

BIOGRAPHIES (cont'd)

on teaching chamber music to young student musicians and showcasing the richness of contemporary music to a new audience. As the principal pianist of Cmc3+, she has coached high school student ensembles in workshops and masterclasses as part of the ensemble's residency activities at the Glendale High School in Southern California. As a pedagogue, Dr. Ioannides has held teaching positions at East Los Angeles College and the prestigious Salzburger Musikschulwerk in Austria. She also has taught at Ohio University and has worked extensively as a vocal coach and instrumental partner at USC and Mozarteum. A member of MTNA-CAPMT, Anatolia has frequently co-chaired and adjudicated for MTNA festivals and competitions in Los Angeles. Anatolia teaches and enjoys working as a freelance collaborative pianist and coach, for students at UNT and colleges in the Dallas/Fort Worth area. Ioannides received her B.M. in piano performance and pedagogy from the Universitat für Musik und Darstellende Kunst Mozarteum in Salzburg, Austria. She completed her MM and DMA in keyboard collaborative arts at the University of Southern California under the instruction of Kevin Fitz-Gerald, Alan Smith, Bernadene Blaha and Elizabeth Hynes. Her teachers and coaches include George Kern, Alfons Kontarsky, Raimond See, Lambert Orkis, Hamish Milne, Jerome Lowenthal, Julian Martin, Peter Takacs, Brandford Gowen, Konstantin Ganey, Julia Ganeva, Lev Vlassenko, and Thalia Mira.

Louisiana State University

Dennis Parker was born in New York City and began his cello studies at the age of six. He received his early training with Channing Robbins of the Juilliard School, and later earned degrees from Indiana University and Yale University, where he worked with Janos Starker and Aldo Parisot, respectively. Parker appears frequently as soloist, recitalist, collaborator, and guest professor at numerous universities and festivals. He is actively involved in the expansion of the existing cello repertoire, and has transcribed many works for his instrument. Since 1988, Parker has served as professor of cello and string chamber music at the Louisiana State University School of Music. A former member of the Detroit Symphony Orchestra, he also has served as principal cellist of the Porto Alegre Symphony Orchestra in Porto Alegre, Brazil. He has recently recorded for DVD the first complete performance of David Popper's *High School of Cello Playing* and is the author of the accompanying manual, *Popper Manifesto*. He has released CDs with the Centaur label: *Cello Matters* features crossover music for cello and piano by Liduino Pitombeira, Daniel Schnyder, David Baker, and Astor Piazzolla; *Uplifting Discoveries from a Generation Lost* is chamber music by composers who perished in the Holocaust (Erwin Schulhoff, Gideon Klein, Viktor Ullmann and Hans Krasa). Volume 1 of *Stolen Sonatas* with pianist Jennifer Hayghe was released in Spring 2007; it includes his transcriptions of Debussy's *Sonata for Violin*, Poulenc's *Sonata for Flute*, and Enesco's *Sonata No. 3 for Violin*. This past season's concert tours have taken him from Brasília, Brazil, where he premiered the *Cello Concerto* by Walter Burle Marx, to Nanjing, China, where he was soloist with the National Symphony Orchestra. As an avid woodworker, Parker creates objects that extend his musical expression and compliment the delicate act of performance with the risky business of maneuvering wood through cutting devices. His work has been displayed at the Museum of American Folk Art in New York City.

A Faculty and Guest Artist Recital

FESTIVAL BRASILEIRO 2013

CHAMBER MUSIC BY JOÃO GUILHERME RIPPER

featuring performers from

Federal University of Brasília

Louisiana State University

University of North Texas

Denton, Texas

Tuesday, September 24, 2013

7:30 pm, Pre-Concert Lecture by the Composer

8:00 pm, Concert

Voertman Hall

COLLEGE OF
MUSIC 

PROGRAM

Trio (2002)..... João Guilherme Ripper (b. 1959)
I. Deciso
II. Doloroso
III. Scherzando

Trio Vientos Tejanos from University of North Texas
James Ryon, oboe • Kimberly Cole Luevano, clarinet
Kathleen Reynolds, bassoon

Trio (2007)..... João Guilherme Ripper
Kimberly Cole Luevano, clarinet • Daphne Gerling, viola
Anatolia Ioannides, piano

Kinderszenen (Cenas Infantis) (2001)..... João Guilherme Ripper
I. Schumanniana
II. Ciranda
III. Maracatu
James Ryon, oboe • Dennis Parker, cello
Anatolia Ioannides, piano

--Intermission--

Visões da ausência (1993)..... João Guilherme Ripper
I. Yohanan
II. Praises for Thy Coming
III. Lamentations

Quinteto UnB from Federal University of Brasília
Mechthild Bier, flute • Bojin Nedialkov, oboe
Ricardo Freire, clarinet
Ebnezer Nogueira da Silva, bassoon • Daniel Araújo, horn

BIOGRAPHIES (cont'd)

