

UNIVERSITY OF NORTH CAROLINA
**SCHOOL
OF THE
ARTS**

CHAMBER MUSIC FESTIVAL



MARCH 14-18, 2023

BILL AND JUDY WATSON CHAMBER MUSIC HALL

WELCOME TO THE
UNCSA CHAMBER MUSIC FESTIVAL

MARCH 14-18, 2023

WATSON HALL
UNIVERSITY OF NORTH CAROLINA SCHOOL OF THE ARTS

THIS EVENT IS POSSIBLE BECAUSE OF THE
INCREDIBLE GENEROSITY OF
BILL AND JUDY WATSON WHO ALWAYS ENVISIONED
A CHAMBER MUSIC FESTIVAL AT UNCSA.

WE AIM TO BRING THE BEST CHAMBER MUSIC EXPERIENCE TO
YOU WITH OUR WONDERFUL STUDENTS, FACULTY AND
GUEST ARTISTS WHO WILL WORK TOGETHER TO BRING YOU
THE HIGHEST LEVEL PERFORMANCES IN WATSON HALL.

ARTISTIC DIRECTORS

IDA BIELER

DMITRI VOROBIEV

ADVISORY BOARD

MARGO GARRETT

KATHERINE JOHNSON

ERIC LARSEN

SAXTON ROSE

BROOKS WHITEHOUSE

SCHEDULE OF EVENTS

TUESDAY, MARCH 14

TATJANA MASURENKO
VIOLA MASTER CLASS
4-6 P.M.

CONCERT NO. 1
UNCSA STUDENTS AND FACULTY
7:30 P.M.
AVAILABLE IN PERSON AND VIA LIVESTREAM

WEDNESDAY, MARCH 15

PETER WILEY
CELLO MASTER CLASS
11:15 A.M.-12:45 P.M.

SATURDAY, MARCH 18

PETER WILEY
CHAMBER MUSIC MASTER CLASS
9:30-11 A.M.

SATURDAY, MARCH 18

TATJANA MASURENKO
CHAMBER MUSIC MASTER CLASS
11 A.M.-12:30 P.M.

SATURDAY, MARCH 18

CONCERT NO. 2
UNCSA STUDENTS, FACULTY AND GUEST ARTISTS
7:30 P.M.

ALL EVENTS ARE HELD IN WATSON HALL



UNIVERSITY OF NORTH CAROLINA SCHOOL OF THE ARTS PRESENTS
CHAMBER MUSIC FESTIVAL

CONCERT NO. 1 | **TUESDAY, MARCH 14** | WATSON HALL*

SEXTET IN E FLAT MAJOR OP. 81B **LUDWIG VAN BEETHOVEN**
ALLEGRO CON BRIO (1770-1827)
ADAGIO
RONDO: ALLEGRO

MARIA SERKIN French Horn **ELIJAH BARCLIFT** French Horn
KEVIN LAWRENCE Violin **NATHAN THOMEER** Violin **SCOTT RAWLS** Viola
SAM MIHAVETZ Cello **PAUL SHARPE** Double Bass

“ABSTRACTIONS” FOR WOODWIND QUINTET (2018) **TYSON GHOLSTON DAVIS**
(2000-)

KAYLA CIESLAK Alto Flute **KAYLIN McCLAFFERTY** English Horn **CLARA RUIZ MEDINA** Bass Clarinet
TAI MIKULECKY Alto Saxophone **TRISTEN CRAVEN** Contrabassoon

PIANO SEXTET IN D MAJOR, OP. 110 **FELIX MENDELSSOHN**
ALLEGRO VIVACE (1809-1847)
ADAGIO
MENUETTO: AGITATO
ALLEGRO VIVACE-ALLEGRO CON FUOCO

JANET ORENSTEIN Violin **SCOTT RAWLS** Viola 1 **JOSHUA FORBES** Viola 2
BROOKS WHITEHOUSE Cello **SEAN DARNEY** Double Bass **DMITRI VOROBIEV** Piano

INTERMISSION

SERENADE IN D MINOR, OP. 44 **ANTONIN DVORAK**
MODERATO, QUASI MARCIA (1841-1904)
MINUETTO: TEMPO DI MINUETTO
ANDANTE CON MOTO
FINALE: ALLEGRO MOLTO

JAREN ATHERHOLT Oboe 1 **ELIZA GEER** Oboe 2 **OSKAR ESPINA RUIZ** Clarinet 1
CLARA RUIZ MEDINA Clarinet 2 **STEPHANIE PATTERSON** Bassoon 1 **FERNANDO PERAZA RUIZ** Bassoon 2
BRIANNA CANTWELL Contrabassoon **MYLES MOORE** French Horn 1 **ALEX PARTRIDGE** French Horn 2
CHASE ONCKEN French Horn 3 **ELIJAH WHITE** Cello **PAUL SHARPE** Double Bass

UNIVERSITY OF NORTH CAROLINA SCHOOL OF THE ARTS PRESENTS
CHAMBER MUSIC FESTIVAL

CONCERT NO. 2 | **SATURDAY, MARCH 18** | WATSON HALL

PIANO QUARTET IN A MINORGUSTAV MAHLER
NIGHT ZU SCHNELL (1860-1911)

KEVIN LAWRENCE Violin XUE MEI Viola
PETER WILEY Cello ASHLEY MAY DEPAOLA Piano

PIANO QUARTET IN E FLAT MAJOR, K. 493..... WOLFGANG AMADEUS MOZART
ALLEGRO (1756 - 1791)
LARGHETTO
ALLEGRETTO

AVITAL MAZOR Violin TATJANA MASURENKO Viola
SOPHIE LYMAN Cello DMITRI SHTEINBERG Piano

INTERMISSION

STRING QUINTET NO. 2 IN G MAJOR, OP. 111.....JOHANNES BRAHMS
ALLEGRO NON TROPPO, MA CON BRIO (1833-1897)
ADAGIO
UN POCO ALLEGRETTO
VIVACE MA NON TROPPO PRESTO

IDA BIELER Violin RONI SHITRIT Violin TATJANA MASURENKO Viola
LAURENCE BROOKE Viola PETER WILEY Cello



PROGRAM NOTES

CONCERT NO. 1

Beethoven wrote the **SEXTET FOR TWO FRENCH HORNS AND STRING QUARTET OP. 81B** around 1795, however, it was published only in 1810. It is unclear what exactly led him to compose this work, however, some speculate that it was written for particular musicians in Bonn at that time. It is a joyful composition in the key of E flat major that was used quite often by Beethoven, including Eroica Symphony and Piano Sonata op. 81a "Les Adieux". In the first edition Beethoven indicated that the cello part should be doubled by the double bass, suggesting that perhaps Beethoven thought of this work as a mini concerto for two horns and strings. This is why today you will see seven people on stage instead of six, Paul Sharp was gracious to help bring the first edition to life. The first movement is written in a typical sonata form and features quite a charming dialogue between the two horns and the string quartet. Beautiful Adagio transforms the listener to another world filled with opera-like duet. Finale is a joyful rondo that uses elements of a "hunting" style and involves strings more than in previous two movements. Please refrain from desires to hunt during this movement.

Composer **Tyson Davis** is quickly becoming one of the most sought-after composers of the 21st century. We are extremely proud to have him as one of our graduates and to present a composition that was written during his time at UNCSA. Here is a quote from Tyson himself about this work: **ABSTRACTIONS (2018)** is a high school composition heavily influenced by the works and principles of the composers György Ligeti and Henri Dutilleux. Dutilleux fabricated concepts in his 1976 string quartet *Ainsi La Nuit* where the movements or "sections" of the piece focus on particular techniques and textures. I applied this to the contrasting ensemble of the wind quintet. The contrapuntal technique that Ligeti invented and applied to a large portion of his works in the 1960s and 70s "micropolyphony" was the forefront of my mind when creating this work. Micropolyphony is defined as when a composer takes a line of music and puts it into several (often dozens) voices that are somewhat compressed and have several layers of rhythms that give an effect of "murmuring". I was fascinated by these concepts and applied them in several ways throughout this tiny seven-minute piece. We hope you will enjoy this "tiny" work which uses quite a unique instrumentation, leitmotif of today's concert.

