



SCHOOL OF MUSIC

GOLDEN TWENTIES

Julee Kim Walker, flute
James Rodriguez, baritone
Mark Miller and **Marina Dichenko**, violins
Ute Miller, viola
Laura Ospina, cello

October 17, 2022

7:30 pm

Van Cliburn Concert Hall at TCU

Program

Variation V for string quartet (2020)
Lively

Kevin Day
(b. 1996)

Divertimento in E for flute & string quartet (2002)
I. INtrada – Animato ritmico
II. INtermezzo – Larghetto
III. IN modo Finale – Vivace

Andrey Rubtsov
(b. 1982)

Five Children's Songs
for voice & string quartet (1938)

- 1. El Caballito (Little Horse)*
- 2. Las cinco horas (Five Hours)*
- 3. Canción tonta (Silly Song)*
- 4. Canción de cuna (Lullaby)*
- 5. El Lagarto (The Lizard)*

Silvestre Revueltas
(1899-1940)

String Quartet in G major (1929)

- I. Allegro*
- II. Andante moderato, Allegretto*

Florence Price
(1887-1953)

Intermission

Nocturne and Scherzo (1918)
for flute and string quartet

- Nocturne – Andante languido*
Scherzo – Vivace

Arthur Foote
(1853-1937)

from Seven Mörike Lieder (1896)
III. Storchbotschaft (Stork-tidings)
VI. Der Feuerreiter (Fire Rider)

Hugo Wolf
(1860-1903)

Grosse Fuge op. 133 (1825)
for string quartet

Ludwig van Beethoven
(1770-1827)

Program Notes

Kevin Day - *Variation V*

The music of acclaimed composer, conductor, and pianist Kevin Day reflects the worlds of jazz, minimalism, Latin music, fusion, and contemporary classical idioms. He has composed over 200 works, and has had numerous performances throughout the United States, Russia, Austria, Australia, Taiwan, South Africa, and Japan. His music has been programmed by the symphonies of Boston, San Francisco, Detroit, Indianapolis, Houston, as well as top professional and collegiate wind ensembles, and has been heard by audiences at Carnegie Hall, Rachmaninov Hall (Russia), The Midwest Clinic, and other major venues.

Day had his Carnegie Hall conducting debut at the 2022 New York International Music Festival. He serves as the Vice President of the Millennium Composers Initiative, a collective of more than 120 composers from several countries around the world.

The short piece *Variation V* was composed for the Tesla String Quartet in 2020. It is based on the ebullient Variation 5 of the “Andante Cantabile” movement of Beethoven’s String Quartet in A major, Op. 18 No. 5.

~ Mark Miller

Andrey Rubtsov (b. 1982) - *Divertimento in E for Flute and String Quartet*

Divertimento in E for Flute and String Quartet, written in 2013 by composer and oboist Andrey Rubtsov for former Metropolitan Opera Principal Flutist Denis Bouriakov, is a hauntingly beautiful three-movement work. Premiered at the Verbier Music Festival in Switzerland, the *Divertimento* begins with an enchanting *Intrada*, characterized by an improvisatory style that combines distinct and animated rhythmical gestures with flowing, melodic passages for the flute echoed by string accompaniment. At once spirited, carefree and serenely thoughtful, the soaring *Intrada* is followed by a dirge-like and ethereal *Intermezzo* that echoes tones of Shostakovich in its haunting, chromatic beauty. Here, the strings provide movement to a flute line that is always searching; though the strings resolve in a sublime resonance after the final flute cadenza, the searching continues long past the end. In the third movement, the search concludes; after a sharp clashing pizzicato from the strings, iconic theme fragments from the *Intrada* are woven together in a fresh and celebratory *In modo Finale*, marked by a kaleidoscope of colors and characters that shift in hue and temperament at the turn of a moment. Luminous and vivid with a powerful inner drive, *Divertimento in E* is truly a celebration of both glittering agility and aesthetic achievement that culminates in an emphatic triumph.