Soprano **Carol Wilson** joined the UNT faculty this year as associate professor of voice. She has an extensive teaching background, having served on the voice faculties at Oberlin, Vassar, and Sarah Lawrence colleges. A graduate of the Yale School of Music with the DMA degree, she was awarded their Music Alumni Association Prize. Her undergraduate alma mater, Iowa State University, recently conferred upon her the Dean's Arts and Humanities Medal and Outstanding Alumni Award. Ms. Wilson has performed with major opera houses throughout the world: Bonn, Dresden, Frankfurt, Hannover, Manitoba, Netherlands, Nürnberg, San Francisco, Stockholm, Stuttgart, Taipei, Vancouver, and with the Metropolitan Opera where she was responsible for the Marschallin in *Der Rosenkavalier*, a role for which she has earned critical acclaim. Among her concert engagements in the United States are those with the Orchestra of St. Luke's with Maestro Julius Rudel, American Symphony Orchestra with Maestro Leon Botstein, Brooklyn Philharmonic, St. Luke's Chamber Orchestra at the Caramoor Festival, Vancouver Festival with Maestro Jonathan Darlington, and Contemporary Chamber Ensemble. She made her international debut with Deutsche Oper am Rhein in 1999 as Fiordiligi, and as one of their principal soloists performed major roles of Mozart, Verdi, Wagner and Strauss. Ms. Wilson possesses a unique vocal versatility, enabling her to move easily from the more dramatic Wagner and Strauss roles to those of Mozart and Handel. An advocate for twentieth and twenty-first century repertoire, Ms. Wilson made role debuts as Olivia (Manfred Trojahn's opera *Was ihr wollt*) and Marietta (*Die tote Stadt*) with the Royal Opera in Stockholm. Her extensive chamber music credits include Schoenberg's *Pierrot Lunaire*, soprano solo in his Second String Quartet, *Erwartung* at the Concertgebouw, *Sechs Lieder* for soprano and orchestra with the Duesseldorfer Symphoniker, as well as Boulez' *Pli selon Pli*, Samuel Barber's *Knoxville: Summer of 1915*, and Elliot Carter's *A mirror on which to Dwell*.

Denton, Texas

At home on two continents, pianist **Anatolia Ioannides** was born in San Jose, California and raised in Athens, Greece. A seasoned recitalist and sought-after collaborative pianist, Anatolia has performed in a number of national and international venues and festivals such as the Mozarteum Sommer Akademie, Piatigorsky International Seminar for Cellists, UNT-Clarinetessentials, Banff Centre for the Arts, Jugend Musiziert Wettbewerb, and Women in Music Composers' Conference, USC-Visions and Voices and KUSC-Sundays Live with Rick Todd's USC Wind and Percussion ensemble. A trained vocalist, Ms. Ioannides has performed a wide variety of repertoire ranging from baroque to world music idioms and from Schubert Lied to Kurt Weill and the Greek Rebetiko blues. With a steadfast commitment to the promotion of music by contemporary Greek composers, she has produced music, dance, and multimedia performances highlighting Greek artists in collaboration with the Consul General of Greece and Loyola Marymount University. In April 2008, she produced and performed in a concert of music by prominent Greek and Cypriot composers at the University of Southern California's Fischer Museum in conjunction with the Donald Bandler exhibition, "A Roving Eye on Cyprus." She is a passionate advocate of music education in public schools. As the artistic director and founder of the chamber ensemble Cmc3+, she was involved in outreach programs in southern California public schools which focused

BIOGRAPHIES (cont'd)

James Ryon has appeared as recitalist and soloist in the United States, South and Central America and the Middle East. Recent performances include Martinů's *Sinfonia Concertante* with the Southern Illinois Music Festival, Strauss's *Oboe Concerto* with the Orchestra Sinfonica Brasileira and both Strauss's *Oboe Concerto* and Telemann's *Concerto for Oboe d'Amore* with the UANL Chamber Orchestra in Monterrey, Mexico. He was recently appointed professor of oboe at the University of North Texas College of Music and he continues to serve as principal oboist of the Baton Rouge Symphony. He holds bachelor's and master's degrees in music from the Juilliard School and has received performance fellowships at the Aspen, Berkshire, Blossom, Kneisel Hall and New College music festivals. His principal teachers are Robert Bloom and John Mack. Ryon has served as professor of oboe at Louisiana State University and University of Akron and as principal oboist with the Akron Symphony, Florida Orchestra, Orquesta Filarmonica de Caracas, and Orchestra Estadual de Minas Gerais in Belo Horizonte, Brazil. For 19 years he was a member of the Solaris Quintet in residence at the University of Akron. He has also taught at Baldwin Wallace Conservatory; University of South Florida, where he was a member of the Ars Nova Quintet; and Caracas Philharmonic Conservatory, where he was director of the Musica en las Escuelas outreach program. Ryon's interest and research in Brazilian music led to his organizing BrazilFest '91 and establishing the Burle Marx Brazilian Music Collection at Bierce Library at the University of Akron, and performing at several festivals of Brazilian contemporary music. In March 2000 he commissioned and premiered João Guilherme Ripper's *Abertura Concertante for Oboe, English Horn and Orchestra* with the Akron Symphony. Prof. Ryon's CD of 20th-century Brazilian chamber music for oboe, cello and piano with the Burle Marx Trio has been released by Jeanné Digital. His two recordings with Solaris may be found on Capstone Records. With a 2005 grant from the Louisiana Division of the Arts, Ryon and the Burle Marx Trio inaugurated the Pelican State Chamber Music Series of 12 concerts in New Roads and Baton Rouge. Ryon's wide-ranging musical experience includes tours/concerts with the Pittsburgh, Canton, and Charleston symphonies; Cleveland Opera; Cleveland and Ohio ballets; Cleveland Orchestra; Bach Aria Group; and British rock group Emerson, Lake and Palmer. Born in San Juan, Puerto Rico, Prof. Ryon holds a degree in engineering and applied science from Yale University.

