EXPERIENCING
VILLA-LOBOS
AN INTERNATIONAL FESTIVAL

March 21-23, 2019
vcuarts | music
Welcome

As interim chair of the Virginia Commonwealth University Department of Music it is my pleasure to welcome you to Virginia and to our campus for “Experiencing Villa-Lobos.” Our faculty and staff, under the leadership of Professor John Patykula, have worked hard to make this an unique and unforgettable event. Performers and presenters from around the world have gathered together in Richmond this week to celebrate the life and career of Heitor Villa-Lobos. It is our hope that the concerts and sessions that you attend will provide new insights into this remarkable composer, and provide inspiration for continued research and performance. Our faculty, staff and students are looking forward to an exciting event filled with great performances and lectures.

Terry Austin, Ph.D.
Interim Chair & Director of Bands
Department of Music
Virginia Commonwealth University
Richmond, VA, USA
Heitor Villa-Lobos was born on March 5, 1887 in Rio de Janeiro, Brazil. Every Saturday at the Villa-Lobos house, respected musicians of the time would gather to play until the wee hours of the morning. This custom, which lasted for many years, influenced Villa-Lobos' musical development decisively. At age six, his father Raul, an amateur musician, taught him to play cello on a specially adapted viola. At the same time, his aunt Fifinha gave him the Preludes and Fugues of the “Well-Tempered Clavier” by Johann Sebastian Bach. Through this introduction, Villa-Lobos became fascinated with Bach, the inspiration for one of his most important cycles, the nine “Bachianas Brasileiras.”

Villa-Lobos lived with his family in various cities in the states of Rio de Janeiro and Minas Gerais. This exposed him to new type of music: modas caipiras, or country folk songs - a Brazilian folk music that would later become well known, thanks to his works. It was in Rio de Janeiro that Villa-Lobos became captivated by the music that was played in the city's streets. This was the choro, composed and played by charões, groups of musicians gathered for the pleasure of playing. This interest led him to secretly study the guitar. His parents did not approve of their son's association with composers of that type of music, who were considered delinquents. When his father died in 1899, Villa-Lobos began to compose a cycle of fourteen works for many different types of ensembles called Choros. A new musical form was born, one in which urban music merged with modern composition.

In 1905, Villa-Lobos began traveling throughout Brazil. He visited the states of Espirito Santo, Bahia and Pernambuco, spending time on sugarcane plantations and farms. He made his way through the interior of states in the North and Northeast of Brazil - a trip that lasted over three years. He visited the Amazon, an experience which profoundly influenced his work. Throughout his journey, Villa-Lobos collected folklore themes which he would use in his compositions such as “Uirapuru” and his collection “Guia Prático” (“Practical Guide”), part of his future work in music education.

Villa-Lobos made his debut as a composer in 1915 at a concert series in Rio de Janeiro. At that time, he was married to the pianist Lucilia Guimarães, and he earned his living playing cello in orchestras throughout Rio. He continued composing during this period, with much of his music being negatively received by the local press. Friends of Villa-Lobos encouraged him to go to Europe and helped him finance the trip. He left in 1923 and proved himself in less than a year. Friends introduced him to Max-Eschig Publishers. Pianist Arthur Rubinstein - who he met in Brazil - and soprano Vera Janacopulus performed his works at recitals in several countries.

In 1927, Villa-Lobos returned to Paris to organize concerts and publish several works. During his stay he gained international prestige, performing his compositions and conducting orchestras in the principal European capitals, always making an impact while also provoking controversy because of his musical daring. In 1930, he was invited to do a concert in São Paulo. This brief visit began a new chapter in his life.

Villa-Lobos was concerned with how music was taught in Brazilian schools. He presented a revolutionary plan for music education to the São Paulo Department of Education, and the plan’s approval led him to move back to Brazil. In 1931, he organized a 12,000-voice choral group called “Civic Exhortation” representing all of São Paulo’s social classes. After working in São Paulo, Villa-Lobos was invited by Rio de Janeiro’s secretary of education to organize and direct the Superintendent of Artistic and Musical Education, which introduced the study of music and choral singing into the school curriculum.

With the support of then-president Getulio Vargas, Villa-Lobos organized grandiose choral groups, some with as many as 40,000 children. In 1942, he founded the Conservatório Nacional de Canto Orfeônico (National Conservatory for Choral Singing), to train candidates for choral teaching, to study and draw up policies for teaching choral singing in Brazil, and to promote Brazilian musicology.

In 1944, convinced by longtime friend Leopold Stokowski, Villa-Lobos accepted an invitation from American maestro Werner Janssen to tour the United States. After this initial visit, Villa-Lobos returned to the U.S. several times, where he conducted his works, received awards and commissions for new pieces and had contact with great composers and performers of American music.

Villa-Lobos died of cancer on November 17, 1959 in Rio de Janeiro. In his lifetime, he was considered the greatest composer of the Americas and wrote approximately 1,000 pieces. He reimagined the concept of musical nationalism and became its greatest exponent. It was because of Villa-Lobos that Brazilian music became known in other countries, eventually becoming universal in appeal.
Program Schedule – Thursday, March 21

Keynote Address
Sonia Vlahcevic Concert Hall
6:30 p.m.

Welcome
John Patykula, administrative director
Experiencing Villa-Lobos Festival
Virginia Commonwealth University

Keynote Address
Grayson Wagstaff, Ph.D.
The Catholic University of America
“The genesis of a concerto: Villa-Lobos Harp Concerto (1953) and the influence of Nicanor Zabaleta”

Grayson Wagstaff, (Ph.D., University of Texas at Austin; B.M., James Madison University) is Ordinary Professor of Musicology in the Benjamin T. Rome School of Music, The Catholic University of America, where he served as dean from 2010 to 2018. Wagstaff is a widely published author on topics dealing with Renaissance and Baroque music in Spain and in Colonial Mexico. He has contributed articles and reviews to such journals as The Journal of the American Musicological Society, RevistaPortuguesa de Musicologia, The Musical Quarterly, Journal of the Royal Music Association, Heterofonia, Notes, Inter-American Music Review, The Journal of Plainsong and Medieval Music, as well as the collection Cristóbal de Morales: Sources, Influences, Reception. His book Matins for the Dead in Sixteenth-Century Colonial Mexico appeared in 2007.

Wagstaff has also developed interests in a number of topics in 20th-century music with various presentations on the music of Heitor Villa-Lobos and works commissioned by the Library of Congress. Another interest is the music of Desi Arnaz (“I Love Lucy”) and his popularization of Caribbean sounds in American television.

Finally, Professor Wagstaff is active in arts education and has presented lectures at the John F. Kennedy Center for the Performing Arts, and for Washington National Opera, Washington Performing Arts, Maryland Presents, and Smithsonian Associates.

Opening Concert
Sonia Vlahcevic Concert Hall
7:30 p.m.

Choros No. 10 (1926)

VCU Symphony - Daniel Myssyk, director
Commonwealth Singers - Erin Freeman, director

Harp Concerto (1953)
1. Allegro
2. Andante moderato
4. Allegro

Colleen Potter Thorburn, harp
with VCU Symphony

Intermission

Alberto Ginastera (1916-1983): Estancia (1943)
2. Danza del trigo
4. Malambo

Silvestre Revueltas (1899-1940): Senseemaya (1937)

Leonard Bernstein (1918-1990):
West Side Story: Symphonic Dances (1957)

Arturo Marquez (b. 1950): Danzon No. 2 (1994)

Governor’s School for the Arts Orchestra
Jeffrey Phelps, director
with VCU Symphony
**Piano master class with Sonia Rubinsky**
Sonia Vlahcevic Concert Hall
9:30 – 11 a.m.

