

UNCW

FALL 2025 - SPRING 2026 SEASON

Guest Artist Concert
TRIO SUREÑO

*NANCY KING SOPRANO, ROBERT NATHANSON GUITAR,
LAURENT ESTOPPEY SAXOPHONES*

WORKS BY: GUERANDI, ESTOPPEY, LEISNER, NEIL

BECKWITH RECITAL HALL
03.16.26 | 7:30PM



Program

TRIO SUREÑO

Nancy King, soprano
Robert Nathanson, guitar
Laurent Estoppey, saxophones

L'éternel bercement des houles enivrantes
(for solo saxophone)

Maurizio Guerandi
(b. 1959)

A Feather in a Shell
(for soprano, guitar, soprano saxophone)

William Grosvenor Neil
(b. 1954)

Amish Sarabande
Heaven's Feast
Ode to an Orb Weaver
A Feather in a Shell

The Juggler of Days
(for soprano, electric guitar, saxophones and synthesizers)

Laurent Estoppey
(b. 1970)

1. I'm nobody
2. Void
3. Blazing in gold
4. The duel
5. Compensation
6. I have no life

The Widening Gyre
(for soprano, guitar, soprano and tenor saxophones)

David Leisner
(b. 1953)

1. To a child dancing in the wind
2. Leda and the swan
3. The Second Coming
4. The lake isle of Innisfree

She
(for soprano, guitar, soprano saxophone)

Maurizio Guerandi

Trio Sureño Texts

A FEATHER IN A SHELL

Poetry: William Grosvenor Neil (b. 1954)

Amish Sarabande

Like the slow and steady tick of a pocket watch,
held neatly in the vest pocket,
the blades of the plough silently pierce the black earth.
And with each measured pace of the horses gait,
the soil is sliced, drawn up and then gently laid down in a dark
wake of terra sea.
And from this distance, the harnessed team, plough, and
ploughman float serenely in perfect harmony with horizon and meadow.

Heaven's Feast

In heaven, love is a feast that lasts all day and into the night.
We make do on earth,
wrapping up our unfulfilled desires in the chambers of our dreams.
I'm in a room brightly lit by sunshine.
When you pluck the strings of a guitar,
The notes become the bright and delicious blooms of flowers.
I mold my hands around the warm faces of my children,
They turn into delicate pieces of terra cotta that I will fire in the kiln of my womb.
We share a bowl of raspberries and milk from the sheep and goats
that graze in the distant meadow.
The bees fly through the grass, dressed in the silk of corn,
They steal through the open window and drink from the bowl we have left.
They suck the drops of blood-red juice from our finger tips,
and before they dart out the window and journey to the sun,
they visit each petal of the flowering notes hanging in the air.

Trio Sureño Texts

Ode to an Orb Weaver

Great baby-ball belly,
a melon of roundness,
gently rises and falls at each breath.
Gigantic girth cradles the womb,
fertile as the darkest amazonian earth.
A silken thread is extracted through the navel,
as the music of Bach plays on silver cords of an orb weaver's web.
The spider watches from the corner of the garden.
In the shadow of sleep,
each breath is a single note in the minor key of acquiescence.
The rhythm of a drum is felt from deep within me.
While I sleep, you swim in a torrential sea that moves beneath us.
The ocean fills the bathtub and
on a moonless night, I rise from the water
chanting spiritus asper, chanting spiritus lenis,
until voice and breath are one.
The music, dark and dreadful, suddenly changes to a major key and
at dawn a cargo of sunshine arrives at my bedside.
The rain has washed the garden clean.
My breasts, firm like unripened grapes,
soften in the sun and are filled with sweet nectar.
Our fingers touch where the spider has rebuilt his web.

Trio Sureño Texts

A Feather in a Shell

The dead rise before us floating on the swollen air.
Their voices, frozen in mid air, are now mute behind closed doors.
Their eyes are lost gazing into smoky mirrors that capture
The last flicker of sun as it winds through old dusty rooms
and out the back door.

