



COLLEGE OF MUSIC

University of North Texas College of Music

Ensemble Concert | Thursday, October 16, 2025 | 7:00 p.m.
Paul Voertman Concert Hall

CollabFest in Concert

Two Sanders Songs (2025) Ben Morris
I. In Hurricane, with Horses (b. 1993)

II. The Trees Know

Rose Kearin, soprano
Maggie Hinchliffe, piano

Sonata for Oboe and Piano (1947) Henri Dutilleux
I. Aria-grave (1916–2013)

II. Scherzo-vif

III. Final-Assez allant

Thacher Schreiber, oboe
Louisa Peng, piano

from En Paz (2017) Jorge Martín
3. Pero te amo (b. 1959)

4. En paz

Brian Downen, tenor
Ann DuHamel, piano

*Program one hundred of the 2025–2026 season
Photography and videography are prohibited*

My Dearest Ruth (2013)..... Stacy Garrop
(b. 1969)

Ísis Jarnicki de Carvalho, soprano

Peter Douglas, piano

Theme and Variations for Violin and Piano (1932).....Olivier Messiaen
(1908–1992)

Haerim Elizabeth Lee, violin

Michael Bukhman, piano

Der Rattenfänger, HWW 120 No. 11 (1891)Hugo Wolf
(1860–1903)

Der Feuerreiter, HWW 119 No. 44 (1888)Hugo Wolf

Zeitgeist Duo

Theodor Carlson, baritone

Hyun Kim, piano

from Trio, Op. 150 (1938)..... Amy Beach
II. Lento espressivo – Presto (1867–1944)

III. Allegro con brio

Reverón Piano Trio

Simón Gollo, violin

Horacio Contreras, cello

Ana María Otamendi, piano

Biographies

Passionate about collaboration and chamber music, award-winning pianist **Michael Bukhman** performs internationally as a chamber musician, adjudicator, and pedagogue. Recent highlights include performances with Fort Worth Symphony concertmaster Michael Shih and principal violist DJ Cheek; a recital with violist Matthew Lipman; and an appearance with flutist Emily Ho at the Texas Flute Festival. With the Painted Sky Ensemble (Corey Mackey and Jeremy Reynolds), he recorded numerous commissioned works for two clarinets and piano, including Paul Schoenfeld's final work *Eretz Hefetz*, premiered at the 2024 ClarinetFest in Dublin.

Bukhman has appeared with the Metamorphosis Dallas ensemble, Spectrum Chamber Music Series, and Chamber Music Society of Fort Worth. He premiered works by Till Maclvor Meyn at the Van Cliburn Concert Hall at TCU and performed Messiaen's *Quartet for the End of Time*. Other notable appearances include Beethoven's *Triple Concerto* with the TCU Symphony, a solo sonata in Oberlin's virtual Beethoven marathon, and acclaimed recitals with Itzhak Perlman and Kim Kashkashian.

Currently Associate Professor of Collaborative Piano and Chamber Music at Texas Christian University, Bukhman is co-founder and co-director of the Texas Chamber Music Institute. He presented at the 2025 Chamber Music America conference and led masterclasses at the Tianjin Juilliard School and Steinway & Sons in Guangzhou. He also serves as Collaborative Arts Chair for the Texas Music Teachers Association.

He holds degrees from Oberlin (Honors in Piano Performance) and The Juilliard School (MM, DMA), and has earned top prizes in competitions including Corpus Christi, Gina Bachauer, Hilton Head, and the Jacob K. Javits Fellowship.

Baritone **Theodor Carlson** has performed across Europe and the United States, with engagements in Austria, Belgium, Denmark, Germany, Holland, Hungary, Italy, Luxembourg, Poland, Spain, and Switzerland. Acclaimed for his dramatic interpretations of roles by Mozart, Verdi, Puccini, Richard Strauss, and Wagner, Carlson launched his international career following his Zurich Opera debut and First Prize win at the Verviers International Singing Competition. Highlights include his portrayal of *Der Fliegende Holländer* in Dame Gwyneth Jones's celebrated production, and his role as Verrina in the world premiere of Édouard Lalo's *Fiesque*. With over 60 operatic roles to his credit—including *Don Giovanni*, *Rigoletto*, *Falstaff*, *Macbeth*, *Don Quijote*, *Gianni Schicchi*, *Joseph Süß*, *Danton's Tod*, and *The Flying Dutchman*—Carlson has performed at major houses such as Teatro del Liceu, National Theaters in Weimar and Mannheim, Munich's Gärtnerplatz Theater, and State and City Theaters throughout Germany. U.S. engagements include the Santa Fe, Dallas, and Detroit Operas. He has appeared at renowned festivals including Schwetzingen, Eutin, Gut Immling, and the Munich Biennale.