**Visiting Artist Showcase**
Sonia Vlahcevic Concert Hall
11:30 a.m.

- Prelude No. 1
- Etude No. 5
- Etude No. 4
- Schottish-Chôro

  **BERNARDO MARCONDES, GUITAR**

Villa-Lobos and the Waltz:
- Tristórosa, W34 (1910)
- Valsa da dor, W316 (1932)
- From Ciclo Brasileiro, W374: No. 2, Impressões Seresteiras (1936-7)

  **RICARDO DE LA TORRE, PIANO**

Aria from Bachianas Brasileiras No. 5
- Modinha
- Carneirinho, Carneirão (Cirandinha no. 9)
- A Canoa Virou (Cirandinha no. 10)
- Rosa Amarela

  **WAN-LING CHUANG, DOUBLE BASS; KEN LUK, GUITAR**

O camundongo de massa The Little Toy Mouse
O boi-zinho de chumbo The Little Lead Ox
Festa no Sertão The Festival in Sertao

  **JASON SOLOUNIAS, PIANO**

Quartet for Flute, Oboe, Clarinet and Bassoon
- I. Allegro non troppo
- II. Lento
- III. Allegro molto vivace

  **THE ALEMOA WINDS**
  - YAN SHEN, FLUTE; BRIDGET LONG, OBOE;
  - ERICK ALVAREZ, CLARINET, TYLER HARPER, BASSOON

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**Program Schedule – Friday, March 22**

**Young Performers Concert**
Sonia Vlahcevic Concert Hall
3:30 p.m.

- Etude No. 1
  - DYLAN ROBINSON, GUITAR
- Prelude No. 5
  - JOHNNY WHITE, GUITAR

O Polichinelo from Prole do bebê No. 1
  - FRANK J. BECKER, PIANO

Five Popular Children’s Folktales of Brazil – Album 7
1. No Fundo Do Me Quintal (In My Backyard)
2. Vai, Aboorea (Go, Pumpkin)
3. Vamos, Maruca (Let’s Go, Maruca)
4. Os Pombinhos (The Little Doves)
5. Anda A Roda (Round The Circle)

  **KYLE VALOROSE, PIANO**

Five Popular Children’s Folktales of Brazil – Album 6
1. Sonho de uma Crianca (The Child’s Dream)
2. O Corcunda (The Hunchback)
3. Carregueito (The Crab)
4. A Pombinha Voou (The Little Dove Flew Away)
5. Vamos Atroz da Serra, Oh! Calungal! (Let Us Go Over the Mountain, O Calungal!)

  **HARU MIKAWA, PIANO**

Pobre Cega from Cirandas
Terezinha de Jesus from Cirandas
O Gato from Guia pratico IV
Brincadiera: Allegretto scherzando
from String Quartet No. 1

  **THE COLLEGIATE UPPER SCHOOL GUITAR ENSEMBLE**
  - DAVID ROBINSON, DIRECTOR
Vocal & Choral Concert
Sonia Vlahcevic Concert Hall
5 p.m.

Floresta do Amazonas, W551
I. Veleiros
II. Cantão do Amor
III. Caír da Tarde
IV. Melodia Sentimental

MARGARET WOODS, SOPRANO
DANIEL STEPE, PIANO

Suite for Voice and Violin
I. A menina e a canção
II. Quero ser alegre: vigoroso e calmo
III. Sertaneja: animado e espíritoso

SARAH KATE WALSTON, SOPRANO
SUSANNA KLEIN, VIOLIN

Poema de Palavras (originally for voice and orchestra)
Vira (text populaire portugais)

LISA EDWARDS-BURRS, SOPRANO
RUSSELL WILSON, PIANO

from Saint Sebastian Mass
Kyrie
Gloria

As Costureiras

VOX CONCORDIA
MARGARET WOODS, CONDUCTOR

Sonia Rubinsky, Piano
Sonia Vlahcevic Concert Hall
7:30 p.m.

Bachianas Brasileiras No. 4 (1930 - 1941)
Prelúdio (Prelude) (1941)
Coral: Cantão do Sertão (Choral: Song of the Heartlands) (1941)
Ária: Cantiga (Aria: Song) (1935)
Danza: Miudinho (Dance: Miudinho) (1930)

From Cirandas (1926)
Que Lindos Olhos! (What Beautiful Eyes!)
Nesta Rua, Nesta Rua (In this Street)

From Prole do Bebê No. 2 (1921)
O Boisinho de Chumbo
O Cachorrinho de Borracha
O Lobosinho de Vidro

INTERMISSION

Hommage à Chopin (1949)
Noturno
A la Balada

Choros No. 5 (1925)

Ciclo Brasileiro
Plantio do Caboclo (1936)
Impressões Seresteiras (1936)
Festa no Sertão (1937)
Danza do Índio Branco (1936)
Round table discussion: Life & music of Villa-Lobos
Sonia Vlahcevic Concert Hall
11 a.m. – noon

Grayson Wagstaff, Sonia Rubinsky, José Carlos Vasconcellos, members of Cuarteto Latinoamericano

String master class with Cuarteto Latinoamericano
Sonia Vlahcevic Concert Hall
1:30 – 3 p.m.

The Brazilian Guitar
James W. Black Music Center Recital Hall
3:30 p.m.

VILLA-LOBOS: Andante e Andantino
from Concerto for Guitar (arr. John Patykula)

SEAMUS McDANIEL, GUITAR SOLOIST
THE VCU GUITAR ENSEMBLE
JOHN PATYKULA, DIRECTOR

FRANK MULLEN III: Festa de Dança Noturna

VCU GUITAR ENSEMBLE
VCU COMMUNITY GUITAR ENSEMBLE
JOHN PATYKULA, DIRECTOR

BADEN POWELL (1937-2000): Valsa Sem Nome
VILLA-LOBOS: Prelude No. 1

DENVER WALKER, GUITAR

Bachianas Brasileiras No. 5
Modinha

LISA EDWARDS-BURRS, SOPRANO
ANDREW MCEVOY, GUITAR

SERGIO ASSAD (b. 1952): Farewell

ANDREW MCEVOY, GUITAR

Cirandas No. 1, Terezinha de Jesus (arr. Emilio Pujol)
Cirandinhas No. 3, Vamos, Maninha (arr. David Robinson)
Cirandinhas No. 9, Carreirinho, Carneirão (arr. David Robinson)

CELSO MACHADO (b. 1953): Imagens do Nordeste

KATHY & DAVID ROBINSON, GUITAR DUO

Program Schedule – Saturday, March 23

Visiting Artist Showcase
Sonia Vlahcevic Concert Hall
5 p.m.

Three Pieces from Ciclo Brasileiro (1936-7)
1. Plantio do Caboclo - Native Planting Song
2. Impressões Seresteiras - Minstrel Impressions
3. Festa no Sertão - Jungle Festival

CHARLES FOREMAN, PIANO

Sonata Fantasia No. 2 (1914)
I. Allegro non troppo
II. Largo
III. Rondo – Allegro Finale
do526
FUTABA NIEKAWA, PIANO; KERRY DUWORS, VIOLIN

O Canto do Cisne Negro – Song of the Black Swan
(SOLO PIANO TRANSCRIPTION BY FRANCISCO MIGNONE)
Prelude from Bachianas Brasileiras No. 4

JOSE CARLOS VASCONCELOS, PIANO

Prole do Bebe No. 1
Branquinha (A boneca de louça)
Moreninha (A boneca de massa)
Caboclinha (A boneca de barro)
Mulatinha (A boneca de borracha)
Negrinha (A boneca de pau)
A Pobrezinha (A boneca de trapo)
O Polichinelo
A Bruxa (A boneca de pano)

VICENTE DELLA TONIA, JR., PIANO

Chôro típico (arr. HIRONO BORTER)

Chôros (bis)
I. Moderé
II. Lent - animé

DUO-B
HIRONO BORTER, VIOLIN
PHILIP LAWRENCE BORTER, CELLO
Program Schedule – Saturday, March 23

Closing Concert: Cuarteto Latinoamericano
Sonia Vlahcevic Concert Hall
7:30 p.m.

VILLA-LOBOS: STRING QUARTET NO. 6 (1938)
Poco animato
Allegretto
Andante quasi adagio
Allegro vivace

LEO BROUWER (b. 1939): STRING QUARTET No. 3 (1997)
I – Ritual Voice for New Year’s Eve
II – Through the Body of the Wind
III – Impossible Dance
IV – The Rhythm of the Night Changed

INTERMISSION

JUAN ORTIZ (1925–1991): String Quartet (1951)
Moderato
Molto Allegro
Lento, mesto
Allegro

VILLA-LOBOS: STRING QUARTET No. 5 (1931)
Poco andantino
Vivo e energico
Andantino – temp giusto e ben ritmato
Allegro
W.E. Singleton Center for the Performing Arts
1:30 p.m. Room B-15

Topic saturation & octatonic-derived harmonies in Villa-Lobos' Choros No. 5
Gabriel Ferrão Moreira, Ph.D.
Professor of Music Theory and Analysis
Federal University for Latin American Integration
Foz do Iguaçu, Brazil

In his master’s research, Gabriel Moreira focused on compositional techniques specially used by Villa-Lobos to create his Indian style, which got known worldwide in his symphonic poem Amazonas. In that research, he sought not only to codify many Indian topics presented on Villa-Lobos music, but also the historical and musicological context that made this kind of Villalobian sonority uniquely important. In his doctorate, Moreira deepened his research on analytic issues, while trying to develop means for dealing with the highly complex hybridity of the Choros series. In dialogue with Peeter van den Toorn analysis of Stravinskyan music and Richard Parks analysis on Debussy, Moreira tries to recognize the influence of Villa-Lobos’ contemporaries over his own production also perceiving the particularities of post-tonal creativity of the Brazilian composer.