PROGRAM (cont'd)

Cecilia (1992)..... João Guilherme Ripper/Mário Quintana
(b. 1959)/(1906-1994)

Carol Wilson, soprano • Nikola Ružević, cello
Anatolia Ioannides, piano

From My Window No. 3 (2012) João Guilherme Ripper

- I. Carnival Vertigo
- II. Antique
- III. Drums

Julia Bushkova, violin • Susan Dubois, viola
Nikola Ružević, cello • Jeffrey Bradetich, double bass
Arsentiy Kharitonov, piano

James Ryon, Kimberly Cole Luevano and Kathleen Reynolds, festival organizers

João Guilherme Ripper, artistic advisor, guest lecturer, composer and festival conductor

Maestro Ripper's residency at UNT and Trio Vientos Tejanos's tour of Brazil in December 2013 are funded in part by a grant from the Charn Uswachoke International Development Fund

Fifty-ninth program of the 2013-2014 season.

TEXT/TRANSLATION

O poeta Mario Quintana nutria grande
admiração e respeito por Cecília Meireles.
O poema abaixo é uma prova de sua
admiração.

CECILIA: IN MEMORIAM

Seus poemas desenhavam seu fino hastil
Suas corolas vibrantes como pequeninas
violãs

(ou era a vibração incessante dos grilos?)

Seus poemas floriam na tapeçaria
ondulante dos prados

Onde os colhia a mão das eternamente
amadas

(as que morreram jovens são eternamente
amadas...)

Seus poemas,

Dentre as páginas de um seu livro,

Apareciam sempre de surpresa,

E era como se a gente descobrisse uma
folha seca

Um bilhete de outrora

Uma dor esquecida

Que tem agora o lento e evanescente odor
do tempo...

E seus poemas eram, de repente, como
uma prece jamais ouvida

Que nossos lábios recitavam – ó temerosa
delícia!

Como se numa língua desconhecida,

Sem querer falassem

Da brevidade

E da

Eternidade da vida...

Ah, aquela a quem seguiam os versos
ondulantes como dóceis panteras

E deixava por todas as coisas o misterioso
reflexo do seu sorriso;

E que na concha de suas mãos, encantada
e aflita recebia

A prata das estrelas perdidas...

Nem tudo estará perdido

Enquanto nossos lábios não esquecerem
teu nome: CECILIA...

Poet Mario Quintana nourished a great
admiration and respect for Cecília Meireles.

The poem below is proof of that.

CECILIA: IN MEMORIAM

Your poems drew their thin metal blade

Your flowers vibrating like tiny violas

(or was it the incessant vibration of
crickets?)

Your poems blossomed on the undulating
tapestry of the meadows

Where they were picked by the hands of
those who are eternally beloved

(those who died young are forever
beloved ...)

Your poems,

On the pages of your book,

Always appeared by surprise

And it was as if we discovered a dry leaf

An old message

A forgotten pain

That now bears the slow and evanescent
odor of time ...

And your poems suddenly were like an
unheard prayer

That our lips recited - O fearful delight!

As if in an unknown idiom,

They carelessly speak

Of the brevity

And

Eternity of life ...

Ah, she whom the undulating lines
followed as docile panthers

And left on all things the mysterious
reflection of her smile;

And in the palm of her hands, delighted
and distressed, received

The silver of lost stars ...

Not all will be lost

While our lips do not forget your name:
CECILIA ...