SEXTET OP. 110 BY FELIX MENDELSSOHN was composed in 1824 when Mendelssohn was only 15. However, this work was not published until 1868 resulting in an opus number that is misleading. It is a very joyful composition that uses violin, TWO! Violas, cello, bass and piano. Many argue that it sounds more like a piano concerto with strings, however, it is truly a chamber music composition with a constant conversation between the strings and piano. There are four movements and perhaps the most interesting one is the minuet, the movement that often gets very little credit in symphonic compositions and sonatas. Here Mendelssohn presents it in the key of D minor and creates a very dark and longing atmosphere. But what makes it even more dramatic is the fact that it is brought back in the coda of the Finale erasing the joyful mood of the whole composition. A parallel can be drawn to the famous trio in B major by Johannes Brahms that also finishes in minor. The second movement is a gorgeous Adagio that is reminiscent of a love duet in an opera. While this is an early composition by Mendelssohn it already shows that this is a composer who would withstand the test of time due to his genius.

DVORAK'S SERENADE FOR WINDS OP. 44 is one of the greatest masterworks written for the woodwind ensemble. In January of 1878 Dvorak heard Mozart's Serenade for winds K. 391 in Vienna and was so inspired by it that it took him only two weeks to write the composition you are going to hear tonight. The instrumentation for this Serenade is quite unique: 2 oboes, 2 clarinets, 2 bassoons (and optional contrabassoon), 3 French horns, cello, and bass. Dvorak has not use this instrumentation again, however, it is important to note that it resembles Harmonie band which was popular in 18th century, often performing outdoors on the streets. Dvorak uses the typical 4 movements symphonic structure, however, the minuet and the slow movement are flipped. Czech influences are very evident throughout and in the second movement, which is marked Minuetto, you will hear a triple meter dance similar to Czech *Sousedská*, and in the middle section *Furiant* will be replacing the typical trio. The first movement theme is brought back in the finale to give the composition unity, something that was done quite often by composers in the 19th century. This composition was first performed in 1878 and was conducted by Dvorak himself. Today, however, it will be performed in a chamber music setting without a conductor, a practice that is very frequent in the performance of this magnificent Serenade.

CONCERT NO. 2

PIANO QUARTET IN A MINOR is the only surviving instrumental chamber music composition by **Gustav Mahler**.

And it was not until early 1960s when the manuscript was rediscovered by Mahler's widow Alma Mahler and the composition started to be performed again. It has only one movement, paints a very dark and enigmatic atmosphere and uses a typical instrumentation of a piano quartet. Mahler wrote it in 1876 when he was only 16 and it did get performed on July 10 of the same year with Mahler himself at the piano. What is unfortunate is that only one movement of this quartet is available as the rest was never finished. It is important to note that it was used as a soundtrack for Martin Scorsese film *Shutter Island* (2010).

MOZART'S PIANO QUARTET IN E FLAT MAJOR was written between 1785 and 1786 and together with the G minor quartet it stands as a father of the genre that inspired later piano quartets by Schumann, Brahms and Dvorak. You will hear a conversation throughout the piece between the piano and strings with lots of brilliant writing for each of the instruments. The three-movement structure presents a composition where every detail is perfect and the architecture is crafted brilliantly, like most of the compositions by one of the greatest composers. The inviting atmosphere created in the first movement is followed by a luscious *Larghetto* that is undoubtedly carries operatic influences. The finale is a joyful rondo and showcases the brilliant writing for the piano contrasted by lyrical moments where strings truly shine. This quartet stands as one of the greatest masterpieces in classical music literature, however, the first publisher did not think highly of both quartets: upon receiving them he cancelled the contract which was for the set of three, but let Mozart keep the first portion of the payment. This was certainly a grand mistake by the publisher as the history proved him awfully wrong.

BRAHMS' STRING QUINTET OP. 111 stands as a monumental work in chamber music literature. In 1890 Brahms wrote to his publisher Simrock: "With this note you can take leave of my music, because it is high time to stop." However, there was still work to be done and op. 111 together with Piano Pieces op. 116-119 and Clarinet Trio op. 114 were all composed after the note to Simrock was written. The original sketches of the work are believed to be roots for another symphony. However, the final result turned into a marvelous string quintet with two violas, something that adds richness reminiscent of an orchestral sound. The opening movement is grabbing the audience's attention with a theme that is presented by cello and is supported by pulsating rhythm in the rest of the strings. It is contrasted by the second theme that is engaged by viola and possesses a waltz like character. The second movement is a nostalgic and mysterious set of variations, and is followed by a much lighter intermezzo that is in a triple meter in a dance-like character. The last movement is certainly influenced by Hungarian folk music and presents an exciting finale to this monumental work. The intensity of this quintet is hard to match as it stands as one of the greatest in all classical music, and while it is not the last composition by Johannes Brahms it can certainly be argued to be the swan song of the Romantic era.

GUEST ARTISTS



TYSON GHOLSTON DAVIS

Tyson Gholston Davis (b.2000) is an American composer in his senior year at The Juilliard School where he is a recipient of the Jerome L. Greene Fellowship studying with Robert Beaser. Davis began composing at the age of eight years old and entered the University North Carolina School of the Arts (UNCSA) as a high school freshman, studying with Lawrence Dillon. In the summer of 2019, Davis worked with the National Youth Orchestra of the United States of America (NYO-USA) and Antonio Pappano to premiere his work, *Delicate Tension*, a piece that was commissioned by the American Embassy in Berlin for the 30th Anniversary of the fall of the Berlin Wall. The work was performed in Berlin, Edinburgh, and Hamburg.

Since then, Davis has been a leading desired composer to be performed and commissioned by leading ensembles. He has been the recipient of more than 22 commissions by organizations such as; The Juilliard String Quartet, the Albany Symphony, The Saint Paul Chamber Orchestra, Eighth Blackbird, WQXR (New York Public Radio), New York New Music Ensemble, Metropolis Ensemble, and various other groups and soloists.

His recently finished *Amorphous Figures* (String Quartet No. 2) — commissioned by Da Camera Society of Houston, The John F. Kennedy Center for the Performing Arts and Chamber Music Cincinnati for the Juilliard String Quartet — is scheduled to be premiered in April of 2023. Currently, Davis has commissions until mid-2024 with works for soprano saxophone and piano (for Robert Young), wind quintet (for Zéphyros Winds), solo piano (Jonathan Biss) and several others.

Tyson's favorite classical composers include Beethoven, Elliott Carter, Henri Dutilleux, Unsuk Chin, George Benjamin, and Jacob Druckman. He also loves the pop music of Marvin Gaye, John Denver, Simon and Garfunkel, and many others. He lives in Washington Heights, NYC, and enjoys frequent walks in Fort Tryon Park.



TATJANA MASURENKO

Tatjana Masurenko is one of the leading viola players of our time. Her distinctive style is shaped by her expressive playing and her thorough and intensive musical studies. Her charisma and natural stage presence are captivating. Alongside the great viola concertos by Walton, Bartók and Hindemith, Tatjana's wide-ranging concert repertoire also includes modern classical works such as Schnittke, Gubaidulina and Kancheli and the rarely performed viola concertos by Hartmann and Bartel.

