jazz Combo IV
Chris Woods, trumpet
Noah Sambourin, alto saxophone
Mason Waterman, trombone
Bruno Coz Núñez, guitar
Heather Hopkins, piano
Caroline Rucker, drums
Steve Alford, coach, double bass

UNCSA Concert Jazz Ensemble
Saxophones
Gabe Lopez
Noah Sabourin
Tai Mikulecky
Sara Emery*
Ben Ward

Trombones-Euphoniums
Sidney Cherry
Cameron Riley
Jack Mason

Trumpets
Chris Woods
Wyatt Martinez
Alex Penaloza
Oscar Ramirez
Jackson Poole

Piano
Pei-En Ai

Guitar
Quy Mai

Bass
Simon Vazques-Carr

Vibes
Will McDowell

Drum Set
Garrett Strauss

*Staff, UNCSA Advancement
BIOGRAPHIES

GREG TARDY

Associate professor of music in jazz saxophone at the University of Tennessee in Knoxville, Gregory Tardy is one of the most versatile jazz musicians of his generation, equally comfortable in a variety of musical and improvisational situations. Born into a musical family, Tardy began his musical career studying classical clarinet with Russell Dagon and Jack Snavely. In his early 20s, while preparing for a symphony career, he discovered jazz saxophone and never looked back.

In 1993, he started playing with the legendary drummer Elvin Jones. As a sought after sideman he has played in the bands of many prominent jazz artists including Andrew Hill, Tom Harrell, Dave Douglas, Wynton Marsalis, Jay McShann, Nicholas Payton, Roy Hargrove, Steve Coleman, Betty Carter, Don Byron, Bill Frisell, Rashied Ali, Ellis Marsalis, Brian Lynch, John Patitucci. Tardy has also performed and/or recorded with many other notable saxophonists, such as Joe Lovano, Mark Turner, Chris Potter, Dewey Redman, Ravi Coltrane and others. In more recent years, Tardy has gone full circle, by focusing on his clarinets more, using them on recordings by Tom Harrell, Ohad Talmor/Steve Swallow, Stefan Harris, Chris Potter and Andrew Hill.

His performance schedule has taken him all over the world, playing at all of the major jazz festivals and on some of the biggest stages in jazz. As a sideman, he has been featured on several Downbeat Albums of the Year and also several Grammy nominated recordings; including a Grammy winning CD with Brian Lynch in 2006. Since 1992, he has completed fifteen recording projects under his own name featuring his unique compositions, blending his love of traditional jazz with a more modern seeking style. His latest project, “Sufficient Grace,” was released in the fall of 2022 on WJ3 Records.

STEVE ALFORD

A multi-instrumentalist specializing in the performance and education of contemporary improvisational music, Steve Alford began his career as a saxophone graduate of the studio music and jazz program from the Frost School of Music at the University of Miami in the 1990s. After time on the road across the United States and Europe, Alford settled for a decade in Chicago, appearing regularly in the traditional jazz, improvised music and indie rock scenes of the Midwest.

In 2006, he relocated to Asheville, North Carolina, where he spent the next decade and a half constructing and honing a new pedagogical approach to the instruction of modern improvisation that included a focus on multi-lateral ear training, multi-instrumental instruction and a “mind’s ear” linguistic approach to melodic creation and composition. He taught as an adjunct professor of jazz and contemporary music at both Mars Hill University and the University of North Carolina Asheville. He concurrently completed a M.M. in jazz studies at the University of Tennessee in Knoxville before relocating post-pandemic to direct the jazz and contemporary studies program at the University of Minnesota-Morris.
It was also during this time that Alford composed, produced and recorded his most adventurous music to date, including his acclaimed 11 piece modern big band, the multi-genre improvisation-based collective known as Rational Discourse; the E.Normus Trio (an alto clarinet, N/S Stick, and drums trio within the punk-jazz genre), his quintet METAL (two trash can drum systems, two double bassists and himself on electrified contra-alto clarinet and electrified English horn) and his new standards jazz trio and quartets, each re-imagining small group jazz through an open and free approach to harmony while remaining grounded in tradition.

When the opportunity presented itself, Alford was ecstatic to join the tremendous depth of faculty and students at the University of North Carolina School of the Arts (UNCSA) and is excited to help the university produce the top performers of tomorrow's wide and varied musical landscape.
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.

DEAN’S CIRCLE FOR THE SCHOOL OF MUSIC

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Ms. Patricia J. Wilmot
Dr. Jonathan Yao
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.

UNCSA Jazz Ensemble in Concert
Mar. 26 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, consisting 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.