BIOGRAPHIES (cont'd)

Kathleen Reynolds joined the College of Music at the University of North Texas as professor of bassoon and woodwind chamber music coordinator in the fall of 1995. She is principal bassoonist of the Dallas Opera Orchestra and performs regularly with the Dallas Symphony, Fort Worth Symphony, and Chamber Music International. EcoClassics recorded her solo bassoon CD, *Gems for Bassoon*, with pianist Michele Levin and clarinetist Mitchell Lurie. She has performed at the Peter Britt Music Festival (Jacksonville, OR), Fredericksburg Festival, New Hampshire Music Festival, and with members of the Muir String Quartet at the Montana Chamber Music Festival. Prior to her appointment at UNT, Ms. Reynolds was a member of the Rochester Philharmonic for twenty-two years, and was on the faculty at SUNY Geneseo, Nazareth College, Roberts Wesleyan College and the Hochstein School of Music. Her solo performances include appearances with the Rochester Philharmonic, Friends of Music Orchestra (Geneseo, NY), New Hampshire Music Festival, University of North Texas Wind Symphony, and University of North Texas Symphony Orchestra. She is a *magna cum laude* graduate of the Eastman School of Music, and has studied with K. David Van Hoesen, Norman Herzberg, and Bernard Garfield.

A native of Croatia, cellist **Nikola Ružević** has established himself as an international performer and teacher. His career, to date, has taken him to many countries around the world where he has received critical acclaim for his artistry. Ružević won the World Association of Young Businessmen Award for Outstanding Contribution in the Arts, Croatian String Teachers Association String Teacher of the Year Award, University of Southern California Outstanding Leadership in Chamber Music Award, Colorado Symphony National Orchestra Competition (first prize), Rose Pollack Award, American String Teachers Association Competition, California (third prize), Bell T. Richie Award, Mu Phi Epsilon Award, and Yugoslav String Competition (first prize). Mr. Ružević has performed as a soloist/chamber musician with the Prague Radio Symphony Orchestra, Baden-Baden Philharmonic, Zagreb Philharmonic, Metropolitan Chamber Orchestra, Solisti di Zagreb, Dubrovnik Symphony Orchestra, Bartók String Quartet, Emerson String Quartet, Sebastian String Quartet, Zagreb String Quartet, Viotti String Quartet, Apple Hill Chamber Players, members of the Bolshoi Theater Moscow, members of the München Philharmonic Orchestra, Fresno Cello Ensemble, Mitani On, Yossi Reshef, Joan Tower and Dora Schwarzberg. Mr. Ružević earned his BM degree *magna cum laude* and MM degree at the University of Southern California under the instruction of Prof. Eleonore Schoenfeld. His other teachers include Michael Flaksman, Dobrila Berkovic-Magdalenic, Valter Despalji, David Grigorian, Ralph Kirshbaum and Antonio Janigro. Nikola Ružević has held teaching positions at the University of Southern California, University of Zagreb, University of Texas at Arlington, Zagreb Music School, Apple Hill Chamber Music Festival, and principal cellist positions in the Fresno Philharmonic, Fresno Opera, and Los Angeles Guild Opera. At present, Mr. Ružević is professor of cello and chamber music at the University of North Texas, a regular professor at the Uzmah Hvar International Summer School, Croatia, and coordinator of the Texas Cello Academy and Festival, Accent Music Festival, and Upbeat International Music Festival, Japan. He is a recording artist for A Classics and Croatia Records.

BIOGRAPHIES (cont'd)

A prize winner of national and international competitions including the 2003 Slavic Music Competition (Ukraine), Beethoven Piano Sonata Competition (Memphis, TN), and Franz Liszt International Piano Competition (Los Angeles, CA), **Arsentiy Kharitonov** has been heard in solo recitals and with orchestras in Russia, Ukraine, Poland, Hungary, The Netherlands, Germany, Finland, Sweden, and the United States. He began his piano studies at the Rimsky-Korsakov College of Music of the famed St. Petersburg Conservatory in Russia, where his musical progress was immediate and astounding. Soon, he was giving solo recitals, which featured his own compositions and brilliant improvisations in a variety of musical styles in addition to the standard piano repertoire. Kharitonov's first orchestral appearances in Russia have included solo performances with the St. Petersburg Philharmonic and the Mariinsky Theatre Youth Philharmonic Orchestra. Upon graduating from St. Petersburg, he attended Northwestern State University in Louisiana where he received his bachelor of music degree in 2008. Subsequently he completed the GAC and MM degrees at UNT, and is currently in the DMA program under the mentorship and guidance of Joseph Banowetz. His other major teachers were Igor Lebedev of the St. Petersburg Conservatory, and Nikita Fitenko. Recently, Kharitonov recorded a second CD of piano music by Leo Ornstein. The first CD of the series, which has been released internationally by Toccata Classics (London, England) in October 2012, has been critically acclaimed in *Fanfare* magazine.