~ Elizabeth Stern

Silvestre Revueltas – *Cinco Canciones de Niños*

A professionally trained violinist and composer, Revueltas completed studies at St. Edward College in Austin, with additional studies taking him to the Chicago Musical College. He played with a number of ensembles, including conducting in Mobile, Alabama, before being noticed by Carlos Chávez. Chávez invited him as the assistant conductor of Orquesta Sinfónica de México. He remained an active composer and is primarily remembered for his symphonic works and the use of rhythm to evoke Mexican folk songs. Tonight we present *Cinco Canciones de Niños (Five Children’s Songs)*, transcribed for string quartet and voice by Gerardo Aponte Cupido.

Cinco Canciones de Niños (Five Children's Songs)
(Text by García Lorca, translation by James D. Rodriguez)

1. *El Caballito (The Little Horse)*

*Caballito que uncido al carro corres
Caballito que uncido al carro corres
Dimetú para que brille, dimetú
Caballito que uncido al carro corres
Caballito que uncido al carro corres
Dimetú para que brille tu pelo tanto
Como te las compones, ¿cómo?
Sudando, Sudando, sudando.*

Little horse harnessed to the carriage
Little horse harnessed to the carriage
Tell me why it shines, tell me.
Little horse harnessed to the carriage
Little horse harnessed to the carriage
Tell me why your mane shines so much.
Tell me how it stays so put together.
How?
Sweating, sweating, sweating.

2. *Las cinco horas (The Five Hours)*

*A la una, al la una, sale la Luna, sale la Luna.
A las dos, a las dos, sale el Sol, sale el Sol.
A las tres, a las tres, sale el buey, sale el buey.
A las cuatro, a las cuatro, sale el gato, sale el gato.
A las cinco, a las cinco, pego un brinco.*

At one, at one, the moon comes out, the moon comes out.
At two, at two, the sun comes out, the sun comes out.
At three, at three, the ox comes out, the ox comes out.
At four, at four, the cat comes out, the cat comes out.
At five, I jump!

3. *Canción tonta (Silly Song)*

*Mamá, yo quiero ser de plata.
Hijo, tendrás mucho frío.
Mamá, yo quiero ser de agua.
Hijo, tendrás mucho frío.
Mamá, bórdame en tu almohada
¡Eso sí! ¡Ahora mismo!*

Mama, I want to be made of silver.

Son, you'll be too cold.
Mama, I want to be made of water.
Son, you'll be too cold.
Mama, embroider me into your pillow.
Yes indeed! Right away!

4. Canción de cuna (Lullaby)

*Duérmete clavel, que el caballo no quiere beber.
Duérmete rosas, que el caballo se pone a llorar
Duérmete clavel, que el caballo no quiere beber.
Duérmete rosas, que el caballo se pone a llorar.
Duérmete clavel, duérmete clavel.*

Go to sleep, carnation,
That the horse does not want to drink.
Go to sleep, rose,
That the horse starts to cry.
Go to sleep, carnation,
That the horse does not want to drink.
Go to sleep, rose,
That the horse begins to cry.
Go to sleep, carnation, go to sleep, carnation.

5. El Lagarto (The Lizard)

*El Lagarto está llorando.
La lagarta está llorando.
El lagarto y lagarta con delante litos blancos
Hanper dido sin querer su anillo de desposados.
¡Ay, su anillito de plomo!
¡Ay, su anillito plomado!
Un cielo grande y sin gente monta en su globo a los pájaros.
El Sol, capitán redondo lleva un chaleco de raso.
¡Miradlos, qué viejosson!
¡Qué viejosson los lagartos!
¡Ay, cómo lloran y lloran!
¡Ay! ¡Ay, cómo están llorando!*

Mr. Lizard is crying.
Mrs. Lizard is crying.
Mr. and Mrs. Lizard with their stone-white aprons
Have accidentally lost their wedding ring.
Oh! Their little ring made of lead.
A large sky without people
Takes the birds in his balloon.
The sun, the round captain
Wears a satin vest.
Look at them, how old they are!
How old are the lizards!