Tatjana Masurenko has made solo appearances with orchestras including the Gewandhausorchester Leipzig, the Radio Symphonie Orchester Berlin, the NDR Radiophilharmonie and other leading orchestras in Europe and Asia. She has been a welcome guest at major international festivals as both soloist and chamber musician for many years.

She grew up in a family of Russian academics and jazz musicians. Her musical path began in St Petersburg where she was able to benefit from the traditional St Petersburg school with the best teachers of her time. She continued her musical studies in Germany with Kim Kashkashian and Nobuko Imai. Her search for new forms of expression on the viola and new techniques and tonal concepts were encouraged and influenced by encounters with figures including Boris Pergamenschikow, György Kurtág, Brigitte Fassbaender and Herbert Blomstedt.

For some years now, Tatjana Masurenko's major objective in her musical career has been the further development of the viola as a solo instrument which also explains her commitment to contemporary music. She has given numerous first performances of new compositions, many of which are dedicated to her and originated on her initiative. She has worked with composers such as the recently deceased Gladys Krenek, Moritz von Gagern, Dimitri Terzakis, Wolfgang Rihm, Hans-Christian Bartel, Luca Lombardi and Nejat Baseğmezler. Tatjana Masurenko's discography reflects the musician's high artistic standards. Right from the start, she compiles the programmes of her CDs meticulously and with great deliberation.

Tatjana Masurenko plays the music of Ernst Krenek with enthusiasm, supports the Ernst Krenek Institute in Krems, Austria, and has recorded all his works for solo viola. Several of her CD recordings (for example the concerto by K. A. Hartmann and *British Viola Concertos* featuring concertos by Walton, Beamish und Britten) received awards including the Preis der deutschen Schallplattenkritik and international accolades such as the Supersonic Award (Luxemburg) and the Diapason découverte (France). Her 3-CD box set "White Nights — Music from St. Petersburg", which she recorded with pianist Roglit Ishay, is one of the most important recordings of this repertoire.

At present, Tatjana Masurenko is intensively dedicated to historical performance practice and especially to 19th century playing and the romantic repertoire. For several years she has been engaged in playing the viola d'amore: thus, she interprets baroque and classical repertoire with passion, but at the same time she develops modern music on this baroque instrument with much interest in an experimental and innovative way with new sound ideas. She plays a viola d'amore by Charles Jacquot, Paris 1849.

Tatjana Masurenko is dedicated to promoting young musicians. From 2002 to 2022 she was professor of viola at the Hochschule für Musik und Theater "Felix Mendelssohn Bartholdy" Leipzig with an international reputation and she teaches since 2019 in the same position at the Haute Ecole de Musique de Lusarne in Sion, Switzerland. In June 2022, Tatjana Masurenko has been appointed to fakulty by The Colburn School (Los Angeles, USA). She gives master classes in Europe and America and is artistic director of the International Viola Camp in Iznik (Turkey) as well as of a master class in Leipzig.

Many of her students have built successful careers and travel the world as soloists, professors, principal violists in major orchestras and as chamber musicians.

Her teaching style is built on the St. Petersburg tradition of the 19th/early 20th century and merges with the new ideas and sensibilities of the 20th/21st century, especially in the interpretation of Baroque and Classical music.

Tatjana Masurenko plays a viola by P. Testore, Milan 1756 and a specially built instrument by Jürgen Manthey, Leipzig 2017, who has developed new acoustic and tonal construction methods that clearly distinguish his instruments from others. She changes the bows to match the style.



AVITAL MAZOR

Avital Mazor is an Israeli violinist based in New York. He maintains an active performing and teaching career specializing in chamber music and historically informed performance. A graduate of the Israel Arts and Science Academy and the Jerusalem Music Center Outstanding Young Musicians Program, Avital holds a Bachelor's degree from the Jerusalem Academy of Music, a Master's degree from the University of North Carolina School of the Arts, and an Artist Diploma from Mannes School of Music. Among his teachers are Michael Gaisler, Kevin Lawrence, Lucy Robert, and Shmuel Ashkenasi. He has performed on distinguished stages including Carnegie Hall and David Geffen Hall and across the globe in Germany, Israel, Hungary, Italy, Russia, and Spain. Avital has been a prize winner at the David Gritz and Rosen-Schaffel competitions and recipient of the America-Israel Cultural Foundation annual scholarship (2006-2016). He has participated at many festivals including Aix-en Provence, Green Mountain Chamber Music Festival, Keshet Eilon, and Orford Musique. Avital plays a violin made by Paolo Antonio Testore ca. 1750.



SCOTT RAWLS

Violist Scott Rawls has appeared as soloist and chamber musician throughout the United States, Canada, Mexico, Japan, and Europe. Recent chamber music endeavors include performances with Dmitry Sitkovetsky, Paul Rosenthal, Andres Diaz, and Sergey Antonov. With the Nikkanen/Rawls/Bailey string trio, he has played tours in Alaska, Washington, Arizona and Texas. His solo and chamber music recordings can be heard on the Centaur, CRI, Nonesuch, Capstone, and Philips labels.

A strong proponent of new music, Rawls has premiered dozens of new works by prominent composers. Most notable, he has toured extensively as a member of Steve Reich and Musicians. As the violist in this ensemble, he performed the numerous premieres of Daniel Variations, The Cave and Three Tales by Steve Reich and Beryl Korot, videographer. And under the auspices of presenting organizations such as the Wiener Festwochen, Festival d'Automne a Paris, Holland Festival, Berlin Festival, Spoleto Festival USA and the Lincoln Center Festival, he has performed in major music centers around the world including London, Vienna, Rome, Milan, Tokyo, Prague, Amsterdam, Brussels, Los Angeles, Chicago and New York.

Under the baton of maestro Dmitry Sitkovetsky, he plays principal viola in the Greensboro Symphony Orchestra. During the summer season, Rawls plays principal in the festival orchestra at Brevard Music Center where he also coordinates the viola program. He was also recently appointed principal viola of the Palm Beach Opera orchestra, David Stern artistic director.

Dr. Rawls currently serves as Professor of Viola and Chamber Music at The University of North Carolina at Greensboro. He holds a BM degree from Indiana University and a MM and DMA from State University of New York at Stony Brook. His major mentors include Abraham Skernick, Georges Janzer, John Graham and Julius Levine.



PETER WILEY

Cellist Peter Wiley enjoys a prolific career as a performer and teacher. He is a member of the piano quartet Opus One, a group he co-founded in 1998 with pianist Anne-Marie McDermott, violinist Ida Kavafian, and violist Steven Tenenbom. He attended the Curtis Institute of Music as a student of David Soyer and joined the Pittsburgh Symphony in 1974. The following year, he was appointed Principal cellist of the Cincinnati Symphony Orchestra, a position he held for eight years.

From 1987 through 1998, he was cellist of the Beaux Arts Trio. In 2001, he succeeded his mentor, David Soyer, as cellist of the Guarneri Quartet. The quartet retired from the concert stage in 2009. He has been awarded an Avery Fisher Career Grant, and was nominated for a Grammy Award in 1998 with the Beaux Arts Trio and again in 2009 with the Guarneri Quartet. He participates at leading festivals, including Music from Angel Fire, Chamber Music Northwest, OK Mozart, Santa Fe, Bravo!, and Bidgehampton. He continues his long association with the Marlboro Music Festival, dating back to 1971. He teaches at the Curtis Institute of Music and Bard College Conservatory of Music.