Exhausted from their rigorous farm days, they delight in their evening meals,
the conversation into the night,
the surrender to lamplit beds.
Black and white photos

slip from the back of old books.
Their souls ask to be carried from where they fell to the edge of town.
Let us guide them to where the wind tears the black clouds above the trees.
They will float to the highest branch of the oldest tree on the darkest night,
on the darkest of the year,
and disappear.

We knew all along that the music had reached its rallentando,
the slowing dancers, now locked in time,
were taken by a stiffness that diminished them to stillness.
Now a quiet settles in our ears like a feather in a shell.

Trio Sureño Texts

THE JUGGLER OF DAYS

Poetry: William Grosvenor Neil (b. 1954)

1. I'm nobody! Who are you?

I'm nobody! Who are you?
Are you nobody, too?
Then there's a pair of us — don't tell!
They 'd banish us, you know.

How dreary to be somebody!
How public, like a frog
To tell your name the livelong day
To an admiring bog!

2. Void

Great streets of silence led away
To neighborhoods of pause;
Here was no notice, no dissent,
No universe, no laws.

By clocks 't was morning, and for night
The bells at distance called;
But epoch had no basis here,
For period exhaled

3. Blazing in gold

Blazing in gold and quenching in purple,
Leaping like leopards to the sky,
Then at the feet of the old horizon
Laying her spotted face, to die;

Stooping as low as the otter's window,
Touching the roof and tinting the barn,
Kissing her bonnet to the meadow, —
And the juggler of day is gone!

Trio Sureño Texts

4. The duel

I took my power in my hand.
And went against the world;
'T was not so much as David had,
But I was twice as bold.

I aimed my pebble, but myself
Was all the one that fell.
Was it Goliath was too large,
Or only I too small?

I many times thought peace had come,
When peace was far away;
As wrecked men deem they sight the land
At centre of the sea,

And struggle slacker, but to prove,
As hopelessly as I,
How many the fictitious shores
Before the harbor lie.

5. Compensation

For each ecstatic instant
We must an anguish pay
In keen and quivering ratio
To the ecstasy

For each beloved hour
Sharp pittances of years,
Bitter contested farthings
And coffers heaped with tears

Trio Sureño Texts

6. I have no life

I have no life but this,
To lead it here;
Nor any death,
but lest Dispelled from there;

Nor tie to earths to come,
Nor action new,
Except through this extent,
The realm of you.

THE WIDENING GYRE

Poetry: William Butler Yeats (1869-1935)

1. To a child dancing in the wind

Dance there upon the shore;
What need have you to care
For wind or water's roar?
And tumble out your hair
That the salt drops have wet;
Being young you have not known
The fool's triumph, nor yet
Love lost as soon as won,
Nor the best labourer dead
And all the sheaves to bind.
What need have you to dread
The monstrous crying of wind!

Trio Sureño Texts

2. Leda and the swan

A sudden blow: the great wings beating still
Above the staggering girl, her thighs caressed
By the dark webs, her nape caught in his bill,
He holds her helpless breast upon his breast.

How can those terrified vague fingers push
The feathered glory from her loosening thighs?
And how can body, laid in that white rush,
But feel the strange heart beating where it lies?

A shudder in the loins engenders there
The broken wall, the burning roof and tower
And Agamemnon dead.

Being so caught up,
So mastered by the brute blood of the air,
Did she put on his knowledge with his power
Before the indifferent beak could let her drop?

Trio Sureño Texts

3. The Second Coming

Turning and turning in the widening gyre
The falcon cannot hear the falconer;
Things fall apart; the centre cannot hold;
Mere anarchy is loosed upon the world,
The blood-dimmed tide is loosed, and everywhere
The ceremony of innocence is drowned;
The best lack all conviction, while the worst
Are full of passionate intensity.

Surely some revelation is at hand;
Surely the Second Coming is at hand.
The Second Coming! Hardly are those words out
When a vast image out of Spiritus Mundi
Troubles my sight: somewhere in the sands of the desert
A shape with lion body and the head of a man,
A gaze blank and pitiless as the sun,
Is moving its slow thighs, while all about it
Reel shadows of the indignant desert birds.
The darkness drops again; but now I know
That twenty centuries of stony sleep
were vexed to nightmare by a rocking cradle,
And what rough beast, its hour come round at last,
Slouches towards Bethlehem to be born?