Villa-Lobos’ Music for Women’s Choir
Hingrid Kuwinski, D.M.A.
Director of Choral Activities
Universidad Austral de Chile – Valdivia, Chile

Hingrid Kuwinski is the director of choral activities at the Universidad Austral de Chile. She is originally from Brazil, where she obtained piano performance and choral conducting undergraduate degrees before moving to the United States in 2009 to study choral conducting with Peggy Dettwiler at Mansfield University. In 2011 she graduated from that university with a dual master’s degree in choral conducting and collaborative piano and in 2016 she graduated from Rutgers University with a doctor of musical arts in choral conducting under the guidance of Patrick Gardner.

She presented about her research on Villa-Lobos’s compositions for women’s choir at the ACDA'S Second National Symposium On American Choral Music in Austin, Texas (2015) and at the 11th World Symposium on Choral Music in Barcelona, Spain (2017) where she introduced new editions of choral pieces by Villa-Lobos for women’s choir that have been unavailable so far.

Presentation of Papers – Friday, March 22

Nationalism & Internationalism in the Music of Villa-Lobos
Ilka Vasconcelos Araújo, Ph.D.
Associate Professor of Music
Texas Wesleyan University – Fort Worth, TX

A first-prize winner in several regional and national piano competitions, Brazilian/American pianist and musicologist Ilka Vasconcelos Araújo has performed and taught master classes in Brazil, the Czech Republic, France, Germany, Taiwan, and the United States. She has presented lectures and lecture-recitals for organizations such as the College Music Society, the International Hawaii Conference in Arts and Humanities, the American Musicological Society, the Nineteenth-Century Studies Association, and the Musicology Lecture Series. Araújo has adjudicated piano festivals and competitions in Brazil, Taiwan, and the United States.

She has been awarded the Texas Wesleyan University Faculty Scholar Recognition three times. Her research focuses mostly on the music of lesser-known composers, especially those of Brazilian origin and their use of 20th-century compositional techniques. Her most recent contribution on the topic was an entry on living Brazilian composer Marlos Nobre for the 2015 Rutledge Encyclopedia of Modernism. She has also done extensive research on the music of Heitor Villa-Lobos, Liduino Pitombeira, Béla Bartók, Charles Ives, Dmitri Shostakovich, and Giacomo Meyerbeer. Lately her focus has been on the many facets of piano pedagogy and its impact on current performers. Araújo is the recipient of the 2017 Texas Wesleyan Board of Trustees Teaching Award and the 2017 Steinway & Sons Top Teacher Award.

Araújo is an associate professor of piano and music history at Texas Wesleyan University. She holds a bachelor of music in piano performance from State University of Ceará in Brazil, a master of music in piano performance and pedagogy, and a doctorate in musicology with a cognate in performance from the University of Florida.
The Nature of Brazil in Villa-Lobos' Piano Music
José Carlos Vasconcellos, pianist
Universidade Federal do Estado do Rio de Janeiro
Academia Nacional de Música
Rio de Janeiro, Brazil

José Carlos Vasconcellos dos Reis studied the piano under the guidance of Professors Aracy Pereira da Silva (with whom he also played many 2 piano recitals), Luz de Moura Castro and Myrian Dauelsberg. He participated in several International Music Festivals (Portugal, Spain and Italy), in which he studied with masters such as Helena Sá e Costa (Portugal) and Ludovica Mosca (Barcelona), and also played in recitals and concerts, always giving special attention to Brazilian music. Since 2014, he plays regularly in the “Musica no Museu” Project, with recitals in prestigious auditoriums of Rio de Janeiro. He played recently in Portugal (Foz Palace, in Lisbon; University of Coimbra) and Germany (Brazilian Embassy, in Berlin). Because of a thesis on Villa-Lobos’ piano works, in 2016 he became a member of the National Academy of Music, in Rio de Janeiro.

Villa-Lobos: from father to son
Lucas Lima
Universidade Federal Fluminense – Rio de Janeiro, Brazil

Lucas Lima is a doctoral student at the Postgraduate Program in History of Universidade Federal Fluminense (UFF), Brazil, and a scholarship holder of Conselho Nacional de Desenvolvimento Científico (CNPq), Brazil. He studies black music and black community in post-abolition Rio de Janeiro. This new research theme is a “counter-hegemonic” development of his master’s dissertation on the relation between Villa-Lobos and popular musicians, which was produced with financial support from Conselho de Aperfeiçoamento de Pessoal do Ensino Superior (CAPES) and presented at the Postgraduate Program in Music of Universidade Federal do Paraná, Brazil in 2017. Lucas Lima is also graduate in music at Escola de Música e Belas Artes do Paraná. He has been publishing in major Brazilian music journals since 2016.

Analyses of Villa-Lobos Guitar Etudes: A Graph Approach
MD Ciro Visconti
University Of São Paulo – São Paulo, Brazil

Ciro Visconti is a guitarist and composer born in the city of São Paulo. He graduated in electric guitar and holds a master’s degree in composition from the University of São Paulo and where he is currently is pursuing a doctoral degree in music theory. Between August 2017 and May 2018 he was at CUNY as a Fulbright visiting researcher under the coordination of Joseph Straus. He works as professor at the Souza Lima College of Music and Conservatory and at Santa Marcelina College of Music. He is the author of two books published in Portuguese: “Guitar Player Brasil Série Estudo Vol. I,” by Editora Melody (2011) and “Simetria nos Estudos Para Violão de Villa-Lobos,” by Editora Paco (2016).
Luciana Pessanha Fagundes earned an undergraduate degree in history and a master’s degree in social history from the Federal University of Rio de Janeiro, and a doctorate in history, politics and cultural assets from Fundação Getúlio Vargas. She holds a postdoctoral degree in music history, held at the Music School of UFRJ, where she also worked as a teacher. Her second post-doctorate was held at the Casa de Rui Barbosa Foundation, where she researched the Brazilian music scene during World War I. She is the author of the article “The reception of the Ambassador of Peace: a gala concert for Epitacio Pessoa (1919),” published in Revista Brasileira de Música (Brazilian Journal of Music) (2018). She has a post-doctorate scholarship at the Graduate Program on Social History where she works at the research entitled “Songs of war: the Brazilian mobilization in the First World War.”

Richard Miller earned a doctorate in music theory from Catholic University of America and a master’s in guitar performance from Manhattan School of Music. He currently teaches music theory and ear training at Columbia University and is the director of education programs for the Afro-Latin Jazz Alliance. Lambert Academic Publishing recently published his dissertation, “The Guitar in the Brazilian Choro.”

Born and raised in Rio de Janeiro to an American father and Brazilian mother, Richard maintains a busy performance schedule with concerts that explore his Brazilian choro roots, American jazz roots, and classical guitar training. Recent credits include a performance for Pope Francis; a White House performance for President Obama; music director for the Kennedy Center’s production of Olivério, A Brazilian Twist, concert halls such as Strathmore Hall, Kennedy Center, and Merkin Hall; New York jazz clubs such as Iridium, BB Kings, Cornelia Street Café, Zinc Bar, and DROM; the Pearl Theater in the New York production of The Stranger from Seville; lectures, workshops and concerts at universities such as Texas Southern University, University of Florida, Georgetown University, Baruch College, College of Charleston, James Madison University, UPenn, NYU, and Middlebury College.

Richard is a long-time practitioner of yoga and surfing. He created the Balanced Guitar retreat for students to learn a holistic lifestyle that will ensure years of healthy and creative guitar playing. The guitar/yoga/surfing retreat takes place yearly in January (balancedguitar.com).

Daisuke Shibata, a native of Tokyo, is a conductor and researcher of Villa-Lobos. He is committed to performing Brazilian composers’ repertoire as a conductor and has premiered Brazilian authors’ pieces such as Almeida Prado and Marcos Nogueira, as well as performing Villa-Lobos’ works. He began researching Bachianas Brasileiras in Brazil in 2010 and continues this research as a doctoral candidate at the Musicology Institute of the University of Cologne. He pursued a master’s degree in orchestral conducting at the University of Campinas (Brazil) and bachelor’s degrees in piano performance at California State University, Northridge and in physical education at Nippon Sport Science University (Japan). His comparative study of Bachianas Brasileiras will demonstrate substantial differences found among manuscripts, published scores and the author’s own recordings.
Grayson Wagstaff, (Ph.D., University of Texas at Austin; B.M., James Madison University) is Ordinary Professor of Musicology in the Benjamin T. Rome School of Music, The Catholic University of America, where he served as dean from 2010 to 2018. Wagstaff is a widely published author on topics dealing with Renaissance and Baroque music in Spain and in Colonial Mexico. He has contributed articles and reviews to such journals as The Journal of the American Musicological Society, Revista Portuguesa de Musicologia, The Musical Quarterly, Journal of the Royal Music Association, Heterofonia, Notes, Inter-American Music Review, The Journal of Plainsong and Medieval Music, as well as the collection Cristóbal de Morales: Sources, Influences, Reception. His book Matins for the Dead in Sixteenth-Century Colonial Mexico appeared in 2007.