FACULTY



JAREN ATHERHOLT

Jaren Atherholt is the Assistant Professor of Oboe at the University of North Carolina School of the Arts. She previously served as Principal Oboist of the Louisiana Philharmonic Orchestra from 2007 – 2018. Originally from Fairbanks, Alaska, Jaren left home at the age of sixteen to pursue oboe study at the Interlochen Arts Academy with Daniel Stolper. After graduating from Interlochen, she earned her bachelor's degree in music performance from the Cleveland Institute of Music where she studied with John Mack and a master's degree from the Shepherd School of Music at Rice University where she studied with Robert Atherholt. Prior to obtaining her position with the LPO, Jaren spent two seasons as Principal Oboist of the Sarasota Opera Orchestra. She has performed as guest Principal Oboist with the Saint Paul Chamber Orchestra, Detroit Symphony, Florida

Orchestra, Syracuse Symphony and Orquesta Sinfónica de Minería in Mexico City. She has also performed as guest Associate Principal Oboist with the Pittsburgh Symphony. Jaren has been a featured concerto soloist with the LPO, Tulane University Orchestra, Spoleto Festival USA Orchestra, Washington Chamber Symphony at the Kennedy Center, and the Fairbanks Symphony.

Jaren spends her summers performing in the Grand Teton Music Festival in Jackson Hole, Wyoming and has participated in the Aspen Music Festival, Verbier Festival Orchestra, Music Academy of the West, and Spoleto Festival USA. She also previously served on the faculty of the John Mack Oboe Camp for two years, Wintergreen Music Festival and four summers as a member of the Interlochen Oboe Institutes faculty, teaching with Linda Strommen, Elaine Douvas and Daniel Stolper.

An active chamber musician, Jaren spent four summers performing in the Marlboro Music Festival. She has also performed for the Grand Teton Music Festival Winter Chamber Series, A Far Cry, and is the founder and Executive Director of Lyrica Baroque, a chamber ensemble and non-profit organization based in New Orleans. Jaren enjoys practicing Ashtanga yoga in her free time under the guidance and instruction of Melanie Fawer. She is married to Ben Atherholt, whom she met at Rice University. Jaren and Ben enjoy spending time with their dogs, Jessie and Bes.



IDA BIELER

Described by Fanfare Magazine as “a specialist in everything, from Bach to new-music premieres...” violinist Ida Bieler is renowned as a musician of extraordinary scope. A winner of prestigious competitions on three continents, she has enjoyed an exceptional solo, collaborative and recording career worldwide, and is one of the most sought-after teachers of her generation.

Bieler has performed the canon of major violin concertos with over forty orchestras on four continents, including the premiere of Penderecki's second violin concerto under the direction of the composer. Her groundbreaking achievement as the first American woman appointed concertmaster of a major European orchestra, the “Gürzenich Orchestra” of Cologne, led to a major ensemble career in Germany's legendary Melos String Quartet and the acclaimed Xyrion Piano Trio. Over the course of a celebrated performing career spanning more than thirty years she has also produced an impressive catalogue of solo and chamber recordings with such labels as Naxos, MDG, Harmonia Mundi Musique, Coviello and Genuin. Awards and prizes have included the Cannes “Classical” award, the Echo “Klassik”, Fono Forum's “Stern des Monats”, and Strad's “Chamber Music Selection.”

Ida Bieler has performed and been a frequent guest artist in major international festivals, including the Schleswig-Holstein Musik Festival, the Beethovenfest Bonn, the Music Academy of the West, and the Ravinia and Marlboro festivals. One of today's preeminent pedagogues, Bieler has held full professorships in Germany, England, Austria, and the US, and leads annual masterclasses worldwide. Bieler's outstanding students are international prize laureates, thriving chamber musicians, and winners of positions in major orchestras. Since 2013 she has been Artist-Teacher of Violin at UNCSCA, and is a new faculty member of NYU's Steinhardt School of Music and Performing Arts.



OSKAR ESPINA RUIZ

Oskar Espina Ruiz is Associate Professor of Clarinet at the University of North Carolina School of the Arts. He has performed at major concert halls and festivals to high critical acclaim, including concerto performances at the Philharmonic Hall in St. Petersburg, Russia, and recitals in New York City, Washington DC, Moscow, Madrid, Tokyo, Beijing, Shanghai and Hong Kong. He has appeared as soloist with the St. Petersburg State Academic Symphony (Russia), St. Petersburg Chamber Philharmonic (Russia), Orquesta Sinfónica de la Ciudad de Asunción (Paraguay) and Bilbao Symphony (Spain). His chamber music collaborations include the American, Argus, Ariel, Cassatt, Daedalus, Escher, Shanghai, Ulysses and Verona Quartets. 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.” Born in Bilbao, Spain, his first musical training came at an early age, performing on Basque folk instruments. He holds an MFA from the Conservatory of Music at Purchase College, and a DMA from Stony Brook University.



KEVIN LAWRENCE

Praised by The Times, London, for his “vibrant intensity,” violinist Kevin Lawrence has consistently elicited superlative responses for his performances in major musical centers of the United States and Europe. His assertive style and strong musical personality have thrilled audiences at the National Gallery of Art in Washington; Merkin Hall and Lincoln Center in New York; in Chicago, Houston, London, Amsterdam, Frankfurt, Rome, Prague, St. Petersburg and Moscow. Lawrence has premiered works by contemporary American compositional voices Laura Kaminsky, Judith Shatin, Lawrence Dillon, Michael Rothkopf and Evan Chambers. His recordings of American sonatas and chamber music on the New World and Bridge labels won significant critical recognition and were named as Critics Choice by American Record Guide.

Lawrence’s release of the complete violin works of the American composer Arthur Foote on the New World label was “highly recommended” as “beautifully played” by the Washington Post, and heard on the Ken Burns series “Not for Ourselves Alone,” broadcast on PBS; his second CD of American violin sonatas, released recently by New World, was hailed as “vital playing” and “a labor of love” by ClassicsToday.com.

Lawrence studied with Ivan Galamian and Felix Galimir at the Juilliard School and with Josef Gingold at the Meadowmount School in Westport, NY. In 1980, Galamian appointed Lawrence to the Meadowmount faculty, where he taught for 14 summers. After serving as dean and then artistic director of the Killington Music Festival, he founded Green Mountain Chamber Music Festival in Vermont in 2004; at the conclusion of the 2021 season, he announced his retirement as the festival’s artistic director. Lawrence has given master classes throughout the United States and in Germany, Austria, the Czech Republic, Bulgaria, Romania, Slovenia, Russia, Canada, Israel, Venezuela, Costa Rica, China, Thailand and Korea. He is currently the chair of the string department at UNCSA, which recognized him with its Excellence in Teaching Award in 2007.



JANET ORENSTEIN

Violinist Janet Orenstein has enjoyed an active performing career as soloist, chamber musician and advocate of contemporary music. A two-time winner of the USIA Artistic Ambassador Competition and founding member of the Guild Trio, with whom she played for over ten years, Orenstein has toured throughout the United States, Canada, Europe, Africa and Australia. She has recorded for the CRI, Centaur and Innova labels, and she has taught at major universities including University of Virginia, Wake Forest University and UNCSA. She is currently a member of the Greensboro Symphony.

Orenstein has performed at the Apple Hill Chamber Music Festival in Nelson, New Hampshire, the Green Mountain Chamber Music Festival in Burlington, Vermont, and the International Musicians Seminar at Prussia Cove in Cornwall, England. An advocate of contemporary music, she has premiered works by Sheila Silver, William Bolcom, and Harvey Sollberger, among many others, and performs from a vast repertoire of new music.

Upon returning from a long solo tour at age 32, Orenstein contracted focal dystonia, which made it nearly impossible for her to coordinate left-hand finger patterns. Orenstein worked ceaselessly to regain coordinated movement, and after 17 years, she held her first solo recital since her recovery in 2013. Orenstein collaborates with colleagues Ida Bieler, Ulrich Eichenauer and husband Brooks Whitehouse as a founding member of the Reynolda Quartet.