Trio Sureño Texts

4. The lake isle of Innisfree

I will arise and go now, and go to Innisfree,
And a small cabin build there, of clay and wattles made:
Nine bean-rows will I have there, a hive for the honey-bee;
And live alone in the bee-loud glade.

And I shall have some peace there, for peace comes dropping slow,
Dropping from the veils of the morning to where the cricket sings;
There midnight's all a glimmer, and noon a purple glow,
And evening full of the linnet's wings.

I will arise and go now, for always night and day
I hear lake water lapping with low sounds by the shore;
While I stand on the roadway, or on the pavements grey,
I hear it in the deep heart's core.

Trio Sureño Texts

SHE

Poetry: Jim Cohn (b. 1953)

As loneliness may change anything on Earth
It is a kind of general alarm that must ring
Daily in her ears long after its usefulness
That if touched in the wrong place at the
Wrong time she would collapse upon the floor
Unable to command her limbs to softness &
Her sleep. The bed which is immense flowery
Pillowed dream of joy when it ascends so high
She scattered to the winds, perhaps more
Beautiful than goldfish sun-struck in a deep
Clear pond encircled by day lilies & perfect,
Exactly as she is, thinking that she quarreled
For love aggressively till I woke from my walk
To some secluded point where only caribou range
& no tears from the underbrush to flush them
Out again, only she, also from where all sadness,
Flows, shall warm the gates of skin & leaves,
Curtained by stars that fall to the vine of
Her bones, swooning as she soaks them in.

Performer & Composer Biographies



Swiss saxophonist and composer living in Greensboro, NC, LAURENT ESTOPPEY devotes himself mostly to music and arts of today. In 2016, he was nominated for the Herb Alpert Music Awards. Numerous collaborations with composers have led him to create at least three hundred works but also to open him to the composition world. Now his musical activity is divided between written music and improvisation, and it occurs throughout Switzerland, many European

countries, but also in the Americas, Russia and South Africa. He works with many orchestras in Europe, conducted – among others - by James Levine, Marek Janowski, Christian Zacharias, Kazuki Yamada, Neeme Järvi, Diego Matheuz and Heinz Holliger. Beside having founded and developed numerous chamber music groups, Estoppey is a member and artistic director of Swiss ensemble baBel. His discography includes more than thirty recordings featuring on Claves records, Aussenraum Records, Insubordinations (CH), Thödol (F), Out and Gone and NOVA (USA). As a composer, he works for various settings and contexts, including concerts, performances, as well as sound installation and video art works. His pieces have been performed in festivals and conferences such as SCL, SEAMUS, NASA and the World Saxophone Congress. As an educator, Estoppey is regularly invited to lead improvisation workshops for musicians of all levels and all instruments, as well as saxophone, improvisation and contemporary music masterclasses.

Estoppey teaches free improvisation at HEMU - Music University in Switzerland and is currently a PhD candidate at [SACRe PSL-ENS / ArtSEarCH in Paris](#). He is a reference artist for Italian saxophone maker Rampone-Cazzani, a D'Addario Performing artist and a Rovner ambassador. www.laurentestoppey.com

Performer & Composer Biographies



NANCY KING, soprano, is professor and chair of the Department of Music at the University of North Carolina Wilmington, artistic director of Opera Wilmington, and an active performer and guest lecturer. King tours and records extensively with guitarist Robert Nathanson as Duo Sureño, commissioning and performing new works for voice and guitar. Recent appearances include Handel's *Messiah* (NC Baroque Orchestra), Strauss's *Four Last Songs* with the Opera Wilmington Orchestra,