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Cuarteto Latinoamericano is one of the world’s most renowned classical music ensembles, the leading proponent of Latin American music for string quartet for more than 30 years. Founded in Mexico in 1982, the Cuarteto has toured extensively throughout Europe, North and South America, Israel, China, Japan and New Zealand. They have premiered more than a hundred works written for them and they continue to introduce new and neglected composers to the genre. Winners of the 2012 and 2016 Latin Grammys for “Best Classical Recording,” they have been recognized with the Mexican Music Critics Association Award and three times received Chamber Music America/ASCAP’s “Most Adventurous Programming” Award.

Cuarteto Latinoamericano’s members are three Bitran brothers: violinists Saul and Aron and cellist Alvaro, with violist Javier Montiel. They have recorded more than 70 albums, including nearly all the Latin American repertoire for string quartet. Volume 6 of their Villa-Lobos cycle of 17 string quartets on Dorian was nominated for a Grammy and Latin Grammy for “Best Chamber Music Recording.” “Brasileiro, works of Mignone” won a Latin Grammy for “Best Classical Recording.” Inca Dances by Gabriela Lena Frank, recorded by Cuarteto Latinoamericano with Manuel Barrueco, won the 2009 Latin Grammy for “Best New Latin Composition.”

The Cuarteto has performed as soloist with many orchestras, including the Los Angeles Philharmonic under Esa-Pekka Salonen, Seattle Symphony under Gerard Schwarz, Ottawa’s National Arts Center Orchestra, the Orquesta Filarmónica de la Ciudad de México, the Dallas Symphony and the Simón Bolívar Orchestra of Venezuela. On tour they perform in the world’s most distinguished halls and music festivals, including the Concertgebouw, La Scala, the Esterhazy Palace, the Kennedy Center, Santa Fe Chamber Music Festival, and the Ojai Festival. They have collaborated with celebrated artists over the years including cellist Janos Starker, pianists Rudolph Buchbinder and Cyprien Katsaris, tenor Ramón Vargas, clarinetist Paul Meyer, guitarists Narciso Yepes, Sharon Isbin, David Tanenbaum, and not least, Manuel Barrueco, with whom they have performed extensively in some of the most important venues of the US and Europe, commissioned guitar quintets from American composers Miguel del Aguila, Michael Daugherty and Gabriela Lena Frank, and recorded two albums.

Under the auspices of the Sistema Nacional de Orquestas Juveniles de Venezuela, the Cuarteto has created the Latin American Academy for String Quartets, based in Caracas, which serves as a training ground for eight select young string quartets from the Sistema. The Cuarteto visits the Academy four times a year.

For 21 years they were quartet-in-residence at Carnegie Mellon University in Pittsburgh. Since 2004, they have been recipients of the México en Escena grant given by the Mexican government through FONCA (National Fund for Culture and the Arts).

The Governor’s School of the Arts Orchestra presents three major concerts each year, modeling its programming after the traditions of the world’s finest orchestras while staying ahead of the ever-evolving ways that orchestras can serve their loyal community of listeners. The GSA Orchestra was founded by Raymond Pancarowicz and has performed concerts internationally in Scotland, Germany, Austria, Italy, Poland, the Czech Republic, Canada, Iceland, and England. The orchestra has also made debuts in some of the finest halls in the United States, including Carnegie Hall, Boston Symphony Hall and Davies Symphony Hall in San Francisco. The
orchestra currently performs in the historic Roper Performing Arts Center in downtown Norfolk, the Sandler Center for the Arts in Virginia Beach and other venues throughout the seven cities. The music director, Jeff Phelps, a 1995 Governor's School graduate, is honored to share the traditions that Raymond Pancarowicz set deeply into the soul and sound of the orchestra over his twenty years as director. The GSA Orchestra frequently features GSA student and guest soloists and has premiered works by GSA students. Recent repertoire has included: Prokofiev Symphony No. 5, Shostakovich Symphony No. 10, Ives Three Places in New England, Ravel Rapsodie espagnole, Barber First Symphony, Glass Symphony No. 9, Gershwin An American in Paris, and Stravinsky Rite of Spring.

Jeffrey Phelps is a graduate of the Cleveland Institute of Music, where he earned degrees in both cello performance and orchestral conducting. Phelps has performed with the Norfolk Chamber Consort, the Virginia Symphony, Virginia Musical Theater, and chamber music recitals throughout the region. He is currently instrumental music department chair at the Governor's School for the Arts (GSA), music director of the GSA Orchestra, artist-in-residence at aLatte Café, and has conducted the Virginia Symphony, the New York University Symphony (NYO2), the James Madison University Symphony, and the Virginia Commonwealth University Symphony. Phelps and GSA musicians have performed at Carnegie Hall, Davies Symphony Hall, and venues throughout Europe and Japan. Phelps is a SURDNA Arts Teacher Fellow and a three-time recipient of Stiftung Thyll-Dürr grants.

Born in Brazil, Sonia Rubinsky began her musical studies in the Conservatory of Music of Campinas with Olga Rizzato Normanhia. A child prodigy, she gave her first recital at the age of six and, at the age of 12, she performed as a soloist with orchestra. She then went to study in Israel at the Rubin Academy in Jerusalem (now "The Jerusalem Academy of Music and Dance"). At age 16, she was invited to play in the movie "Arthur Rubinstein in Israel" who praised her temperament. Sonia Rubinsky received her doctor of arts degree from The Juilliard School in New York.

Rubinsky's discography includes 15 solo recordings, several chamber music and soloist recordings with works by Bach, Debussy, Messiaen, Scarlatti, Mozart, Mendelssohn, Almeida Prado, Jorge Liderman, Gabriela Lena Frank and Villa-Lobos. For the latter composer, more than 12 years of research in close collaboration with the Museu Villa-Lobos in Rio de Janeiro and consultation of manuscripts in different countries have made possible the recording of his entire output for solo piano in eight volumes, with several world premieres. The first volume of this collection was selected in 1999 by Gramophone magazine to be among the “Five Best Piano Recordings” and was nominated for a Grammy award. The fifth was selected as editor’s choice by the same magazine in October 2006. The eighth and final volume, which concludes the series, earned her the award for the “Best Recording of the Year” at the Latin Grammy Awards in 2009. She was honoured three times with the major award for classical music in Brazil: The Carlos Gomes Prize for “Pianist of the Year” in 2006 and “Instrumentalist of the Year” in 2009 and 2012.

Her accomplishments include a concert as soloist with orchestra at Carnegie Hall; a music collaboration with New Yorker pianist and conductor Murray Perahia who nominated her Artist-in-Residence at the Edward Aldwell International Center for Piano Performance and Musicianship in Jerusalem. She has recently recorded Bach albums entitled “Magna Sequentia I and II” which will soon be released by Naxos. Additional tracks of Bach’s music will be available as a playlist. She presented a critically acclaimed world premiere of Villa-Lobos’ Brazilian Suite for piano and orchestra with the Philharmonic Orchestra of Minas Gerais. She has given the world premiere of Leopold Kozeluch’s piano concerto dedicated to his pupil, the Empress Leopoldina (Austrian-born, married to D. Pedro I).

Rubinsky’s remarkable interpretative gift ranges from the Baroque to the music of today. The composer Almeida Prado dedicated several of his works to her: “Cartas Celestes XII” (2000), “Três Croquis de Israel,” and “20 Flashed de Jerusalem.” His “Sonata for Cello and Piano” (2004) was commissioned and dedicated to Sonia Rubinsky and the renowned cellist Antonio Meneses. Solo and chamber recordings of works by Gabriela Lena Frank, John Adams, Jorge Liderman and Patrick Zimmerli have received rave reviews.
Soloists

Vicente Della Tonia, Jr.
Georgia State University/Perimeter – Clarkston, GA

Vicente Della Tonia, Jr. has performed in concert halls throughout the United States, Spain and Brazil. He has received top prize awards in competitions such as the XXI Concurso Latino-Americano de Piano “Rosa Mística,” and the 23rd Concurso Nacional de Piano “Paulo Giovannini.” A dedicated researcher, Vicente has presented on piano pedagogy and literature with an emphasis on first year of study, collaborative playing, group instruction, improvisation, and the works of American and Latin American composers. As a presenter, he has given lectures and workshops at VII Coloquio do Seminario Permanente de História y Música (Mexico City), as well as at the MTNA’s national and state conferences in Colorado, Georgia, Illinois, Minnesota, Nevada, Texas, South Carolina, and Washington. A recent recipient of the Steinway & Sons’s Top Teacher Award of the Year, Della Tonia currently teaches piano and coordinates the keyboard studies at Georgia State University in Clarkston, Ga.