STEPHANIE PATTERSON

California native Stephanie Patterson is the Associate Professor of Bassoon at The University of North Carolina School of the Arts. She formerly taught at the Schwob School of Music and was Principal Bassoon of the Columbus Symphony (GA), and Acting Principal Bassoon with the Atlanta Opera. As Education Coordinator for the Meg Quigley Vivaldi Bassoon Symposium, she is working to increase access to quality bassoon experiences for all. She has performed around the world, including the Belfast Sonorities Festival, the Lucerne Academy, and Pro Musica in Juiz da Fora, Brazil. She holds degrees in Music and Russian Studies from Oberlin College and Conservatory, an MM from Wichita State University, and a DMA from the University of Iowa. Her doctoral research with Professor Benjamin Coelho resulted in a book, *An Introduction to Contemporary Music for Bassoon and 64 Etudes*, published through Trevco Varner Music. Learn more and connect at stephaniewillowpatterson.com.

FACULTY



MARIA SERKIN

Dr. Maria Serkin is the Associate Professor of Horn at the University of North Carolina School of the Arts, where she leads a studio of some of the nation's most talented high school, undergraduate, and graduate horn students. 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 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, Boston Early Music Festival, and was 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 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, she was honored to premiere Kenneth Frazelle's Harken (Blue Ridge Airs III) at the 50th International Horn Symposium.



PAUL SHARPE

Paul Sharpe is Professor of Double Bass at the University of North Carolina School of the Arts, and is active internationally as an orchestral and chamber musician and as a soloist. He has performed and taught throughout the world — in Germany at Villa Musica and the International Chamber Music Academy of Southern Germany; the International Double Bass Encounter in Brazil; Bass2008 at the Paris Conservatory; Poland's World Bass Festival; and in Italy at the Orfeo Music Festival. He has performed in recital and given master classes at the Cleveland Institute, the University of Iowa, the University of Michigan, University of North Texas, and University of Denver. As soloist with orchestra he has performed with the UNCSA Wind Ensemble, Winston-Salem Symphony, Boise Philharmonic, Anchorage Symphony, Orquestra de Camara Teatro Sao Pedro (Porto Allegre, Brazil), Fairbanks Summer Arts Festival Orchestra, Lubbock Symphony Orchestra, Dallas Chamber Orchestra, and Aspen Young Artists Orchestra.

Prof. Sharpe enjoys performing with the eclectic bass quartet, "Bad Boys of Double Bass," and his work as a member of the unique cello-bass duo, Low and Lower (www.getlowandlower.com) has pushed him from the traditional role of a classical double bassist into singing, acting, composing, arranging and more. Alumni from his UNCSA double bass studio have recently won positions in the Philadelphia Orchestra, Charlotte Symphony, Hyogo Performing Arts Center Orchestra in Japan, and El Paso Symphony. And, in six of the last seven years, a member or two of his UNCSA high school studio has been appointed to the NYO-USA or NYO2 orchestras. Prior to his appointment at UNCSA, he was a tenured professor at Texas Tech University, adjunct faculty at University of North Texas, and an instructor at Augustana College (Rock Island, IL), and the Preucil School of Music. His principal teachers are Jeff Bradetich and Diana Gannett.



DMITRI SHTEINBERG

A native of Moscow, Dmitri Shteinberg holds a Doctorate in piano performance from the Manhattan School of Music, and is currently Clifton Matthews Distinguished Professor of piano and department chair at the University of North Carolina School of the Arts. His performance credentials include Jerusalem Symphony, The Italian Filarmonica Marchigiana, Israel Chamber Orchestra, Israel Camerata Orchestra and Porto National Symphony under the batons of Massimo Pradella, Roger Nierenberg, Florin Totan and David Shallon, among others. In the United States, he appeared with the Baton Rouge, Richmond, Charlottesville, Salisbury and Manassas symphony orchestras. Shteinberg was a guest artist at the Mostly Mozart Festival, Summit Music Festival, Music Festival of the Hamptons, the "Oleg Kagan" Festival in Germany, Festival Aix-en-Provence in France and Open Chamber Music in Cornwall, England. Chamber music appearances include the Stern Auditorium at Carnegie Hall, The Kennedy Center, The Kimmel Center in Philadelphia, Alice Tully Hall in New York and the Saunders Theatre in Boston.



DMITRI VOROBIEV

Dmitri Vorobiev first gained international attention after winning the Casagrande International Piano Competition in Italy in 1994. He has been a major prize-winner in the Busoni, Cincinnati World, Ibla Grand Prize, AM.A. Calabria, Iowa and Alabama international piano competitions. In 2000, he placed first and also took three special prizes at the UNISA International Piano Competition in Pretoria, South Africa, and in 2003, he won first prize in the New Orleans International Piano Competition. He appeared as a soloist with Cape Town Symphony Orchestra, Pretoria Chamber Orchestra, Durban Symphony, Terni Philharmonic, Manhattan School of Music Symphony, Winston-Salem Symphony and Western Piedmont Symphony. His solo recitals have taken him throughout the United States, Israel, Russia, Germany, Czech Republic, Ireland and South Africa. Vorobiev's collaborations include frequent performances with violinist Ivan Zenaty as well as performances with Zemlinsky String Quartet, violinist Rodney Friend and appearances in duo-piano recitals with his wife, Polina Khatsko.

A native of Moscow, Russia, Vorobiev began his piano studies when he was 5. He attended the School of Music and the Music College of the Moscow State Conservatory where he studied with Nina Levitzkaya and Victor Bunin. In 1992, he was invited by Eric Larsen to study at the North Carolina School of the Arts, where he received his bachelor's degree. Vorobiev completed his MM at the Manhattan School of Music as a full scholarship student of Marc Silverman and winner of the Harold Bauer award. He earned his Doctor of Music Arts degree in piano performance from the University of Michigan School of Music, working with Arthur Greene.

One of his current projects is performing the complete solo piano works by Beethoven. Vorobiev's most recent production in progress is a double CD set with lesser known works by Beethoven. He is also an active chamber music player. Some of the highlights include recordings of complete sonatas for violin and piano and complete piano trios for the Naxos label. Currently, Vorobiev is an associate professor of piano at UNCSA. Vorobiev is in constant demand as an adjudicator and previously was on piano faculty at the University of Northern Iowa, International Music Academy in Pilsen, Czech Republic and the Cambridge International String Academy in Cambridge, England.



BROOKS WHITEHOUSE

UNCSA cello professor Brooks Whitehouse has performed and taught throughout the United States and abroad. As a member of the Guild Trio, Whitehouse won USIA Artistic Ambassador and Chamber Music Yellow Springs competitions, and he has toured extensively in the United States, Europe, Canada and Australia. The trio has been a frequent feature on National Public Radio's "Performance Today," and has also appeared on the University of Missouri's public television series "Premiere Performances," and "Front Row Center" on KETC-TV9 in St. Louis.

He is the co-creator with Paul Sharpe of the popular cello/bass duo Low & Lower which has performed together as soloists with the Boise Philharmonic and the Winston-Salem Symphony and in recital at Interlochen, the University of Michigan, Arizona MusicFest, Garth Newell Music Festival, Mallarme Chamber Players, the Martha Bassett Show and live on the radio on WGBH's "Drive Time Live" and WUNC's "The State of Things with Frank Stasio."

Whitehouse has held fellowships at the Blossom and Bach Aria festivals, and he was winner of the Cabot prize as a fellow at the Tanglewood Music Center. He currently teaches and performs during the summer at the Green Mountain Chamber Music Festival. Whitehouse has appeared as guest artist with the American Chamber Players, Villa Musica (Germany), the Ciompi Quartet, The Apple Hill Chamber Players, the New Zealand String Quartet and the Garth Newell Piano Quartet, with whom he appeared in Carnegie Hall as part of their 40th anniversary celebration.