As a concert soloist, he has performed live and in broadcast with prominent orchestras including the Frankfurt and Stuttgart Philharmonics, Munich Symphony, Sofia National Radio Orchestra, Staatskapelle Weimar, and orchestras of German and Luxembourg radio. His symphonic appearances have brought him to venues such as Zurich Opera House, Baden-Baden Kurhaus, Royal Opera of Wallonia, Heidelberg Castle, Carnegie Hall, and Alice Tully Hall. A champion of new music, Carlson has worked with composers Gian Carlo Menotti, Detlev Glanert, Siegfried Matthus, Helge Jörns, and Hans Zender, premiering roles and recording CDs and films.

Ísis Jarnicki de Carvalho is a spinto soprano, voice instructor, and director from Brazil. A recent Visiting Instructor of Voice at Concordia College (Moorhead, MN), she enjoys curating collaborative recitals in diverse styles, genres, languages, and cultural traditions. Dr. Carvalho is committed to championing the performance of works by women composers from the 19th to the 21st centuries and promoting low-cost or free-of-charge accessible attendance experiences for audiences with disabilities.

Her recent performances include a recital at Women's History Through Storytelling: An Interdisciplinary Event at the University of Tennessee Southern, and (Not So) Well-Mannered Women, a Recital for Voice and Piano presented at Concordia College, both alongside Dr. Peter Douglas, collaborative pianist and duo partner for the past seven years. Dr. Carvalho has also performed as the soprano soloist in Symphony No. 2 ("Resurrection") by Gustav Mahler and in Bachianas Brasileiras No. 5 by Heitor Villa-Lobos in collaboration with Concordia College faculty and students.

On the operatic stage, Dr. Carvalho has performed in Glory Denied, The Magic Flute, Albert Herring, Orpheus in the Underworld, Hänsel and Gretel, Maria Tudor, Suor Angelica, L'occasione fa il ladro, Master Peter's Puppet Show, Trial by Jury, The Mikado, and her own original staged production of Chant d'Amour de la Dame à la Licorne, chamber opera for soprano, cello, and piano by Romanian composer Liana Alexandra.

Peter Douglas, pianist and organist, has established a career as a versatile musician and teacher. His performances have taken him throughout the United States and abroad to Germany and South America. Dr. Douglas currently serves as Assistant Professor of Piano and Collaborative Pianist at the University of Tennessee Southern (Pulaski, TN). Dr. Douglas holds degrees from Ball State University and Baldwin Wallace University Conservatory of Music where he studied with Ray Kilburn and Robert Mayerovitch, respectively. Dr. Douglas's research on the connection of collaborative piano with the ballet technique class lead to his doctoral dissertation "Piano Music and the Ballet Technique Class: An Online Guide" (Ball State University, Muncie, IN).

Dr. Douglas is active as a collaborative pianist, church musician, and organ recitalist. Recent collaborations include a recital of all women composers with soprano, Dr. Ísis Jarnicki de Carvalho as part of an event he organized "Women's History through Storytelling: An Interdisciplinary Event" (University of Tennessee Southern, March 2025); a Tennessee recital tour with Dr. Jessica Dunnavant, flute; and a concert performing Benjamin Britten's Rejoice in the Lamb with Vox Veritatis Choir (Cincinnati, OH, November 2024). He is Director of Music at St. Peter's Episcopal Church (Columbia, TN), where he selects music for services, directs the adult and children's choirs, and shares organ playing duties. Past organ recitals have included venues in Curitiba (Brazil), Florida, Illinois, Indiana, Ohio, and Tennessee.

Brian Downen, tenor and Associate Professor of Voice at the University of Texas at El Paso, where he teaches applied voice and conducts the treble choir, Cantare. His professional singing career includes leading roles in more than 85 productions for opera houses worldwide. Mr. Downen is known for his portrayals of leading men

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in the bel canto operas of Mozart and Rossini, including numerous productions of *Il Barbiere di Siviglia*, *La Cenerentola*, *L'Italiana in Algeri*, *Don Giovanni*, and *Die Zauberflöte*. He debuted at the Metropolitan Opera in 2016 in Roberto Devereux and has since returned as Triquet in Eugene Onegin and as an understudy for the four servants in *Les Contes d'Hoffmann*. Engagements in 2023-24 include the role of Philemon in the Haydn marionette opera *Jupiter's Journey to the Earth* with the Little Opera Theatre of New York; Gastone in *La Traviata*, and tenor soloist in Mozart by Moonlight with El Paso Opera. Downen is the winner of the 2024 American Prize in Voice in the Men's Professional Art Song Division.

Hailed as a "forward thinking classical pianist" and praised as "... a delight for the ears and the soul," pianist **Ann DuHamel** enjoys an eclectic musical career. Her performances have spanned 22 countries and 37 United States, including Carnegie Weill Recital Hall. Her debut album, *Rückblick: New Piano Music Inspired by Brahms*, is lauded as "an extraordinary, fascinating CD, musically very strong ... so passionate, technically excellent and inspiring" (*Piano Bulletin*). Ann's series "Prayers for a Feverish Planet" responds to the climate crisis with 60+ new works from composers around the world, including works she commissioned from Gabriela Lena Frank and Libby Larsen. A 2023-24 McKnight Artist Fellow, she currently serves as Professor of Music at the University of Minnesota Morris, where she is the recipient of the 2025 Faculty Distinguished Research Award; as UMM's 2026 Founders Scholar, she will present a series considering Chopin and Rzewski through the lens of Activism.