Ricardo de la Torre
University of Puget Sound – Tacoma, WA

In demand as a performer, teacher, adjudicator and presenter, Ricardo de la Torre currently serves as piano instructor for the Community Music Program at the University of Puget Sound, where he was also staff accompanist for the School of Music. Ricardo has performed in North America and Europe and was a finalist and prize winner in competitions in Mexico and the U.S. He received second prize at the 11th Annual Competition in the Performance of Music from Spain and Latin America, sponsored by Indiana University's Latin American Music Center and the Embassy of Spain. Ricardo attended the undergraduate program at Escuela Superior de Música in Mexico City. He received a master's degree from the Indiana University Jacobs School of Music and a doctorate from the University of Colorado Boulder. Among his main teachers are Ana Maria Tradatti, Evelyne Brancart and David Korevaar. Ricardo served on the faculty of East Central University in Ada, OK and has taught at Pacific Lutheran University in Tacoma.

Bernardo Marcondes Rodrigues
Eastman School of Music
University of Rochester – Rochester, NY

Bernardo Marcondes began his studies with Steven Thachuk and Ron Borczon at California State University, completing his bachelor’s and master’s degrees in classical guitar performance. He was awarded the Gus & Erika Manders scholarship and participated in the Summer Arts 2012 program, studying with the Vida Quartet and the Los Angeles Guitar Quartet. He received the Segovia Endowment Scholarship from CSUN in 2013 and was awarded a performance certificate from the Koblenz International Guitar Academy studying under renowned performer and pedagogue, Hubert Kaeppel. Bernardo is currently a candidate for a doctoral degree in classical guitar performance and literature, studying under Nicholas Goluses at the Eastman School of Music.

Charles Foreman
Professor Emeritus of Music
University of Calgary – Calgary, AB, Canada

Praised for his superb musicianship, formidable technique, vast repertoire, and imaginative programming, pianist Charles Foreman has created several recital series concluding Canada’s first complete cycle of the solo piano works of Chopin in March 2009. He completed his first cycle of the 32 Beethoven piano sonatas in 2005 to sold-out houses and standing ovations, a series he repeated from February 2015 to May 2016. In 2001, Foreman concluded his two-season “Sounds of a Century” project, 10 recitals of 20th-century piano music, one for each decade.

Foreman made his debut in 1972 with the Chicago Civic Orchestra conducted by David Gilbert, playing the Brahms B-flat Concerto. Since then, he has won prizes in Canadian and U.S. piano competitions, received two Canada Council grants for study and performance in Europe, performed over 30 times with orchestras, and played over 740 solo and chamber recitals in Austria, Belgium, Germany, the Netherlands, Spain, Switzerland, Canada, and the U.S.
Jason Solounias
Washington, D.C.

Jason Solounias has performed across the United States and Europe, ranging from the Kennedy Center to Southwark Cathedral, and including performances at Millennium Stage, the Lincoln Theater, Steinway Society of Puerto Rico, Duomo di Almalfi, Junior Soto Recital Hall, the Arts Club of Washington, WETA, Church of Epiphany Concert Series, and the Lisner Auditorium. Solounias has collaborated with 6821 Quinte and Tango Camerata, and has appeared as a soloist with the Trinity Chamber Orchestra and the Pan American Symphony Orchestra. Solounias began his studies in his home town of Havre de Grace, Md. with Irene Yeakel and completed his bachelor of arts at Shepherd University with Scott Beard. He received both his master of music and doctorate of musical arts from the Catholic University of America under the direction of Jim Litzelman and Jose Ramos Santana. He has also worked with pedagogues including Emanuel Krasovsky, John Perry and Leon Fleisher. Solounias is the director of the Puerto Rico International Piano Festival, is also the co-artistic director of the Kosciusko Foundation Chopin Competition for Young Pianists. His recent recording of the piano music of Heitor Villa-Lobos will be released in Spring 2019 by the Sheva Collection. Solounias is currently a faculty member at Levine Music in Washington, D.C. and at Opal Music Studio in Alexandria, Va.

Jose Carlos Vasconcellos
Academia Nacional de Musica – Rio de Janeiro, Brazil

Jose Carlos Vasconcellos dos Reis studied the piano under the guidance of Professors Aracy Pereira da Silva (with whom he also played many 2 pianos recitals), Luiz de Moura Castro and Myrian Dauelsberg. He participated in several International Music Festivals (Portugal, Spain and Italy), in which he studied with masters such as Helena Sá e Costa (Portugal) and Ludovica Mosca (Barcelona), and also played in recitals and concerts, always giving special attention to Brazilian music. Since 2014, he plays regularly in the “Música no Museu” Project, with recitals in prestigious auditoriums of Rio de Janeiro. He played recently in Portugal (Foz Palace, in Lisbon; University of Coimbral and Germany (Brazilian Embassy, in Berlin). Because of a thesis on Villa-Lobos’ piano works, in 2016 he became a member of the National Academy of Music, in Rio de Janeiro.
Ensembles

**Duo-B**

*Hirona Barter, violin & Philip Barter, cello*
Luther College – Decorah, Iowa

Unique in the classical music world due to its dedication to works for violin and cello ensemble, Duo-B is quickly earning praise for their passionate musical commitment, creative style, and original programming. Founded in 2009, with the chance meeting of a Japanese violinist (Hirono) and an American cellist (Philip) in Germany, their fascination with travel, innovative styles of music-making, and each other soon led them down creative and unexpected paths that later resulted in the forming of Duo-B. While graduate students at the Eastman School of Music, a diversion from their classical training led them to explore music from diverse cultures, including folk traditions of Appalachia, Europe, Japan, and South America. Together they have toured across Asia, Europe, and North America. In addition to performing rarely heard classical masterpieces alongside lesser-known works, a great emphasis is placed on the communicative power and remarkable intimacy found in the string duo.

**duo526**

*Futaba Niekawa*
Jacobs School of Music
Indiana University – Bloomington, IN

Known for her verve and sensitivity, Japanese pianist Futaba Niekawa pushes the boundaries of her artistry as a soloist and collaborative pianist across genres and disciplines. Niekawa has performed throughout the United States, Canada, England, Spain, Taiwan, and Japan. Her creative projects have led her to artist residencies at the Banff Centre and Avaloch Farm Music Institute with duo526 as well as three released recordings (PARMA Recordings, Petrichor Records). As a seasoned collaborative pianist, Niekawa has been engaged at the Banff Centre, New England Conservatory, Boston Ballet School, Meadowmount School of Music, and the IU Summer String Academy. Niekawa earned her Doctorate of Musical Arts degree from the Eastman School of Music. Dedicated to pedagogy and mentoring, she shares her passion through masterclasses and workshops at duo526’s annual Sonata Seminar. Since 2015, Niekawa has been on the faculty for chamber and collaborative music at Indiana University’s Jacobs School of Music.

*Kerry DuWors*
Brandon University School of Music
Brandon, MB, Canada

A musical adventurer and musician-athlete, acclaimed Canadian violinist Kerry DuWors has performed in world-class concert halls across four continents. In demand as a versatile chamber musician, DuWors champions collaboration in an array of ensembles from her duo work to leading chamber orchestras. Performances with duo526, James Ehnes, Yo-Yo Ma, Dame Evelyn Glennie and The Knights. Praised for “always finding the music behind the notes” and her “fearless competence” (Winnipeg Free Press), she has been soloist with the National Arts Centre Orchestra, Winnipeg Symphony, Saskatoon Symphony, Red Deer Symphony, and Manitoba Chamber Orchestra. Curiosity drives DuWors’ dedicated academic and musical pursuits through creative projects, artist residencies (Banff Centre, Avaloch Farm Music Institute, Indiana University), commissions, premières, masterclasses, and community outreach. Her mentors include Lorand Fenyves, Charles Castleman, Scott St. John, Jean Barr, and the Lafayette String Quartet. Committed to pedagogy and mentorship, DuWors has been associate professor and chair of graduate studies in music at Brandon University since 2003.