Oh, how they cry and cry!
Oh! Oh, how they are crying!

Florence Price *String Quartet in G major*

The music of Florence Price (1887-1953) has enjoyed a long-overdue revival since the chance discovery of piles of her manuscripts in an abandoned house in Illinois in 2009. Price was born in Little Rock, Arkansas, was valedictorian of her high school at 14, and studied organ and piano at the New England Conservatory, graduating with honors from one of the few conservatories then admitting African-Americans. In the Great Migration away from the Jim Crow South, she moved to Chicago when she was 40 and established herself in musical circles. Her *Symphony No. 1 in E minor* was performed by the Chicago Symphony in 1933, making her the first Black female composer to have her music performed by a major American orchestra. Price's music reflects her classical background along with deft incorporation of Black spirituals and folk tunes. Both influences are apparent in the *String Quartet in G*, thought to have been composed in 1929. The first of the two movements juxtaposes a hymn-like melody, faintly reminiscent of *Lift Every Voice and Sing*, with elegant waltz episodes, while the second movement is striking for its soulful, spiritual-like vocal character.

~ Mark Miller

Arthur William Foote – *Nocturne and Scherzo for Flute and String Quartet*

Arthur William Foote was born in Salem, Massachusetts and grew up in Boston. He began his musical studies relatively late, receiving his first music lessons when he was fourteen. He took harmony classes at New England Conservatory before enrolling at Harvard College, where he earned bachelors and Master of Arts degrees in music. He became an accomplished organist, and was organist and choirmaster of the First Unitarian Church in Boston for 32 years. He was one of the founders of the American Guild of Organists. Foote was highly regarded as a writer and teacher, of piano, organ and music theory, and maintained an active keyboard studio for half a century. A visit to Bayreuth, Germany to hear Wagner's entire Ring cycle greatly influenced his philosophy as a composer, and he was also a proponent of the music of Johannes Brahms.

Foote composed numerous works for congregation, chorus, vocal solo, and orchestra – many premiered by the Boston Symphony. His music for chamber ensemble brought him most success during his lifetime.

His *Nocturne and Scherzo for Flute and String Quartet* were composed in 1918 and dedicated to the Chamber Music Society of San Francisco. The melodic essence of the *Nocturne* and lightness of the *Scherzo* suggest more of a French influence than much of his music. The *Nocturne* is actually untitled in the manuscript, and was published in 1922 as *A Night Piece for Flute and Strings*. It is late Romantic in character, reminiscent of French "fantasy pieces" with the flute and strings trading prominence. The *Scherzo* is a revised arrangement of the *Scherzo* movement from his unpublished *String Quartet No. 2*. While sharing the religious convictions of his older brother Henry, a Unitarian Universalist minister, Arthur Foote was less outspoken about his beliefs. He valued religious tolerance, and rejected expressions of ethnic pride, nativism, and anti-Semitism. He wrote that "the object of the artist should be to tell us in music . . . the truths of life and the beauty and sublimity of life."

~ Mark Miller

Hugo Wolf – *Der Feuerreiter and Storchenbotschaft*

Hugo Wolf's contribution to German art song comes in the form of approximately 250 pieces, many of which have been championed by a number of prominent singers and pianists. Often referred to as the "Wagner of the Lied," Wolf carefully crafted his songs to create a *Gesamtkunstwerk* between the text and the piano. Wagner's influence on Wolf can be seen in his use of form and chromatic harmony to facilitate the storytelling in both the vocal line and accompaniment. Tonight's two selections, *Der Feuerreiter* and *Storchenbotschaft* are transcribed for voice and string quartet from the original version for voice and piano, arranged by Stefan Heucke.