Before joining the faculty of UNCSA, Whitehouse held professorships at the University of Florida and the University of North Carolina Greensboro (UNCG). While at UNCG he was artistic director of three international cello celebrations honoring the legacy of cellists Luigi Silva, Bernard Greenhouse and Laszlo Varga, and hosted some of the world's finest cellists, including Janos Starker, Steven Doane, Joel Krosnick, Timothy Eddy and Paul Katz. Whitehouse currently serves on the board of the Greenhouse Foundation, an organization dedicated to creating opportunities for aspiring young cellists around the world.

STUDENTS



ELIJAH BARCLIFT

Elijah Barclift is from Greensboro, North Carolina and a high school senior at UNCSA. This past summer, Elijah toured Europe with the National Youth Orchestra of America and attended Boston University Tanglewood Horn Institute. Elijah was recently named the 2021 and 2022 North Carolina Representative for the Music Teachers National Association's Senior Brass Competition, the Northeast Horn Workshop High School Solo Competition Winner, and the Northwest Horn Workshop High School Low Horn Excerpt Winner and Solo Competition runner up. As a young freelancer, he has performed with the Raleigh Symphony Orchestra and recently received a fellowship to perform with the Piedmont Wind Symphony this season. Elijah was the principal horn of the North Carolina All-State Honors Band in the seventh, eighth, and ninth grades. Elijah's parents are band directors and were his first music teachers. Before coming to UNCSA, he studied with Dr. Mary Burroughs and Dr. Maria Serkin.



LAURENCE BROOKE

Raised in the mountains of southwest Virginia, Laurence Brooke began studying violin at the age of ten with Mike Mitchell of Floyd Music School, after being exposed to the fiery, toe-tappin', foot-stompin' genre of bluegrass and old-time music. During his studies with Mitchell, Brooke was taught a classical technique that went hand-in-hand with an appreciation for traditional and heritage music.

Brooke graduated from the University of Miami (UM) with a Bachelor of Music in 2019, ending an undergraduate career that was highlighted by performance and collaborative opportunities. During his time at the UM Frost School of Music, he developed a passion for chamber music that grew to match his love for orchestral works. He has studied with Benedict Goodfriend, Charles Castleman and graduated from UNCSA with a Master of Music studying under Ida Bieler, Janet Orenstein, and Ulrich Eichenauer.



BRIANNA CANTWELL

Brianna Cantwell is an active freelancer from Winston-Salem, North Carolina, attending the University of North Carolina School of the Arts. Brianna enjoys traveling across the state to perform with orchestras and teach bassoon lessons in public schools. She maintains a private studio with many students in Western North Carolina and a reed business that ships bassoon reeds throughout the U.S.

Throughout her time at UNCSA, she has participated in many school ensembles, such as the Symphony Orchestra, Opera Orchestra, Ballet Orchestra, Wind Ensemble, Chamber Winds, and Nu Ensemble. She has performed with The Carolina Philharmonic, Winston-Salem Symphony, Piedmont Wind Symphony, Western Piedmont Symphony, High Point Community Orchestra, and Salisbury Symphony. Brianna was a member of the Eastern Music Festival, where she studied with Andrew Brady and Anthony Anurca, and the Chamber Music Academy of Southern Germany, where she studied with Saxton Rose, bassoon, Zora Slokar, horn. When not teaching or performing, Brianna works in administration with a concentration in marketing. She currently works for the Piedmont Wind Symphony as their Communications Assistant and the Meg Quigley Vivaldi Competition and Symposium as their Social Media Intern. In her free time, Brianna enjoys taking care of her many plants and playing with her three cats, Maktub, Minka, and Owen.



KAYLA CIESLAK

Kayla Cieslak is a native of Macomb, Michigan and is a second-year graduate student at UNCSA. She is currently the Flute Studio Teaching Assistant to Dr. Tadeu Coelho. She is also the Academic and Artist Services Graduate Assistant. Before attending UNCSA, Kayla received her B.M. from Eastern Michigan University where she studied with Dr. Julie Stone.

During Kayla's undergraduate degree, she won both the William Stewart Concerto Competition and the Concerto/Aria Competition. She also won the Barry Manilow Scholarship Competition, which she has been recognized for on a national level through the Manilow Music Project. Kayla served as Principal Flute/Piccolo in both the EMU Wind Ensemble and Orchestra for three years. She is also an active member in the professional music fraternity Mu Phi Epsilon.

Nationally, Kayla won the opportunity to perform in the United States Premier Air Force Band Collegiate Symposium as one of two flutists selected and performed in the National Flute Association Collegiate Flute Choir in 2018. She has also participated in the Renova Chamber Orchestra Music Festival. Kayla has performed in many masterclasses with prominent flutists such as Sharon Sparrow, Amy Porter, Richard Sherman, Amanda Blaikie, Marina Piccinini, Christina Jennings, and Valerie Coleman. Professionally, Kayla subs regularly with the Piedmont Wind Symphony. Currently, she is a member of ArtistCorps, a community engagement program at UNCSA that serves the Winston-Salem community through the arts.



TRISTEN CRAVEN

Tristen Craven began his collegiate studies in the fall of 2014 at the University of Texas at Arlington. In 2016 he moved to Texas A&M University Corpus Christi to follow his professor, Dr. Scott Pool, and further his goal of becoming a music educator. Tristen is currently pursuing a master's degree in music performance, with a graduate assistantship, at the University of North Carolina School of the Arts under Saxton Rose and Stephanie Patterson.



SEAN DARNEY

Double bassist Sean Darney is a native of Cary, North Carolina. He is a high school senior and currently studies with Prof. Paul Sharpe at UNCSA. Sean has appeared at Carnegie Hall as part of the Honors Performance Series and will return to Carnegie Hall this summer to perform as a member of the National Youth Orchestra (NYO-USA) on their 2023 US tour. Sean is an avid composer whose compositions explore the extended techniques of the double bass and the cross collaboration between various art forms.



ASHLEY MAY DEPAOLA

Ashley May DePaola, 21, is a fourth-year undergraduate student studying piano under Dr. Dmitri Vorobiev at the University of North Carolina School of the Arts. She was brought up in a military family and raised primarily in Fayetteville, North Carolina. During her time in Fayetteville, she became a member of the Fayetteville Symphony Youth Orchestra where she was both the principal pianist and principal flutist. She also participated in the Fayetteville Symphonic Band and played piano for many churches in the area.

Throughout her college years, Ashley May has been given many learning and performance opportunities. She has received lessons and master classes from many world-renowned musicians including Alexander Kobrin, Arthur Greene, Pavel Nersessian, Marina Lomazov, Yakov Kasman, Baruch Meir, Christopher Harding,



JOSHUA FORBES

Joshua Forbes, a natural born violist, was raised in Durham, North Carolina. As a child he was always interested in music. At the age of seven he was a singer for Cinittap Music, a school for vocal training in Raleigh, North Carolina. Being a part of this team piqued his interest in the arts. His true passion for the viola began in middle school at Durham School of the Arts, where he was introduced to the instrument by music teacher Boyd Gibson. That is when Joshua fell in love with music, and he began his studies on the viola at the age of eleven. In 2017, Joshua decided to pursue music as a career and began to study under Simon Ertz. In 2018, he attended UNCSA for high school and studied viola with Ulrich Eichenauer. Joshua is currently an undergraduate violist at UNCSA, pursuing his lifelong dream of becoming a soloist and professional chamber musician. He has attended summer intensives across the United States and abroad: Northern Lights Music Festival, Green Mountain Chamber Music Festival, and Landesakademie für die musizierende Jugend in Baden-Württemberg. He has also played under several professional conductors. When not performing, Joshua spends his free time as a traveling musician.