**Wan-Ling Chuang, bass**
Ken Luk, guitar
Rochester, NY

Taiwanese bassist Wan-Ling Chuang currently teaches at State University of New York at Geneseo and Nazareth College. As an orchestral player, she has played with Buffalo Philharmonic, Binghamton Philharmonic, and is principal bass of the Orchestra of the Southern Finger Lakes. She has been featured at live broadcast radio concerts and international music festivals such as European Double Bass Congress & Festival. She obtained her master’s and doctoral degrees from Eastman School of Music.

As a guitarist, teacher, and an arranger, Ken Luk actively performs in different solo and chamber music settings. Born and raised in Hong Kong, Ken studied with Nicholas Goluses and finished his doctor of musical arts degree at the Eastman School of Music. Ken currently teaches music theory at the Eastman School of Music, and guitar studies at State University of New York at Geneseo and Alfred University.
Erin Freeman serves in multiple positions throughout Virginia and maintains a national presence through guest conducting and teaching engagements. Freeman holds a joint position as director of choral activities at Virginia Commonwealth University and director of the award-winning Richmond Symphony Chorus. Additionally, she is the artistic director of Wintergreen Performing Arts, which presents the annual Wintergreen Summer Music Festival and Academy in the Blue Ridge Mountains, and resident conductor of the Richmond Ballet. Guest conducting engagements include the Buffalo Philharmonic Orchestra, the Neglia Ballet, South Carolina Philharmonic, Savannah Symphony, Charlottesville Symphony Orchestra, Virginia Symphony Orchestra, and additional ensembles in Massachusetts, Maryland, Virginia, Georgia, Missouri, North Carolina, and Illinois. The 2018-2019 season includes her debut at Symphony Hall in Boston with Berkshire Choral International, multiple engagements with the Richmond Symphony, and a performance at La Madeleine in Paris. Freeman holds degrees from Northwestern University, Boston University, and Peabody Conservatory.

Susanna Klein is assistant professor of violin and area coordinator of strings at Virginia Commonwealth University, her alma mater. Before entering the field of academia, she was a member of the Memphis, Colorado and Richmond Symphonies, where she served as principal second violin. Currently, she enjoys focusing more on chamber music through her two trailblazer groups, Atlantic Chamber Ensemble and Trio826. In her spare time, she stays busy as an Arts Entrepreneur, currently developing an app for data-driven and positive practicing for musicians. Professor Klein presents and writes nationally on the subjects of injury prevention for musicians and technology-enhanced practice. She received her master's from Boston University under the tutelage of Roman Totenberg. You can read more about her various projects at susannaviolin.com.

Seamus McDaniel is an aspiring classical guitarist from Northern Virginia. In high school, he received instruction from Michael Murphy and played in several different ensembles. Now, in his last semester at Virginia Commonwealth University for a bachelor of arts degree in music, he's studied with David Toussaint and currently with John Patykula, a student of Jesus Silva. Outside of his education, Seamus has performed at the Croatian Embassy, The Jefferson Hotel, and for various events and weddings around Richmond. He hopes to continue in his studies with the guitar after graduation and add personal compositions to his repertoire.

Canadian-American conductor Daniel Myssyk was recently appointed as assistant conductor of the Richmond Symphony and served as music director of the Montreal-based Orchestre de chambre Appassionata from 2000 to 2016. Recently, he has made appearances with Les Grands Ballets Canadiens, and the Lubbock Symphony Orchestra. In 2015, Myssyk made his debut in Guanajuato (Mexico) where he has been returning every season since. Upcoming return engagements will bring him back to Canada to conduct the Orchestre symphonique de Trois-Rivières and the Orchestre de la Francophonie.

Myssyk's recordings have received widespread critical acclaim. In 2012, he completed the recording of “Czech Serenades” with works by Suk and Dvořák for the Fidelio label. His most recent album, on the Atma label, features works by Quebec composer François Dompierre and has earned excellent reviews from Radio-Canada.

Associate Professor Daniel Myssyk has been Virginia Commonwealth University's director of orchestral activities since 2007. His involvement with young musicians reflects a well-honed passion for music education. In addition to his work at VCU, he is the new conductor of the Richmond Symphony Youth Orchestra.

David Robinson received his bachelor of music degree in composition and master of music degree in classical guitar performance from Virginia Commonwealth University. Robinson is the director of guitar studies at the Collegiate School in Henrico County, Va. and adjunct professor in VCU’s music department. During his time at the Collegiate School, his ensembles have been chosen to perform at the Villa-Lobos Festival and St. Joseph’s Villa 75th anniversary celebration. Robinson is an avid composer and arranger and has had pieces performed by the VCU Guitar Ensemble, Latin Ballet of Virginia, Manchester High School Guitar Ensemble, Collegiate Guitar Ensembles, and the Richmond Guitar Quartet.
VCU Musicians

Harpist Colleen Potter Thorburn's playing has been acclaimed as "full of spirit and sensitivity," "engrossing," and "winning." She currently holds the job of Principal Harp with the Eastern Connecticut Symphony Orchestra in New London, Conn., performs regularly with the Richmond Symphony, and has performed with the Virginia Symphony and the Philadelphia Orchestra. As a chamber musician, Colleen collaborates regularly with horn player Emily Boyer as the duo Apple Orange Pair, with whom she has premiered over eighteen new works for horn and harp. Festival credits include the Aspen Music Festival, the International Festival-Institute at Round Top, the Atlantic Music Festival, and Connecticut Summerfest.

Colleen teaches harp as a faculty member at Virginia Commonwealth University, where she also serves as instructor of music theory and aural skills. A proponent of harp activities in Virginia and the mid-Atlantic, she presents master classes and workshops for harp students at regional events, and teaches harp at Gold Mountain Academy in West Virginia in the summer as founding harp faculty. She recently served as president of the Southwest Virginia chapter of the American Harp Society and has concertized throughout Virginia as a Touring Artist with the Virginia Commission for the Arts.

A past winner of the American Harp Society's national Anne Adams competition, Colleen is the first harpist to earn a doctor of musical arts degree from the Yale School of Music, where she studied with June Han. She also holds a bachelor of music degree from the University of Illinois in Champaign where she studied with Ann Yeung. colleenpotterthorburn.com

Daniel Stipe is equally at home as a solo recitalist, collaborator and arranger on both the piano and the organ. His varied concert repertory, with special focus on works of the 20th and 21st centuries, delights audiences nationwide. He is a prizewinner in the William Hall Pipe Organ Competition in San Antonio (where he also garnered the Hymn-playing Prize), the Tulsa Crescendo Music Awards, the Fort Wayne National Organ Playing Competition, and the AGO/Quimby Region VII Competition for Young Organists. In 2014 he was featured on the Richmond AGO's Repertory Recital Series, and in 2017 he was featured in recital at the American Guild of Organists regional convention in Richmond.

Daniel's organ transcriptions of large orchestral works for the organ, including Elgar's Enigma Variations, Ravel's Mother Goose Suite, and Brahms' Fourth Symphony, are noted for their flexibility and elegant solutions. As a collaborator, he has worked with dozens of vocal and choral ensembles, and has an extensive knowledge of the string and wind repertory. He maintains an active concert schedule, with recent performances in Richmond, Roanoke, Dallas, Tulsa, and Princeton. Daniel lives with his wife, Julie, in Richmond, and serves as an adjunct instructor at Virginia Commonwealth University.

Sarah Kate Walston, a Richmond native, has played more than 30 lead roles in opera, operetta and musical theatre productions.

Sarah Kate also enjoys performing in recitals and concerts and has been seen performing in Germany and throughout the United States. She has sung with the Baltimore, Richmond, Annapolis, Virginia, Williamsburg, and Carmel Symphony Orchestras. Walston has attended Lorin Maazel's Castleton Residency for Young Artists program, Fairbanks Summer Arts Festival, was a Young Artist with Lyric Opera Virginia, was a Young Artist at Rossini in Wildbad Festival, and was engaged as a Virginia Opera Spectrum Resident Artist.

Sarah Kate teaches private voice at West End Assembly of God's WEacademies and is on the voice faculty of Virginia Commonwealth University. Sarah Kate Walston received her bachelor of music degree at Lee University and her master of music degree and graduate performance diploma at The Peabody Institute of Johns Hopkins University.

Russell Wilson is from Memphis, Tenn. where he received his bachelor of music and master of music degrees from the University of Memphis in piano performance. Russell has been pianist for the Richmond Symphony Orchestra for forty years, and as principal pianist over thirty-five.

He formerly taught at Virginia Union University, the University of Richmond, and most recently as assistant professor at Virginia State University. He currently is a
piano instructor at Virginia Commonwealth University. He served as the pianist for the Smithsonian Jazz Masterworks Orchestra for twelve years. He performs regularly at Virginia Commonwealth University and Second Baptist Church of Richmond, where he also plays for worship services. Throughout the years, he has afforded us many artistic opportunities, sharing the stage with many guest artists.