~ James Rodriguez

Der Feuerreiter (Text by Eduard Mörike)

*Sehet ihr am Fensterlein
Dort die rote Mütze wieder?
Nicht geheuer muß es sein,
Denn er geht schon auf und nieder.
Und auf einmal welch Gewühle
Bei der Brücke, nach dem Feld!
Horch! Das Feuerglöcklein gellt:
Hinterm Berg,
Hinterm Berg
Brennt es in der Mühle!
Schaut! Da sprengt er wütend schier
Durch das Tor, der Feuerreiter,
Auf dem rippendürren Tier,
Als auf einer Feuerleiter!
Querfeldein! Durch Qualm und Schwüle,
Rennt er schon und ist am Ort!
Drüben schallt es fort und fort:
Hinterm Berg,
Hinterm Berg,
Brennt es in der Mühle!
Der so oft den roten Hahn
Meilenweit von fern gerochen,
Mit des heiligen Kreuzes Span
Freventlich die Glut besprochen –
Weh! Dir grinst vom Dachgestühle
Dort der Feind Höllenschein.
Gnade Gott der Seele dein!
Hinterm Berg,
Hinterm Berg,
Rast er in der Mühle!
Keine Stunde hielt es an,
Bis die Mühle borst in Trümmer;
Doch den kecken Reitersmann
Sah man von der Stunde nimmer.
Volk und Wagen im Gewühle
Kehren heim von all dem Graus;
Auch das Glöcklein klinget aus:
Hinterm Berg,
Hinterm Berg,
Brennts! –
Nach der Zeit ein Müller fand
Ein Gerippe samt der Mützen
Aufrecht an der Kellerwand
Auf der beinern Mähre sitzen:
Feuerreiter, wie so kühle
Reitest du in deinem Grab!
Husch! Da fällt's in Asche ab.
Ruhe wohl,
Ruhe wohl
Drunten in der Mühle!*

The Fire-Rider

(Translation by Emily Ezust)

Do you see at the window,
there again – that red cap?
Something must be the matter
for it is going up and down.
And what a sudden mob
is now by the bridge near the field!
Hark! The fire-bell is shrilling:
beyond the hill,
beyond the hill,
there's a fire in the mill!

Look, there he goes, galloping furiously
through the gate – it's the fire-rider
on his horse, a bony nag
like a fire-ladder!
Across the fields, through the smoke and heat
he plunges, and he's already reached his goal!
Over there the bells are pealing:
beyond the hill,
beyond the hill,
there's a fire in the mill!

You who so often smelled fire
from a mile off,
and by the wood of the holy cross
profanely cursed the blaze –
Woe! From the rafters there, grins
the Enemy of Man in hellish light.
May God have mercy on your soul!
Beyond the hill,
beyond the hill,
he is raging in the mill!

Not an hour passed
before the mill was only rubble;
but the reckless rider
from that hour on was never seen again.
Crowds of people and their wagons
turn toward home to leave behind all the horror;
and the bell stops ringing:
beyond the hill,
beyond the hill,
it's burning!

Later a miller found
a skeleton together with the cap
upright against the wall of the cellar
sitting on the skeleton of his horse:
Fire-rider, you ride so coolly to your grave!
Whoosh! It collapses into ashes.
Rest well,
rest in peace,
down there in the mill!

Storchenbotschaft

(Text by Eduard Mörike)