STUDENTS



ELIZA GEER

Rising out of the texture as a unique voice in the orchestra, Eliza Geer is an American oboist who is passionate about premiering and studying the music of our time. As an orchestral musician, Eliza has been fortunate to play in many regional ensembles in the Piedmont region of North Carolina and throughout the Kansas City metro area, in addition to university ensembles at the University of Missouri-Kansas City Conservatory and the University of North Carolina School of the Arts. Most recently, Eliza was a featured oboist in the Kansas City Conducting Symposium during the summer of 2022. In her summers, she has attended and performed at several music festivals, including the Wintergreen Music Festival in Nellysford, VA and the John Mack Oboe Camp. An advocate for collaboration and premiering new music, she premiered many new works for solo oboe and various chamber ensembles during her time at the University of Missouri- Kansas City. As an educator, Eliza has grown and maintained private studios in both Kansas City and Winston-Salem, NC. Her students have gone on to be featured in the North Carolina, Missouri and Kansas All-District Bands and in the Winston-Salem Youth Symphony Orchestra. Eliza hopes to inspire and nurture a love for music in her students. She holds a Bachelor's degree in Oboe Performance from the University of Missouri- Kansas City Conservatory, and is currently pursuing a Master's degree at the University of North Carolina School of the Arts studying with Jaren Atherholt. Additional primary teachers include Celeste Johnson Frehner and Sherie Lake Aguirre.



SOPHIE LYMAN

"Sophie Lyman, a cellist from North Carolina, began her studies with her mother at the age of three. She completed one year of undergraduate cello performance at Brigham Young University (BYU) in Provo, Utah before transferring to the University of North Carolina School of the Arts (UNCSA) where she is now a junior. She has won various competitions and soloed with the BYU Symphony Orchestra, the Idaho Falls Youth Symphony, and her high school orchestra. She was the third place winner of the Grand Teton Music Festival's Scholarship Competition. Sophie subs for the Winston Salem Symphony, Greensboro Symphony Orchestra, and maintains a cello studio in Winston Salem.

This summer Sophie attended NEO EXCELLENCE in Spain where she studied with cellist and composer Andrea Casarrubios, and attended Vermont's Green Mountain Chamber Music Festival to study with Thomas Mesa, commissioner of Casarrubios's piece SEVEN. Sophie was the head counselor and guest artist at Lamar Stringfield Music Camp in Raleigh where she conducted their youngest orchestra. In past summers she's toured China with the BYU Chamber Orchestra, and attended the Prague Summer Nights music festival; the Brevard Summer Institute; the Credo chamber music camp at Ohio's Oberlin Conservatory; the BYU Summer Festival and Institute; and the Mountains and Strings Chamber Music Retreat in Idaho. She currently studies with Brooks Whitehouse at UNCSA pursuing a degree in cello performance. Her past teachers include Robert Tueller, Benjamin Karp, and Michelle Kesler. She has had lessons with and played in masterclasses for Johannes Moser, Amit Peled, Jean-Guihen Queyras, Clive Greensmith, Jan Vogler, Christine Lamprea, and Alberto Muñoz Vicente."



KAYLIN McCLAFFERTY

Kaylin McClafferty is an undergraduate student studying oboe performance at the University of North Carolina School of the Arts (UNCSA) with Professor Jaren Atherholt. She graduated from Athens Drive High School in Raleigh, NC, where she performed in a variety of ensembles including the Athens Drive Wind Ensemble and the Triangle Youth Philharmonic. In the summer of 2019, Kaylin performed as principal oboist in the Masterworks Reading Orchestra in Durham, NC.

Kaylin performs regularly with the UNCSA Symphony and Opera Orchestras, the UNCSA Wind Ensemble, and in various chamber groups. In August of 2020, Kaylin organized a solo recital, where she performed pieces such as the Goossens and Marcello Oboe Concerti. In the summer of 2021, she attended the Wintergreen Music Academy. In 2022, Kaylin also attended the Texas Music Festival, playing pieces such as Bartok's Concerto for Orchestra and Strauss's Don Juan. She performed as principal oboist for Shostakovich 5 with the UNCSA Symphony Orchestra under the baton of Maestro Robert Franz and English horn for Mahler 5 with Maestro Thomas Wilkins.



XUE MEI

Xue Mei is a graduate student at UNCSCA from China. At 13, Mei began learning viola at the middle school attached to the Tianjin Conservatory of Music. She began studying chamber music at the age of 15 and became a member of the Tianyin Middle School Quartet. She earned her bachelor's degree from Tianjin Conservatory of Music. During her college years, she joined the Tianjin Conservatory of Music Youth Symphony Orchestra and Tianjin Baroque Chamber Orchestra and performed around China.



SAM MIHAVETZ

Sam Mihavetz is a fourth-year undergraduate cello performance major. Born and raised in Baltimore, he started playing the cello at six years old and attended Baltimore School for the Arts from 2015-2019. Since attending UNCSCA, Sam has had several opportunities to perform pieces from all eras of music from baroque pieces with harpsichord to the Nutcracker to a piano trio premiere for the Forsyth County Audubon Society. In more recent years, Sam has garnered interest in Appalachian folk traditions and enjoys researching folk music from around the world. Sam is an avid supporter of contemporary and cross-genre music, having recorded on Matt Ellin's 2017 album, "All Is Not Lost."



TAI MIKULECKY

Tai Mikulecky is a first-year graduate student studying saxophone with Dr. Robert Young. She was the assistant band director for four years at Las Cruces High School in Las Cruces, New Mexico. She taught concert, jazz, marching, and pep bands. During her time teaching there, the marching band placed in finals at the Zia Marching Festival and Tournament of Bands for the first time in over ten years. The top concert band was chosen as the 2021 New Mexico Honor Band, and recorded and filmed a virtual performance of four pieces. She also played her saxophone as a member of the Mesilla Valley Community Band, and performed as a saxophone soloist with the band. In addition, she performed professionally with various jazz big bands and combos in Las Cruces. Tai graduated from the Indiana University Jacobs School of Music in Spring 2018 with a Bachelors in Music Education.



MYLES MOORE

Myles Moore is from Charlotte, North Carolina and a second-year graduate horn student at UNCSCA. Myles was a featured soloist at the North Carolina Choral Directors Association Conference in Raleigh. He enjoys performing with the UNCSCA large ensembles and the graduate wind quintet. Prior to coming to UNCSCA, he studied music education with a concentration in horn at Winston Salem State University. Myles plans to pursue his doctorate in music performance and aspires to teach at the college level.



CHASE ONCKEN

Chase Oncken, from St. Louis, Missouri, is a first-year undergraduate horn student at the University of North Carolina School of the Arts. Chase is currently a member of the Rose Quintet at UNCSCA, a select ensemble coached by Saxton Rose, UNCSCA's School of Music Dean. He has been a member of numerous ensembles including UNCSCA's orchestra and wind ensemble, the Wake Forest University orchestra, St. Charles County Youth Orchestra, the Young People Symphony Orchestra of Webster University, and the Missouri All-State Band. Additionally, Chase is an experienced vocalist who was selected for the Bayer Fund Artist-in-Training program for Opera Theater St. Louis. He has recently participated in master classes with Jennifer Montone (Principal Horn of the Philadelphia Orchestra), Imani Winds, and Dr. Dakota Corbliss (Assistant Professor of Horn, Appalachian State University). His primary horn instructors include Dr. Maria Serkin (UNCSCA) and Karen Houghton (high school).