As a recording artist, he is featured as solo pianist on Moonlight Piano and The Memphis Convention with both releases having enjoyed frequent airplay. In 1995 he became pianist for the Smithsonian Jazz Orchestra co-conducted by Gunther Schuller and David Baker, then began touring in January 1996 to celebrate the Smithsonian’s 150th anniversary. Beginning in 1999, the orchestra toured the United States, Canada, Istanbul, Spain, Italy, France, London, Helsinki, and The Hague, performing the Cotton Club Revue featuring the music of Duke Ellington. In September 2002, he was awarded the Theresa Pollak Award for excellence in the arts and in 2006 the Richmond Jazz Society presented him the Jazz Pioneer Award.

Soprano Margaret Woods serves as adjunct music faculty at VCU teaching applied voice lessons, voice methods and Vox Concordia (formerly Women’s Choir). Margaret is known for her interpretation of song and is an active recitalist, most recently performing “Mr. Tambourine Man” by John Corigliano at the Richmond Public Library’s Gellman Room. In December, she made her second appearance with the Garden State Philharmonic as the soprano soloist for Handel’s Messiah. Upcoming performances include a faculty recital featuring living American composers and singing for Reveille UMC’s performance of Vivaldi’s Domine ad adjuvandum me festina and Schubert’s Mass in G. This summer Margaret will be traveling to Los Angeles to participate in the SongFest’s month long festival as a Colburn Foundation Full Tuition Fellow, performing the works of Schubert with Graham Johnson and debuting new song cycles by composers such as Jake Heggie, Libby Larsen, John Musto and Reena Esmail. Margaret is a recent graduate of Westminster Choir College in Princeton, N.J. where she studied with Kathy Price and JJ Penna.
Lisa Edwards-Burrs' performances in recital, oratorio and chamber music are extensive. She has received several awards including the Carson Silver Medal and monetary prize from the American Traditions Competition of Savannah! Onstage.

Her appointment as an artistic ambassador for the United States to South America with pianist Melanie Day resulted in a five-week concert tour, master classes and television appearances in Brazil, Uruguay and Paraguay. She has performed at the International Conference for Moral-Rearmament in Caux, Switzerland and with the Amalfi Music & Arts Festival held in Vietro sul Mare, Italy. Her performances featuring works of African-American composers and other contemporary works have also received critical acclaim.

She received her bachelor and master of Music degrees from Virginia Commonwealth University and her doctor of musical arts degree from The Catholic University of America (all in Vocal Performance). She is an associate professor at Longwood University.

Andrew McEvoy is a musician, educator, and arts advocate from Richmond, Va. He is a proud graduate of VCU’s Department of Music. He recently toured the West Coast of the United States and released an album centered around works of celebrated guitarist/composer Roland Dyens “played with all the verve and skill of the master himself,” (Classical Guitar Magazine). Andrew teaches guitar and music history at Longwood University. He is the executive and artistic director of Classical Revolution RVA, the Richmond chapter of an international non-profit bringing classical music performance to unconventional venues and new audiences in major cities of the world.

Frank Mullen III has taught at Mary Washington College, Franconia College and the U.S. Armed Forces School of Music. He studied composition with Karel Husa at Ithaca College and earned a master of music in composition at VCU. Frank developed his passion for Brazilian popular music while serving as arranger and bandleader for several United States Navy bands. He currently serves on the board of directors of the Navy Musicians Association.

Kathy Robinson is in her eighteenth year as the orchestra and guitar director at Manchester High School in Chesterfield County, Va. As co-founder of the Chesterfield All-County Guitar Festival she realized a lifelong dream of elevating the art of the guitar in the public school system. Robinson holds a bachelor of music degree in classical guitar performance and master of music degree in music education from Virginia Commonwealth University. She teaches private lessons in violin/viola/cello and guitar at Powhatan Music and Sound. Kathy lives in Powhatan with her husband David and her four children; Dylan, Spencer, Sammy and Daisy.

Denver Walker is pursuing a doctor of musical arts in music performance at Shenandoah Conservatory and studies with Julian Gray. Denver earned her master’s in 2017 at Shenandoah and her bachelor’s in 2013 from VCU. At VCU she was fortunate enough to study with David Toussaint, John Patykula and Charlie Moeser. She was recently notified that she is a Fulbright Semi-Finalist and anxiously awaits Fulbright’s final decision. If awarded a Fulbright she will spend a year in Germany researching sacred lute music from the Renaissance. Denver feels passionately about playing and teaching music with honesty, joy and beauty.
The **VCU Guitar Ensemble**, directed by John Patykula, has been a part of the Richmond music scene since 1982. This unique ensemble's repertoire ranges from Bach to the Beatles, from Renaissance to contemporary music. In addition, this group frequently premieres new compositions and commissioned works by established arrangers and composers. The ensemble has been featured on several National Public Radio stations and on local television arts segments. The VCU Guitar Ensemble has performed at the 2008 Experiencing Villa-Lobos International Festival and on the 2009 and 2010 VCU Flamenco Festivals.

The **VCU Community Guitar Ensemble** features talented classical guitarists from central Virginia. Established in 1986 by John Patykula, this ensemble has performed as part of the Richmond International Music Festival and Richmond’s Big Gig summer festival. It is the resident ensemble for VCU’s Guitar and Other Strings Series. The VCU Community Guitar Ensemble has been featured on local television and radio.

**Vox Concordia**, formerly known as the VCU Women’s Choir, is a select ensemble that studies and performs a wide range of musical genres for soprano and alto voice. The choir was founded by Rebecca Tyree in 2006 with the intent of sharing the joy of singing and contributing to the musical life of the university and community. The ensemble is open to all students who sing soprano or alto, regardless of gender identity. Vox Concordia is currently directed by Margaret Woods. Recent performances include Lewis Ginter Festival of Lights and the Grace and Holy Trinity Concert Series. The choir also recently performed the world premiere of Raphael Fusco’s *Ave Maria for SSAA* at the Cathedral of the Sacred Heart.

The **VCU Commonwealth Singers** is a select choir of mixed voices chosen from throughout the university. The ensemble is known for its sensitive and dynamic performances of masterworks and a diverse spectrum of standard and non-traditional choral repertoire. Recent performance highlights include world premieres by Daron Hagen, Deen Entsminger, Antonio Garcia, and Caroline Shaw; concerts with the Richmond Symphony Orchestra and Richmond Ballet; and a trip to New York City to perform in Carnegie Hall. VCU Commonwealth Singers is directed by Erin Freeman.

The **VCU Symphony** is the premiere orchestral ensemble at VCU. The Symphony performs a wide variety of repertoire, with a focus on full-scale orchestral works such as Shostakovich’s Fifth Symphony, Brahms 1 and Dvořák’s “New World Symphony,” and regularly programs pieces by living composers. The orchestra offers three concerts each semester and collaborates with VCU Opera each spring on their fully staged opera productions.

Performance highlights include presentations at the Virginia Music Educator’s Association conference and the Virginia Music Teacher’s Association conference; a recent collaborative performance of Rodgers and Hammerstein’s *Something Wonderful* with VCUarts Theatre; providing orchestral accompaniment for VCU Opera’s award-winning full-staged productions of *Hansel and Gretel*, *The Old Maid and the Thief*, *The Gondoliers*, and *The Marriage of Figaro*. 
Young Performers

Frank J. Becker is a senior at Collegiate School. He plans to study architecture in college. He recently completed the requirements for his Eagle Scout by designing and building a pergola for his former preschool. He has studied piano at Piano Basics with Karmalita Bawar since 2006.

Haru Mikawa is the son of Steve and Sanae Milawa and is a fifth grader at Three Chopt Elementary School in Henrico County. He has studied piano with Hope Armstrong Erb for three years and has placed in numerous competitions locally and regionally, including the RMTA Bach Competition and the VMTA Central District and State Auditions. He placed second at the VMTA State Auditions in 2017 and 2018 and performed the 5th movement of the Villa-Lobos Album 6 for the 2018 competition.

Dylan Robinson is currently a ninth grader at the Collegiate School and is a student of David Robinson. He has been in the Collegiate School guitar program for 5 years and is currently in the Upper School Guitar Ensemble. Dylan is also an accomplished cellist and has performed with the Collegiate School Orchestra for the past 7 years. For the past 3 years, Dylan has appeared as lead soloist with the Middle School Guitar Ensembles.