Brahms' *Requiem* with the UNCW Choirs, and a series of new music concerts with Duo and Trio Sureño and the Carolina Chamber Players in North Carolina and Vienna, Austria. King has appeared as soloist in Handel's *Messiah* with Toronto Classical Singers; Vaughan Williams's *Serenade to Music* with the Oregon Bach Festival Chorus in Eugene, Oregon; Orff's *Carmina Burana*; Barber's *Knoxville: Summer of 1915*; Canteloube's *Chants D'Auvergne*; and Poulenc's *Gloria* with the Wilmington Symphony. Operatic roles include Fiordiligi in Mozart's *Così fan tutte*, Hannah Glawari in Lehár's *Merry Widow*, Cunegonde in Bernstein's *Candide*, Rosalinda in Strauss's *Die Fledermaus*, Susanna in Mozart's *Le Nozze di Figaro*, Euridice in Gluck's *Orfeo ed Euridice*, and Belinda in Purcell's *Dido and Aeneas*. King was also a member of the GRAMMY Award-winning Oregon Bach Festival Choir from 1998–2004, under the direction of Helmuth Rilling.

Performer & Composer Biographies



ROBERT NATHANSON has spent the past 40 years of his musical career almost exclusively to the commissioning, performing and recording of new ensemble works with guitar. Working with noted composers of his generation he has amassed a formidable collection of stunning new works by William Neil, David Kechley, Marilyn Shrude, Jing Jing Luo, Andrew York, David Leisner and many others. He has been performing these works since the 1990s throughout the United States and Europe as “Duo Sureño” (guitar and soprano), the “Ryoanji Duo” (guitar and saxophone) and the “North Carolina Guitar Quartet”. For the past five years he, along with his duo partner, soprano Nancy King, has been performing with saxophonist Laurent Estoppey, and violinist Livia Sellin.

For a complete discography please visit his website:
robertnathanson.com.

MAURIZIO GUERANDI studied music first at the Montreux Jazz School, then at the High School of Music of Lausanne, in Switzerland, before going to Banaras, India, to learn tablas and sitar. He's interested in all kind of narrative process and his different works include dramatic art, literature and painting. His musical pieces explore the infinite dimension of the variation and appear to have a strong suggestive and visual power over the audience. He defines himself as a “walking man, always bound towards the unknown”.

www.maurizioguerandi.net

Performer & Composer Biographies

DAVID LEISNER is a versatile musician with a distinguished career as guitarist, composer and teacher. “Among the finest guitarists of all time”, according to *American Record Guide*, Leisner is a featured solo recording artist for the Azica label, with other recordings on the Naxos, Telarc, Bright Shiny Things and Koch labels and a concert DVD published by Mel Bay. David Leisner’s recent seasons have taken him throughout the US, Canada and Mexico, Asia, Australasia and Europe. Celebrated for expanding the guitar repertoire, David Leisner has premiered works by many important composers and has also been a pioneer in the rediscovery of 19th-century guitar composers.

As composer, Leisner is noted for the emotional and dramatic power of his music. His work has been performed worldwide by an array of singers, instrumentalists, chamber music ensembles and orchestras. A recent work, *Wayfaring*, concerto for guitar and orchestra, was commissioned for Pepe Romero. Other recent commissions include three for guitarist Robert Nathanson - *Singing to the Stars* for soprano, saxophone, violin and two guitars, *Tsunami* for soprano saxophone and guitar, and *As Wind in Shells* for soprano, violin and guitar - *Pranayama* for the Symphony of Northwest Arkansas, and *Das Wunderbare Wesen* for baritone Wolfgang Holzmair and solo cello. An extensive discography includes the much-praised recordings, *Letter to the World*, an Azica release of his vocal chamber music, and *Acrobats*, the Cedille collection of his works for flute and guitar, performed by the Cavatina Duo. His compositions are published by Theodore Presser Co., G. Schirmer and Doberman-Yppan.

Leisner is currently the Chair of the guitar department at the Manhattan School of Music and taught for over two decades at the New England Conservatory. He is also the author of *Playing with Ease*, a book on ergonomic guitar playing, published by Oxford University Press.

Performer & Composer Biographies

WILLIAM GROSVENOR NEIL’s compositions present the listener with an intense brilliant effect (Fanfare Magazine) and represent contemporary writing at its most intellectual probing (Chicago Tribune). His extremely characteristic harmonic world (Classical Cd Review) is fundamental to the unfolding of his music, and the range of sonic experiences (in his music) is astounding (Soundboard).