*Des Schäfers sein Haus und das steht auf zwei Rad,
Steht hoch auf der Heiden, so frühe wie spat;
Und wenn Sarden⁸ mancher so 'n Nachtquartier hätt!
Ein Schäfer tauscht nicht mit dem König sein Bett.
Und käm ihm zu Nacht auch was Seltsames vor,
Er betet sein Sprüchel und legt sich aufs Ohr;
Ein Geistlein, ein Hexlein, so lustige Wicht,
Sie klopfen ihm wohl, doch er antwortet nicht.
Einmal doch, da ward es ihm wirklich zu bunt:
Es knopert am Laden, es winselt der Hund;
Nun ziehet mein Schäfer den Riegel – ei schau!
Da stehen zwei Störche, der Mann und die Frau.
Das Pärchen, es Sarden^{8t8n} schön Kompliment,
Es möchte gern reden, ach, wenn es nur könnt!
Was will mir das Ziefer! – ist so was erhört?
Sarden^{8t} mir wohl fröhliche Botschaft beschert.
Ihr seid wohl dahinten zu Hause am Rhein?
Ihr habt wohl mein Mädels gebissen ins Bein?
Nun weinet das Kind und die Mutter noch mehr,
Sie wünschet den Herzallerliebsten sich her?
Und wünschet daneben die Taufe bestellt:
Ein Lämmlein, ein Würstlein, ein Beutelein Geld?
So sagt nur, ich käm in zwei Tag' oder drei,
Und grüßt mir mein Bübel und rührt ihm den Brei!
Doch halt! Warum stellt ihr zu zweien euch ein?
Es Sarden doch, hoff ich, nicht Zwillinge sein? –
Da klappern die Störche im lustigsten Ton,
Sie nicken und knixen und fliegen davon.*

A Message from the Storks

(Translation by Emily Ezust)

The shepherd's house stands on two wheels –
It stands high on the heath, from morning to night.
If only more people had such night lodgings!
For a shepherd would not trade his bed for a king's.

And if something strange might happen by night,
he would say a prayer and lie down on his ear;
a ghost, a witch, and other such spirits
can knock on his door, but he will not answer.

But once, it was just too much:
the banging on the shutter, the whining of the dog.
So, our shepherd unlocks the door – and behold!
There stand two birds, a stork and his mate.

The couple bows nicely and stands to address him.
Alas, if only they could!
What do these birds want with me?

Has anyone heard of such a thing?
Yet, they bear me a joyful message.

You live back there by the Rhine?
You have pecked my lover in the leg?
Now my child is crying and the mother as well.
She wants her beloved to come home.

And she also wants to arrange a baptism:
a lamb, a sausage and a purse of money?
Well, tell her that I'll come in two or three days,
and she should greet my boy and stir his porridge for me!

But wait! Why have two of you come?
Say, it won't...I hope? Mean twins?
The storks clatter their beaks in the happiest sound.
They nod and they bow, and fly away home.

Ludwig van Beethoven – *Grosse Fuge op. 133*

A friend of Beethoven listened to the composer play one of his new sonatas. After the last note fell silent, he asked Beethoven "What does this piece mean?" Beethoven went back the piano, played the whole sonata again and said "That is what it means!"

In a fugue (from Latin, "flight"), a short melody – or subject – is repeated in multiple parts, as in songs sung in round, like "Row, row, row your boat." The fugue was of central importance to Johann Sebastian Bach, who found its simultaneous complexity and unity to be the perfect metaphor for Divine Providence.

Beethoven composed his Great Fugue or *Grosse Fuge* in 1825 as the final movement to the monumental String Quartet Op. 130. He was in his early 50's, profoundly deaf, and increasingly socially isolated. His ninth and final symphony was finished the year before, and his remarkable creative energies were now focused on string quartets. The preceding movement of Op. 130, titled *Cavatina*, was by Beethoven's own admission the piece of music that moved him like none other from his own pen. It is an incredibly intimate and tender expression of human vulnerability, ending on the note G trailing away softly.