Kyle Valorose is a 10th grade student attending Clover Hill High School. He has studied piano for 5 years, composition for 3 years, and is in his first year of study with Hope Armstrong Erb for both areas. He plays viola in Clover Hill's advanced orchestra, was selected to be in the school's Academy for the Arts, and is the orchestra's resident composer. He is regularly contacted by his peers, the Clover Hill Theatre Department, the Clover Hill Film Department, and the Performing Arts Department to write, play, and perform music. He plans to major in music at the university level.

Johnny White is currently an 11th grader at the Collegiate School and is a student of David Robinson. He has been in the Collegiate School guitar program for seven years and is currently in the Upper School Guitar Ensemble and Honors Music. Johnny played guitar in the Upper School musical "Shrek" this year. He has an extensive background in bluegrass music and the banjo. In the past, Johnny was awarded second and third place in the Virginia Folk Music Association Bluegrass Championship and placed third twice in the Scott Street Five-String Banjo Finals at the Virginia Folk Festival.

The Collegiate Upper School Guitar Ensemble has been directed by David Robinson since 2001. The department consists of three middle school ensembles and one upper school ensemble and is currently home to nearly 100 guitarists through ensemble participation and private lessons. Collegiate School is an independent, JK-12 independent coed day school with over 1,600 students from the Greater Richmond area. The music department offers students opportunities for cultural and aesthetic experiences through participation in music in a variety of ensembles and private study. The department produces and sponsors musical events that enhance the cultural life on campus, the school community and the Richmond area.
Justin Alexander is an assistant professor of music at Virginia Commonwealth University where he teaches applied percussion lessons, percussion methods and techniques, introduction to world musical styles, music and dance forms, and directs the VCU Percussion Ensemble. Justin is a founding member of Novus Percutere, with percussionist Luis Rivera, and The AarK Duo, with flutist Tabatha Easley. Recent highlights include collaborative performances in Sweden, Australia, the Percussive Arts Society International Convention, and at the 6th International Conference on Music and Minimalism in Knoxville, Tenn. As a soloist, Justin focuses on the creation of new works for percussion through commissions and compositions, specializing in post-minimalist/process/iterative keyboard music, non-western percussion, improvisation, and drum set. Justin has commissioned, premiered, and recorded works by John Luther Adams, Christopher Adler, Adam Silverman, Blake Tyson, Halim El-Dabh, Ivan Treviño, and Brian Nozny. Justin currently holds the position of principal percussion with the Wintergreen Summer Performing Arts Festival, and appears regularly with the Richmond Symphony. He has performed with The Florida Orchestra, The Arkansas Symphony Orchestra, The Aspen Festival Orchestra, The Eastern Music Festival Faculty Orchestra and the Tallahassee Symphony.

Justin earned a doctorate of music from Florida State University in Tallahassee, Fla. He holds bachelor’s and master’s degrees from the University of Central Arkansas. Justin’s primary teachers include John Parks, Blake Tyson, and Leon Anderson. He is an endorser of Pearl/Adams musical instruments, Zildjian cymbals, Vic Firth sticks and mallets, Grover Pro Percussion, and Remo drumheads.

John Patykula was a North Carolina Visiting Artist-in-Residence from 1973-74 and was instructor of guitar at Wake Forest University from 1975-79. In 1979 he came to VCU to teach and to complete his master of music degree. He is currently assistant chair and coordinator of the guitar program in the Department of Music at VCU.

In 1987 Patykula and soprano Teresa Radomski gave their New York debut in “An Evening of Spanish Song” at the Weill Recital Hall at Carnegie Hall.

Patykula has founded several instrumental ensemble groups, including the VCU Community Guitar Ensemble. This ensemble, which consists of talented guitarists from central Virginia, has become the resident ensemble for the VCU Guitar and Other Strings Series, and has been featured on several television and radio programs.

For several years, Patykula performed regularly with classical banjoist John Bullard and is featured on two albums that have earned national and international recognition. In 1995, Patykula attended the Bath International Guitar Festival, held in Bath, England. In 1997, he was invited to perform several concerts in Peru under the auspices of VCU and the Instituto Cultural Peruano Norteamericano. Patykula has been a frequent contributor to GuitarraMagazine.com, Soundboard, and Classical Guitar Magazine.

Doug Richards is an internationally acclaimed horn player, music educator, lecturer, and clinician. Richards joined the VCU faculty in 1979, founded the Jazz Studies program in 1980, and received the Outstanding Teaching Award from VCU in 1997. He is also the founder and musical director of the Great American Music Ensemble, one of the leading professional repertory jazz orchestras in the nation. GAME has performed at the Smithsonian Institution Jazz Festival, the International Duke Ellington Society Annual Convention, the National Academy of Sciences Annual Meeting Concert, the International Association for Jazz Education Conference, and on NPR and PBS. Between 1990 and 1997, GAME presented an annual concert series at the Kennedy Center’s Terrace Theater, where it consistently performed to large, enthusiastic audiences and strong critical praise.
Festival Committee Members

Richards has transcribed jazz performances for Smithsonian Jazz Masterworks Publications, lectured at the Smithsonian Institution regarding the music of Duke Ellington and served as a panelist at a Jazz Times Convention on jazz repertory. He is the recipient of numerous grants from VCU toward the creation of musical works. Richards retired from VCU in 2018.

Patrick Smith is associate professor of horn and music history at Virginia Commonwealth University. A native of Gainesville, Fla., Smith holds a performer’s certificate, doctorate and bachelor of music education degrees from the University of Florida at Gainesville, along with a master of music degree from the Hartt School of Music. His horn instructors include Paul Basler, David Jolley, and Bruce Atwell, while David Z. Kushner and Kenneth Nott served as Smith’s mentors in music history.

Smith is an alumnus of the Aspen and Brevard Music Festivals and has performed with numerous professional ensembles, including the North Carolina, Tallahassee, Gainesville, Valdosta, Florida West Coast, Lynchburg, and Ridgefield Symphony Orchestras, the American Chamber Winds, and the Carolina Wind Quintet. He has appeared as a soloist with the Emerson String Quartet, the Hartford Brass Quintet, the Gainesville Symphony, and at the Paley International Chamber Music Festival.

Smith has been an active member of the International Horn Society since his days as an undergraduate student. He is a winner of numerous solo competitions and serves as the Virginia Representative for the IHS. He performs on the Hans Hoyer G10-AL1 horn, and is a Hans Hoyer/Buffet Group Performing Artist. Smith has served on the faculties of the Eastern Music Festival, and the University of North Carolina at Chapel Hill.

Sonia Vlahcevic received her bachelor of music degree with honors and master of music degree in piano pedagogy from the New England Conservatory of Music in Boston. While a graduate student at the conservatory, Vlahcevic was awarded graduate assistantships in music history, solfeggio and theory. She earned her doctorate in theory from the Catholic University of America in Washington, D.C. Her dissertation topic involved a stylistic analysis of Sergei Prokofiev’s sonatas for piano. In addition, she completed post-graduate studies in piano with Zbigniew Drzewiecki, head of the Chopin Institute in Warsaw, Poland, and Stig Ribling, piano faculty at the States Higher School of Music in Stockholm, Sweden. Before coming to VCU, Vlahcevic held faculty appointments at the New England Conservatory of Music, where she taught theory at the college level, and at the Cleveland Institute of Music.

Her performances include numerous two-piano recitals, lecture recitals and solo piano concerts, including a 2005 lecture-recital in Alcala de Henares, Spain at the College Music Society International Conference. In 2006 she performed at the International Arts and Humanities Conference in Hawaii followed by other presentations in 2008 and 2014 in Hawaii. In addition, she presented lecture-recitals at the College Music Society International Conference in Bangkok, Thailand in 2007 and in Zagreb, Croatia in 2009, Korea in 2011, Argentina in 2013, Sweden in 2015 and Sydney, Australia in 2017. She also performed at an international conference in Kuala Lumpur, Malaysia in 2009.

At VCU, Vlahcevic has had an active role in teaching and advising students. As professor of music, she teaches courses in form and analysis, advanced 20th century aural skills, music since 1945, analysis for performance, as well as 21st century chamber music. She has offered a course, in collaboration with Patrick Smith, about the music and lyrics of the Gershwin Brothers. This year, they will continue their work together creating an upper level course regarding the works of Antonin Dvořák. In addition, collaborating with a faculty member from VCU Arts Dance and Choreography, she has introduced an interdisciplinary course named “Movement and Music,” featuring the five Russian ballets of Igor Stravinsky.

Grayson Wagstaff - see biography as Keynote Speaker
Acknowledgments

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Kappa Kappa Psi, Kappa Psi chapter

Museu Villa-Lobos in Rio de Janeiro, Brazil
Marcelo Rodolfo, researcher

Biography and photos of the composer provided by Museu Villa-Lobos