With reviews such as “breathtaking...”, “virtuosic tone and technique,” and “exceptionally sensitive and introspective rendition,” clarinetist **Kimberly Cole Luevano** continually establishes herself as a formidable soloist and chamber musician. Cole joined the University of North Texas faculty in 2011 and is also a member of the clarinet faculty at the Interlochen Arts Camp where she has taught since 2003. Dr. Luevano has given acclaimed solo and chamber performances, adjudicated, and presented masterclasses throughout the United States, Canada, Europe, and South America. She performed at the International Clarinet Association's Clarinet Fest® held in Stockholm, Vancouver and Austin. A versatile and active freelance musician, Luevano has performed as a member of the Michigan Opera Theater Orchestra, as principal clarinetist of the Ann Arbor, Lansing, Toledo, and Traverse symphony orchestras, with the Detroit and Windsor (Canada) symphony orchestras, and with Keith Brion's New Sousa Band. She was clarinetist in the contemporary music ensemble Quorum for over ten years. She is featured on a Centaur release of the Mozart *Clarinet Quintet* with the Arianna String Quartet and with Quorum on an Albany release of Evan Chambers' works entitled *Cold Water, Dry Stone*. Her recordings of Anthony Iannaccone's *Quintet for Clarinet and Strings*, wind quintets, and woodwind trio are also available on the Albany label. An advocate of new music, Luevano has performed Michael Daugherty's *Brooklyn Bridge* and Scott McAllister's *X* and *Black Dog*. She also founded the Clarinetists Commissioning Cooperative, a consortium created to commission new works for clarinet from emerging composers including Roshanne Etezady. Originally from Albuquerque, where she studied with Keith Lemmons, Luevano studied in Paris with Guy Deplus and Alain Damiens as the recipient of a Fulbright Grant and Kade Fellowship. She earned her MM and DMA degrees at Michigan State University where she studied with Elsa Ludewig Verdehr and her undergraduate degree at the University of North Texas where she studied with James Gillespie. Prior to her appointment at the University of North Texas, she was professor of clarinet at Eastern Michigan University for fifteen years.

BIOGRAPHIES

Composer

João Guilherme Ripper was born in Rio de Janeiro, in 1959. He studied composition and conducting with Maestro Henrique Morelenbaum, Dr. Ronaldo Miranda and Maestro Roberto Duarte at the School of Music of the Federal University of Rio de Janeiro, where he also earned his master's degree in composition. In 1994, he moved to the United States to pursue his doctoral studies under composer and violinist Dr. Helmut Braunlich and musicologist Dr. Emma Garmendia at the Catholic University of America in Washington, D.C. Additional studies in orchestral conducting were held in Argentina at the Cuyo University (Mendoza) and Colón Theater (Buenos Aires), under Maestro Guillermo Scarabino.

While in the Washington area, Ripper helped to create a comprehensive music course for non-professionals at the Adult Education Program of the Montgomery County Public Schools, Maryland. He organized the curriculum together with the program coordinator, Ms. Martha Price, and taught classes in music theory, harmony, choral singing, orchestration and composition. Additionally, he connected the composition and orchestration classes to the Montgomery County Community Orchestra. During the two years he taught these classes, the Adult Education Music Program became a respected venue for amateurs to develop their musicianship through composition and performance. Preceding his return to Brazil in 1997, he founded with his composition students the Composers Society of Montgomery County with the dual goal of performing new music and creating bonds with the community. CSMC (<http://csmc.wonderful-music.com>) is currently a non-profit organization with approximately 30 members. With the assistance of the Maryland Endowment for the Arts, CSMC sponsors courses on subjects related to composition and organizes recitals featuring works written by its members.

In 1997, João Guilherme Ripper resumed his duties as faculty member of the School of Music of the Federal University of Rio de Janeiro (UFRJ), where he taught composition, analysis, Schenkerian analysis and harmony. In August 1998, he was appointed director of graduate programs. His major achievements were the academic reorganization of the program structure and curricula update. In 1999, he was appointed dean of the School of Music by the president of UFRJ for a four-year term.

Ripper has guest-conducted such important Brazilian orchestras as the National Theater Symphony Orchestra (Brasília), Cuyo Symphony Orchestra (Mendoza, Argentina), National Symphony Orchestra (Rio de Janeiro), Sinfonia Cultura Orchestra (São Paulo), and Symphony Orchestra of the Federal University of Rio de Janeiro (Rio). From 2001 to 2005, João Guilherme Ripper was music director and principal conductor of the Pantanal Chamber Orchestra in Mato Grosso do Sul. The orchestra was the leading ensemble in the region featuring a varied repertoire that ranges from the classics into popular and new Brazilian music.

BIOGRAPHIES (cont'd)

João Ripper's works have been performed in many concert halls in Brazil and abroad. He wrote *Chamber Symphony for Winds* for the Catholic University Wind Ensemble in 1996. The last movement, *Brasiliana*, has been featured in the repertoire of many wind ensembles. In 1999, he was commissioned by the Akron Symphony to write a symphonic work, *Abertura Concertante*, for the celebration of Brazil's 500th anniversary, which was premiered in March 2000. His chamber opera *Domitila* was awarded the best chamber work of 2000 by the National Critics Association of Brazil. His symphonic works are in the repertoire of important Brazilian orchestras. The cantata *Passio* was performed in a series of four concerts in one of the leading halls in Rio. In July 2003, his third opera, *The Dark Angel*, received 16 performances in São Paulo; the December 2005 performances were listed in the top works of the last eight years. In March 2007, Ripper was the featured composer of the Latin American Festival at Nicholls State University. Recitals dedicated to his works were held at Louisiana State University and Nicholls State University, where he conducted the premiere of *Academic Variations* based on the theme of NSU's Alma Mater.