STUDENTS



ALEX PARTRIDGE

Alex is currently pursuing her Master of Music at the University of North Carolina School of the Arts. She is one of two graduate assistants for the horn studio, supporting Dr. Maria Serkin. She regularly performs with the Chamber Orchestra of the Triangle in Durham, NC and has enjoyed an active freelance career throughout Florida, Louisiana, and North Carolina playing in orchestral, wind band, opera, and ballet settings. She received her Bachelor's in Music Performance from the University of South Florida, and attended Alexander Paul Institute of Hair Design for one year in order to advance her skills as a beautician; she will soon be a certified full specialist cosmetologist. Her passion and determination to live authentically has led to years of experimentation within many mediums. In her career, Alex aims to break boundaries by freelancing in multiple areas of creative work.



FERNANDO PERAZA RUIZ

Fernando Peraza Ruiz, a native of El Salvador, began pursuing his music career through the Youth Symphony of El Salvador. Later he moved to the US to pursue his bachelor's degree in bassoon performance at Columbus State University in the fall of 2021. In the fall of 2022 he continued his studies at the University of North Carolina School of the Arts, as a student of Dr. Stephanie Willow Patterson, associate professor of bassoon at UNCSCA and principal bassoonist of the Columbus Symphony.



CLARA RUIZ MEDINA

Clara Ruiz Medina, a native of Spain, was immersed in music from a young age. She studied at the Conservatory of Music "Oreste Camarca" in Soria, Spain, and earned her undergraduate degree at the Puerto Rico Music Conservatory with Professor Kathleen Jones. During this time, she was a part of different ensembles and chamber groups such as Odon Alonso Ensemble, Orquesta Sinfónica Juvenil de Puerto Rico, Alea 21 contemporary ensemble, and the Woodwind Ensemble and Orchestra of the PRMC. In 2018, Clara was named concertmaster of the woodwind ensemble of the PRMC and served in that role until her graduation. She participated in two Clarinet Fests as a member of the Clarinet Choir of the Puerto Rico Music Conservatory.

Clara holds her master's degree and is currently completing the Professional Artist Certificate at University of North Carolina School of the Arts, studying with Dr. Oskar Espina Ruiz and serving as his teaching assistant. Included in her graduation recital will be the world premiere of Peter Noll's clarinet quintet.

Clara has a passion for history and research. She plans to pursue future doctorate studies. In her free time, she enjoys talking and procrastinating by painting watercolors. She believes that to become a great musician you must cultivate yourself, have different life experiences and be always willing to learn.



RONI SHITRIT

Roni Shitrit was born in 1999 in Israel. She began her violin studies with Mr. Oscar Shraiberman at the Ramla conservatory when she was 5 years old. She is currently pursuing her undergraduate studies at UNCSCA with Professors Ida Bieler and Janet Orenstein. Roni is the first prize winner in the 2021 MTNA Young Artist National Competition, 1st prize and special prize winner in the Moscow International online competition (2021), 1st prize winner of the IMKA music competition (2021), second prize winner in the Jefferson competition and a second prize winner of a national competition in Israel (2017). In addition, Roni received scholarships with exceptional distinction on her performance from the American-Israel Cultural Foundation (2021), and scholarships from Rotary club in Ramla, Israel (2015, 2018). Roni is the winner of the Bruno Frey music prize 2021 in Germany. Roni was a member of the Young Israel Philharmonic Orchestra of the Jerusalem Music Centre. She participated in the David Goldman Chamber Music Program for Outstanding young Musicians, the Huberman Program, Keshet Eilon, and the Ilona Feher Violin Program. Roni participated in masterclasses with many world-renowned violinists, including Benjamin Schmidt, Miriam Fried, Grigory Kalinovsky, Itzhak Rashkovsky, Michaela Martin, Michael Kopelman, Hagai Shaham, Daniel Heifetz and more.



NATHAN THOMEER

Nathan Thomeer is a violinist from Buffalo, NY. He began playing the violin at the age of three and received his undergraduate degree in violin performance from Baldwin Wallace Conservatory of Music (BW) studying under Dr. Julian Ross. Currently, he is a 2nd year graduate student at the University of North Carolina School of the Arts (UNCSA) studying with Kevin Lawrence.

At UNCSA, Nathan is a member of the Symphony Orchestra, Opera Orchestra and Ballet Orchestra and has played under Karen Ni Bhroin, Robert Franz, Thomas Wilkens, Jiannan Cheng, Jamie Allbritten and Michael Butterman. He served as the Associate Concertmaster for the UNCSA Opera orchestra. Nathan has also had the opportunity to sub professionally with the Western Piedmont Symphony Orchestra under the direction of music director Matthew Troy.

At UNCSA, Nathan is a member of ArtistCorps, a program that provides arts instruction, integration and exposure to school-aged children and seniors in the Winston-Salem community. ArtistCorps serves at a variety of settings including Title I Schools, Head Start programs, and community organizations. In ArtistCorps, Nathan has been teaching violin to middle schoolers and high schoolers around the Winston-Salem community.

While at Baldwin Wallace Conservatory, Nathan was a finalist in the BW Concerto Competition during the spring of 2020 and was also a member of the Baldwin Wallace Symphony Orchestra, led by Dr. Soo Han, where he served as concertmaster, asst. concertmaster and principal second violin. During the fall of 2019, he was the concertmaster in the academic premiere of Kinky Boots with the nationally-ranked BW musical theater program.

Nathan has had master classes with violinists of the Cleveland Orchestra such as Stephen Rose, Takako Masame and Miho Hashizume. He has also had the opportunity to work with Daniel Chong of the Parker Quartet, Noah Bendix-Balgley, Soovin Kim, Eric Wong and Dr. Penny Kruse. As a chamber musician Nathan has attended Green Mountain Chamber Music Festival, Kinhaven Music School and Luzerne Music Center. He was also the Associate Concertmaster for the College Light Opera Company (CLOC) in Cape Cod, Massachusetts for the summer of 2019 where he worked with many guest conductors from different orchestras and Broadway shows including Andrew Bourgoin, Andrew Crust and Miles Plant.



ELIJAH WHITE

Elijah White is a lively cellist from Asheville, North Carolina. He began studying cello with Isabel Castellvi his freshman year of high school after finding a love for the instrument, and currently attends the University of North Carolina School of the Arts, studying under Brooks Whitehouse. Elijah is a current member of the Western Piedmont Symphony and UNCSA Symphony Orchestra. He has attended the Green Mountain Chamber Music Festival, Cannon Music Camp, and the UNCG Summer Music Intensive. In 2019, Elijah placed as a finalist in the Asheville Symphony Youth Orchestra Concerto Competition. He has played in masterclasses with Jan Vogler, Sam McGill, Jessica Bodner, Ken Hamao, and Jennifer Frautschi.

In addition to playing the cello, Elijah is fascinated by music theory, composition, and recording, particularly when it comes to film scores. At UNCSA, Elijah enjoys collaborating with his peers through many different genres, getting to know other arts students, and studying German. Outside of school, he likes playing with his cat, rollerblading, and baking. After completing his bachelor's, Elijah hopes to pursue further studies on the cello, possibly abroad.

MEMORIES FROM OCTOBER 2022



CLIVE GREENSMITH, DMITRI VOROBIEV, JENNIFER FRAUTSCHI,
LAURENCE BROOKE AND ELLIE DIXON AFTER SCHUMANN QUINTET



RAPHAEL PAPO, CLIVE GREENSMITH,
CRISTIAN MAKHULI AFTER MOZART TRIO



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XUE MEI, ASHLEY MAY DEPAOLA, JENNIFER FRAUTSCHI,
RUTH KELLEY AND JAKE ANDERSON AFTER
JENNIFER FRAUTSCHI'S CHAMBER MUSIC MASTER CLASS



KIM KASHKASHIAN



XUE MEI, JOJO DINORCIA, BROOKS WHITEHOUSE, JENNIFER FRAUTSCHI,
AUSTIN ZHONG AND ULRICH EICHENAUER AFTER DVORAK SEXTET



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