The Fugue begins with that same pitch, but as a shocking explosion of sound, the music practically shouting the G in multiple octaves and startling us into awareness of what is to come. And what comes is music that, in the words of Igor Stravinsky "will always be contemporary." Beethoven's instruction on the manuscript "partly scholarly, partly free" hints at the conflict between an order imposed by a musical form – and the near-chaotic contest of competing voices within that form. Though barely lasting a quarter hour, the Fugue contains more measures of music than all preceding five (!) movements of Op. 130 combined. The character is of struggle, with no letup in intensity for several minutes. A hushed midsection, though still somber, provides some relief. The turning point to optimism comes, as one might by now suspect, suddenly and jarringly. The manic intensity returns, but it is clear that for Beethoven, despair is not in his vocabulary. Something has changed, and while the conflict between competing voices continues, the triumphant conclusion – when it comes – feels as though there could have been no other ending to this glorious piece.

~ Mark Miller

Performers' bios

A native Houstonian, flutist **Julee Kim Walker** maintains a busy career as a performer and pedagogue in the Dallas-Ft. Worth Metroplex. She is an Associate Professor of Flute at Texas A&M University-Commerce, and previously held teaching positions at Southeastern Oklahoma State University, Grayson

College, Eastfield College, and the University of North Texas. She has taught masterclasses throughout the U.S. and in China, Brazil, Italy, Argentina, and Chile. Dr. Walker was the 2020 and 2016 recipient of the Paul W. Barrus Distinguished Faculty Award for Teaching and is highly sought-after as a clinician, adjudicator, teacher, and performer.

A versatile chamber musician, Julee has performed and recorded with the jazz chamber group Evan Weiss Project and with the rock band Oso Cioso. She has also performed and recorded with the North Texas Wind Symphony under Eugene Corporon, where she can be heard on the Klavier Wind Project, GIA WindWorks, and the “Teaching Music through Performance in Band” series from 2005-2009. As a soloist, Julee has performed with the American Wind Symphony Orchestra, Southeastern Symphonic Winds, Texas A&M University-Commerce Wind Ensemble, Banda Sinfônica de Cubatão in Sao Paulo, Brazil, and with the Dallas Asian Wind Ensemble. She also performed at the Texas Music Educators Association, Texas Bandmasters Association, and the World Association for Symphonic Bands and Ensembles conventions. She has also performed with notable flutists such as Ian Clarke, Amy Porter, and Carol Wincenc.

Internationally, she was a flutist for the Austrian American Mozart Academy Opera Festival in Salzburg, Austria, for four seasons and has also performed as Principal flutist with the Franco-American Vocal Academy Opera Festival in Perigueux, France. Recent engagements include a recital and masterclasses in Shanghai, China, in March 2019.

Dr. Walker performs regularly with the Fort Worth Symphony, Sherman Symphony Orchestra, South Arkansas Symphony Orchestra, The Dallas Opera, The Dallas Winds, and with Lyric Stage (Irving), and has also performed with the Dallas Symphony Orchestra, Abilene Philharmonic, Shreveport Symphony, Las Colinas Symphony, and Amarillo Symphony Orchestras. She is also a member of the FlutAria! professional trio.

Dr. Walker serves on the Board of Directors in the Texas Flute Society as Past President and is the Artistic Director of the annual Texas Summer Flute Symposium. She has adjudicated for the UIL Texas State Solo and Ensemble Competition, MTNA State and Regional Competition, Sigma Alpha Iota Triennial, the Mid-South Flute Society, Houston Flute Club, the Texas Flute Society’s Myrna Brown Competition, and the National Flute Association’s Professional Flute Choir Competition. She serves as a Board Member and Jobs Editor for the National Flute Association.

Dr. James D. Rodriguez, baritone, is a Certified Vocologist from the National Center for Voice and Speech and an Assistant Professor of Voice & Voice Pedagogy at Texas Christian University, where he teaches applied voice and oversees the graduate pedagogy program. He has been praised for this “authoritative and rich baritone” in productions such as *Carmen* (Escamillo), *The Barber of Seville* (Figaro), *La Cenerentola* (Dandini), and in the title roles of Don Giovanni, Falstaff, and Rigoletto. Concert appearances include Beethoven’s 9th *Symphony*, Handel’s *Messiah*, Fauré’s *Requiem*, and Orff’s *Carmina Burana*.