Ripper's *Desenredo* was commissioned and premiered by the Orquestra Sinfônica do Estado de São Paulo in May 2008. In July, he was the featured composer-in-residence of the 39th International Music Festival of Campos do Jordão. For the occasion, he wrote *Olhos de Capitu*, for soprano, narrator and symphony orchestra. The work was performed by the Festival Symphony Orchestra. Ripper's orchestral works have been included in the artistic season of the major Brazilian orchestras in the last years. He was commissioned by the Orquestra Petrobras Sinfônica to write an opera, which was premiered in April 2012.

João Guilherme Ripper also has been serving as director of Sala Cecília Meireles since 2004, a leading concert hall in Rio de Janeiro. He has improved the administrative, marketing and artistic areas, introducing an effective fundraising plan, organizing the concert season in thematic series, promoting educational activities, and increasing the number of patrons. Repertoire now ranges from medieval to contemporary music, including Brazilian classical and popular genres such as jazz and bossa nova. Sala Cecília Meireles is currently undergoing a major renovation that will improve the hall and its accessibility.

João Guilherme Ripper is a member of the Brazilian Academy of Music, an institution that gathers outstanding Brazilian composers, conductors and musicologists.

BIOGRAPHIES (cont'd)

Violist **Daphne Gerling** has been artist teacher of viola and chamber music at the University of North Texas College of Music since the fall of 2011. Her performances have taken her to leading venues in the United States, Brazil, Chile, Argentina, Italy, Austria, England, The Netherlands, and Germany, and to music festivals including Aspen, Bowdoin, Encore, NYU, Sarasota, Bad Leonfelden, Norfolk (UK), Staunton (VA), Düsseldorf-Benrath, Internationale Händel Festspiele Karlsruhe, and Neuburg, Bavaria. Born in Porto Alegre, Brazil, she is a graduate of the Walnut Hill School and New England Conservatory, and holds degrees from Oberlin Conservatory, the Cleveland Institute of Music, and Rice University. From 2005-2007 Dr. Gerling was a visiting scholar at the University of Cambridge Faculty of Music in England, and violist of the Anglian Ensemble. She has recently been a guest artist and teacher at Florida State University, James Madison University, Illinois State University, University of South Carolina, Sewanee, University of Tennessee, Middle Tennessee State University, Rice University, Texas Tech University, University of Virginia, and the Federal Universities of Rio Grande do Sul, Brasília (UnB), Belo Horizonte (UFMG), Santa Catarina (UDESC), Rio de Janeiro (Uni-Rio) and Uberlândia (UFU), Brazil. From 2008-2010 she taught at Valdosta State University (GA), serving as principal violist of the Valdosta Symphony, and director of the South Georgia String Project. Every year since 2007 she has served as coordinator for viola and chamber music at the Festival de Cordas Nathan Schwartzman in Uberlândia, where she also made several concerto appearances. As an adjudicator she recently served on the panel for the 2013 Houston Symphony Orchestra League competition. In summers she is on the faculty at Sewanee Summer Festival, the Rafael Trio Chamber Music Workshops in New Hampshire and the Tennessee Governor's School for the Arts, with whom she has broadcast twice for National Public Radio. She spent the 2010-11 year studying baroque performance practice in Amsterdam and Cologne, and served as principal violist for the Karlsruhe International Händel Festspiele Opernwerkstatt at the Badische Stadttheater. She is on the artist roster of Dallas' Chamber Music International Series and was a featured artist of Colorado Mesa University's Artist Recital Series. Dr. Gerling is married to Coulter George, a professor of classics at the University of Virginia, with whom she enjoys traveling around the world.

BIOGRAPHIES (cont'd)

Violinist **Julia Bushkova** has appeared as a soloist with numerous orchestras and in recital throughout the United States, in her native Russia, as well as Germany, Italy, Canada, United Kingdom, Poland, South Africa, Mexico, Chile, and Venezuela. She has been a featured performer on numerous public and commercial radio and TV stations as well as nationwide on NPR's "Performance Today." Her most recent solo and concerti performances took her to New York, North Carolina, Mississippi, Oklahoma, Michigan, Canada, Italy, Venezuela, South Africa, Argentina, and Belarus. Professor Bushkova has presented numerous masterclasses in the United States and abroad. She has served as a judge at the Luis Sigall International Violin Competition (Chile), taught at Brzewski International Master Classes (Poland), Yellow Barn Music School, Weathersfield Music Festival (Vermont), Niagara International School for Musical Arts (Canada), the International Academy of Music (Italy), Stellenbosch International Festival (South Africa), and most recently in Buenos Aires (Argentina), Caracas (Venezuela), Minsk (Republic of Belarus), Summit Music Festival (New York), and Killington Music Festival (Vermont). Born into a family of renowned violinists in Moscow, Julia Bushkova began study of the violin at the age of five and made her concerto debut at the age of fifteen in Poland. She graduated *summa cum laude* from the Moscow Tchaikovsky Conservatory where she studied with Professors Zoria Shikhmurzaeva, Igor Bezrodny, Konstantin Adjemov, and Dmitri Shebalin of the Borodin String Quartet. During this time, she performed in Hungary, Poland, Bulgaria, and the former USSR, including concerts in Moscow's Great Hall and the Palace of Congress.