In the 1980s Neil was appointed as the first composer-in-residence with the Lyric Opera of Chicago, the first residency of its kind with a major American opera company. His opera, *The Guilt of Lillian Sloan* was premiered by Lyric in June of 1986. In 1987, following his tenure as composer-in-residence at the Lyric Opera of Chicago and a three-year stint co-managing the New Music Chicago Festival, Neil pursued a parallel career in the financial services industry. Now retired, Neil enjoys fulfilling commissions, performing, and serving as a classical radio program host on several local community FM stations. The Rome Prize and the Charles Ives Award are among his honors, and his work has been recognized through grants from the National Endowment of the Arts, the Illinois Arts Council, fellowships from the Fulbright Commission, the American Symphony Orchestra League, and awards from ASCAP and BMI. In 2008 he served as the McKnight Visiting Composer with the American Composers Forum for the city of Winona, MN, and, more recently, in the fall of 2020, Neil served as an Artist in Residence at the Badlands National Park in South Dakota. There, inspired by the pinnacles and spires of the park surrounded by the tall grass prairie ecosystem, he composed his tone poem, *Prairie Music* for orchestra that will be premiered by the Wisconsin Philharmonic Orchestra in the Fall of 2025.

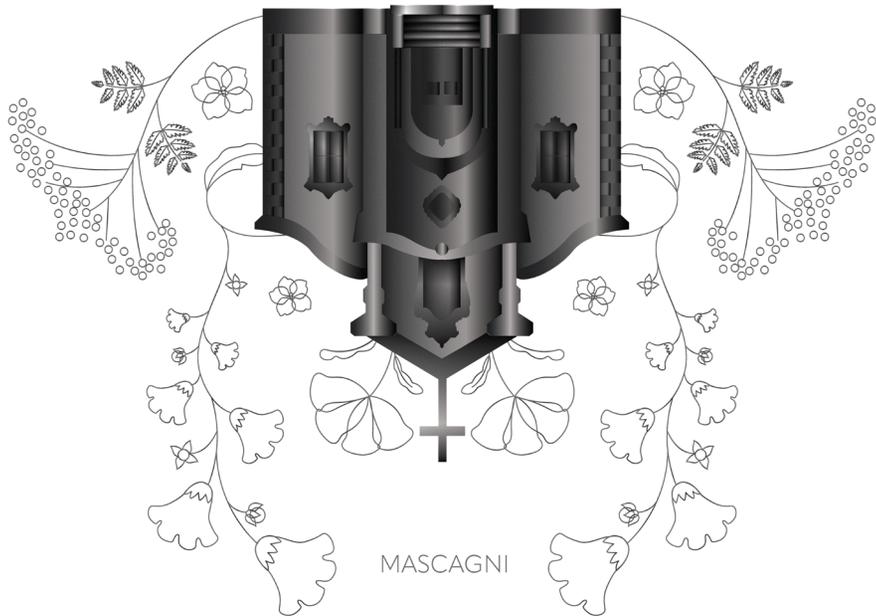
In 2022 Neil was commissioned to orchestrate Rachmaninov’s Suites No. 1 and No. 2 for Two Piano, resulting work, *Symphonic Sketches*, was premiered by the Wisconsin Philharmonic, conducted by Alexander Platt in November of 2023. Recent commissions include *Chasing Clouds* for flute and two guitars, *From a Litany*, for soprano, guitar and saxophone, and *Sonata for Flute and Piano*.

OPERA WILMINGTON

SUOR ANGELICA

PUCCINI

IS THIS OK? MAYBE OPERA
WOOP? IF SO ILL CONTACT EMILY



MASCAGNI

CAVALLERIA RUSTICANA

SUMMER 2026



DEPARTMENT of MUSIC

HONORS RECITAL

04.29.26 | 7:30PM
BECKWITH RECITAL HALL
CULTURAL ARTS BUILDING

Join the Department of Music in a celebration
with performances by outstanding vocal and
instrumental students in the music department.

*Open to the public and free of charge
There will be a reception in the Cultural
Arts Lobby following the recital.*

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