Dr. Rodriguez has performed recitals with PianoTexas, the Festival of American Song (with composer Libby Larsen), and the Austin Chamber Music Center, among others. He was the first-place winner of the Young Texas Artist Vocal Competition in 2012. An active recitalist and clinician, he has presented at various conferences, including TEXOMA NATS, TMEA, NATS National Conference, the Voice Foundation Symposium, and the Pan American Vocology Association.

Besides serving as concertmaster of the East Texas Symphony Orchestra, violinist **Mark Miller** performs with the Fort Worth Symphony and other North Texas ensembles. He is a founder and president of Mount Vernon Music Association and co-presents the chamber series “The Color of Sound” at Texas A&M University-Commerce, where for eleven years he taught and performed as an Artist-in-Residence with his

wife, violist Ute Miller, and the ensemble Duo Renard. Their recordings can be found on the MSR and Fleur de Son labels. Following studies at SUNY Purchase, Indiana University, and Boston University, Mark studied with Jürgen Kussmaul in Germany, where he was assistant concertmaster in the Robert Schumann Kammerorchester of Düsseldorf and a member of the Orchester der Beethovenhalle Bonn.

Marina Dichenko studied violin at the Central Music School in Kharkiv, Ukraine. She continued her studies at Gnessin's Academy of Music in Moscow, Russia. In 2014 she graduated from the Artist Diploma program at the TCU School of Music in Fort Worth.

Marina has performed in Ukraine, Russia, Belgium, Japan, and the United States as a soloist and chamber musician. Marina earned prizes at a chamber music competition in Donetsk, Ukraine, and the Sergey Taneyev International Competition of Chamber music in Kaluga, Russia. She has participated in numerous festivals, including the Piano Texas International Festival, and can be heard on recordings with Naxos and other labels.

Marina is a long-time member of the Las Colinas Symphony Orchestra and is the concertmaster of the McKinney Philharmonic Orchestra. She teaches at Fort Worth Country Day School, Wakeland High School in Frisco, and the Greater North Texas Youth Orchestra.

Ute Miller is the principal violist of the East Texas Symphony, performs frequently with the Dallas and Fort Worth Symphony Orchestras, and has appeared as a soloist with the East Texas Symphony Orchestra. A founder and the Executive Director of Mount Vernon Music Association, Ute performs with her husband Mark in the violin-viola ensemble Duo Renard, which was brought to Texas with a National Endowment for the Arts Rural Residencies chamber music grant. She also produces the Color of Sound series at Texas A&M Commerce, where she was Artist-in-Residence. Ute's musical studies include the prestigious Konzertexamen diploma from the Robert Schumann Hochschule Düsseldorf, and a year at Boston University as a student of Raphael Hillyer. In addition to playing with the Frankfurt Radio Symphony, she served for seven years as assistant principal violist of the Gürzenich Orchester/Cologne Philharmonic and for eight years as principal violist of the Dallas Opera Orchestra.

After winning the national "Roberto Mantilla" competition and performing as soloist with the Symphony Orchestra of Colombia, cellist **Laura Ospina** concertized throughout her native Columbia both as a recitalist and in solo appearances with the foremost Columbian orchestras, along with the Holguín Symphony Orchestra in Cuba, the Latina Philharmonia Orchestra and Fondi Chamber Orchestra in Italy, and the Las Colinas Symphony Orchestra. She also performed with the International Chamber Orchestra in Rome, Italy. Laura has led the cello sections of the Cundinamarca Philharmonic Orchestra, the Bogotá Philharmonic Orchestra, and the National Symphony Orchestra of Colombia. She maintains a busy freelance career in Texas, serving as Principal Cellist of the Las Colinas Symphony and the East Texas Symphony, and performing with the Odysseus Chamber Orchestra, the San Angelo Symphony, Plano Symphony, Irving Symphony, and Abilene Philharmonic orchestras.