Hailed by *The Strad* as "an impressive protagonist proclaiming a magnetic, outgoing personality, a lustrous, vibrant tone, and excellent intonation," violist **Susan Dubois** is considered one of the leading young artist-teachers of viola today. From New York's Carnegie Hall to Argentina's Teatro Colón, Dubois has won the hearts of audiences worldwide with her commanding and persuasive performances. Chosen as the sole viola winner of Artist International's 23rd Annual Auditions, Dubois was presented in her solo New York recital debut at Carnegie Recital Hall. She also was selected as a prizewinner and recitalist at the Lionel Tertis International Viola Competition in the United Kingdom. As a member of the jury, Dubois has judged major competitions such as the Corpus Christi International Competition for Piano and Strings and the Primrose International Viola Competition. Dubois holds a bachelor of music degree, *magna cum laude*, and master of music degree from the University of Southern California where she studied with Donald McInnes. A former teaching assistant of Karen Tuttle at The Juilliard School, Dubois earned the doctor of musical arts degree and was awarded the William Schuman Prize for outstanding achievement and leadership in music. Dubois has extensive experience as a recitalist and chamber musician, performing and coaching throughout the United States, South America, Australia, Italy, Portugal, South Korea and South Africa. She has appeared at the Marlboro and La Jolla music festivals with such notable artists as Lynn Harrell, David Soyer, David Finkel, Donald Weilerstein, Menahem Pressler, and Atar Arad. Formerly the principal violist of the Dallas Opera Orchestra, Dubois is currently a member of the artist faculty and string-area coordinator at the University of North Texas and serves on the summer faculty of Sound Encounters and the Green Mountain chamber music festivals.

BIOGRAPHIES (cont'd)

Federal University of Brasília

Daniel Araújo began his musical studies on the recorder at age 8, and at 14 began studying horn at the city of Brasília's prestigious School of Music, in the class of Prof. Raimundo Martins. Subsequently, he went on to study with professors Daniel Havens, Oseas Arantes, and David Kappi, among others. He has participated in numerous festivals in both Brazil and the United States and served as 2nd horn of the Symphonic Orchestra of Minas Gerais from 1982 to 1987. From 1987 to 1990, he was principal horn of the Symphony Orchestra of the Teatro Nacional Cláudio Santoro in Brasília. He has performed throughout the state of Minas Gerais as a member of Belo Horizonte's Quinteto Novarte. Additionally, he has performed as a section member in several Brazilian orchestras such as the Symphony Orchestra of the State of São Paulo, where he was offered the position of fourth horn; Paraíba Symphony Orchestra, Symphony Orchestra of Minas Gerais, and Pernambuco Symphony Orchestra. Internationally he has travelled to perform concerts in Boston, New Jersey, Atlanta and Miami; Matanzas and Havana, Cuba; Milan, Italy; and Seoul, South Korea.

Mechthild Bier is currently on the faculty of the National University of Brasilia (UnB), where she teaches harmony and musical analysis, in addition to performing as flutist of the UnB Wind Quintet. She received her undergraduate degree from the Franz Liszt Conservatory in Weimar, Germany, later completing graduate studies at the National Conservatory of Strasbourg, France. She counts renowned artists Wally Hase, Sandrine François and Jeanne Baxtresser among her most influential teachers. Throughout her career she was a prizewinner in solo and chamber music competitions, including the Jugend Musiziert and the city of Bad Durkheim's Karel Dunc Preis. As an orchestral player she has been a member of the Jeunesses Musicales World Orchestra, European Conservatories Orchestra, and as a guest artist with the Landeskappelle Eisenach and Erfurt Philharmonic Orchestra, as well as with the contemporary ensemble Via Nova. Additionally she has performed as a guest artist with many Brazilian orchestras and as a soloist with the Konrad Adenauer Foundation Chamber Orchestra and the Symphony Orchestra of Minas Gerais. Prior to teaching at UnB, she was on the faculty of the music schools in Ilmenau and Bad Walsee in Germany.

A native of Brasília, **Ricardo Freire** currently serves as professor of clarinet at the University of Brasília and is president of the Brazilian Clarinet Association. He studied clarinet at the University of Brasília with Luiz Gonzaga Carneiro and completed both MM and DMA degrees at Michigan State University under the guidance of Dr. Elsa Verdehr. His doctoral dissertation entitled "History and Development of the Clarinet in Brazil" is a landmark study in the history of Brazilian clarinet players. Dr. Freire is an active researcher and has published over 70 articles on the subjects of clarinet performance, music education and music cognition. He participates as a regular columnist of *The Clarinet*, the journal of the International Clarinet Association, writing "News from Latin America." He has performed in numerous clarinet events including: ClarinetFest Lubbock, ClarinetFest Austin, and ClarinetFest Assisi, Italy; I and II Congresso Latinoamericano de Clarinetistas – Lima; IX Festival de Jóvenes Clarinetistas Venezolanos – Caracas; ClariSax Medellín and ClariBogotá – Colombia; and Academia Iberoamericana de Clarinetes – Portugal.

BIOGRAPHIES (cont'd)

Bojin Nedialkov is currently professor of oboe at the National University of Brasília (UnB). Previously he held similar positions at the University of the State of Amazonas and the Claudio Santoro Cultural Center in Manaus. He received his training at the National Academy of Music in Sofia, Bulgaria, later earning a doctorate from Duquesne University, where he studied under Pittsburgh Symphony principal oboist James Gorton. Dr. Nedialkov was one of five finalists in the international Gillet Competition in Baltimore, MD in 1991. As a recording artist he has an extensive solo discography including Handel, Vivaldi and Mozart concerti with the Bulgarian Radio National Orchestra, released in 1994. For ten years he served as principal oboist of the Bulgarian Radio National Chamber and Symphony orchestras, later taking similar positions in the Symphony Orchestra of Ribeirão Preto, Brazil, under the direction of Ricardo Minczuk, the Amazonas Philharmonic Orchestra in Manaus and the Symphony Orchestra of the Claudio Santoro National Theater in Brasília.

Ebnezer Nogueira da Silva was appointed professor of bassoon at the National University of Brasília in 1995. He began his musical training at the School of Music of Brasília in 1976, where he studied bassoon with Professor Edival Lopes. He later transferred to the extension course at the University of Brasília studying with Prof. Hary Schweizer. In 1980, he received a scholarship to attend Northern Illinois University where he studied bassoon with Prof. James Berkenstock and also studied conducting. During his time in Illinois, he performed in the section with several orchestras in Chicago including the Lyric Opera of Chicago, Ravinia Festival Orchestra, Rockford Symphony, and Chicago Symphony. In 1986, he became a member of the Porto Alegre Symphony Orchestra under the baton of Eleazar de Carvalho. Mr. Silva performed as a soloist with the Porto Alegre Symphony Orchestra and with the Chamber Orchestra of the São Pedro Theater, and was professor at the Federal University of Rio Grande do Sul. In 1990 he began his graduate studies in bassoon and multiple winds at Ohio University, Athens. During that time he also served as bassoonist with the West Virginia Symphony. In 1994 he completed his doctoral studies with Jeff Keeseker at Florida State University. In addition to performing and teaching, Nogueira is an active researcher whose work focuses on the Brazilian repertoire of original works for bassoon and on the use of *Arundo donax* (giant cane) for manufacturing double and single reeds.

BIOGRAPHIES (cont'd)

University of North Texas

Proclaimed by the *New York Times* as “the master of his instrument,” **Jeffrey Bradetich** is regarded as one of the leading performers and teachers of the double bass in the United States today. Since his New York debut in Carnegie Recital Hall in 1982 he has performed more than 500 concerts on four continents including his London debut in Wigmore Hall in 1986. He has won many major solo competitions, recorded six solo albums of music for double bass and piano and has been featured on radio and television throughout North and South America and Europe including CBS, CNN, BBC and NPR. He gave his professional concerto debut at the age of 16 and was appointed to the orchestra of the Lyric Opera of Chicago by age 19. Mr. Bradetich began his study of the bass at age 10 in the school orchestra program in Eugene, OR studying with Royce Lewis and Dr. Robert Hladky before studying at Northwestern University with Warren Benfield and Joseph Guastafeste where he earned both bachelor and master’s degrees. Other major musical influences include performing for ten seasons at the Oregon Bach Festival with conductor Helmuth Rilling and summer study with pedagogue Gary Karr. Mr. Bradetich has transcribed more than 100 solo works. He has produced both intermediate and advanced level instructional videos and a DVD recording of the first Bach cello suite and *BB Wolf* by Jon Deak. He has given more than 1,000 masterclasses throughout the world including annual week-long workshops on three continents. He served as executive director of the International Society of Bassists from 1982-1990 and editor of its magazine for 6 years. Bradetich has taught on the faculties of the University of Michigan and Northwestern University prior to his 1994 appointment as director of the largest double bass program in the world at the University of North Texas. Mr. Bradetich recently established the Bradetich Foundation for the advancement of the double bass; it hosted the 2010 International Double Bass Solo Competition with the largest prizes in double bass history.