Maggie Hinchliffe is a pianist, vocal coach, and educator. Maggie works as a Staff Collaborative Pianist at Stephen F. Austin State University in vocal and instrumental areas and teaches a private piano studio. Maggie has prepared opera performances of *The Rake's Progress* and *Hänsel und Gretel* with Lakes Area Music Festival, *The Bartered Bride* with SFA Opera, *Il Trovatore*, *Le Nozze di Figaro*, *La Bohème*, and *L'enfant et les sortilèges* with Boulder Opera Company, among others. Maggie is an advocate for new music, especially works that engage with poetry, nature, and local causes. She has received grants from the Puffin Foundation, Texas Commission on the Arts, New Jersey Composers Guild, Stagemtime, and the Paul R. Judy Center for Innovation and Research to commission works by poets Marissa Davis, Bri Griffith, Karla K. Morton, Mark Sanders, and S. Yarberry and composers Martin Blessinger, Alexa Canales, Baldwin Giang, Theo Chandler, Clare Glackin, Ben Morris, and Nicky Sohn, among others. Maggie also writes about music; her recent article, *Trees and the Anthropocene in Art Song*, is published by *Sparks & Wiry Cries*, and a recent poem, *The Accompanist*, is published by the International Keyboard Collaborative Arts Society. Maggie received her MM from the Eastman School of Music and BM from Vanderbilt University.

Award-winning soprano **Rose Kearin** is a native of Houston, TX. She is an active recitalist, performer, and teacher, and soloist for Texas Master Chorale and Music Chez Moi. Rose was awarded second prize in the Lyra International Art Song Competition in 2022. She is a returning artist with Finger Lakes Opera in Rochester, New York, and her recital schedule takes her to New York, Arkansas, and throughout Texas. As a Young Artist, Rose has sung with Opera in the Ozarks, Finger Lakes Opera, Singing in Sicily, and The Art Song Preservation Society of New York,

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among other companies. Rose was recently seen in Houston's Gilbert and Sullivan's production of *The Pirates of Penzance*. Her other roles include Eleonora (*Prima la Musica, e poi le parole*), Micaela (*Carmen*), La Contessa d'Almaviva (*Le nozze di Figaro*), Donna Anna (*Don Giovanni*), Violante/Sandrina (*La Finta Giardiniera*) and Flaminia (*Il Mondo della Luna*). In addition to teaching and performing, Rose recently accepted the role of Media & Young Artists Manager with Finger Lakes Opera. She has her BM from Oberlin Conservatory and MM from The Eastman School of Music.

Hyun Kim is a multifaceted artist whose career spans the roles of pianist, vocal coach, conductor, and educator. Currently serving as Assistant Professor of Vocal Coaching at the University of Oklahoma, she has held previous academic appointments at the University of Missouri–Kansas City (UMKC) and at the University of Arkansas, where she served as Music Director of the Opera Theater. Internationally engaged, she has also served as a visiting professor at the Federal University of Santa Catarina and the University of Campinas in Brazil, where she contributed to the global discourse on collaborative piano and vocal coaching. Each summer, she also teaches at the American Institute of Musical Studies (AIMS) in Graz, Austria. Kim's passion for vocal music has led to collaborations with numerous festivals and opera companies, including the Festival de Musique de Sully et du Loiret (France), Agassiz Chamber Music Festival (Canada), Aspen Music Festival, Bay View Music Festival, Lucca Opera Festival (Italy), Cincinnati Opera, Opera Colorado, Soo Theatre, and Central City Opera. Her performances and interviews have been featured on KBS, KVOD-FM, Rocky Mountain PBS, and NGT São Paulo.

As the newly formed Zeitgeist Duo, Kim and Carlson are reimagining the traditional song recital by integrating multimedia-enhanced lectures and performances.

Currently, Kim is involved in an installation exhibition project in partnership with the Crystal Bridges Museum of American Art, sponsored by the Walton Family Foundation. This project reimagines the music of Franz Schubert in a multidimensional artistic context.

Haerim Elizabeth Lee captivates audiences by "leaving them breathless with impeccable phrasing and relevant musicality." (El Norte, Mexico). She has been a guest soloist with the Festival Orchestra Unibac in Cartagena, Filharmonica Bohuslava Martinu, Olimpia Orchestra, Daejeon Philharmonic Orchestra, Orquesta Sinfonica de la Unal, Seoul Virtuosi, Winston-Salem Symphony. As a performing artist and scholar, Lee has established herself as a visionary and was the first recipient of the Tarisio Young Artist Grant as the Artistic Director of MoKo Musik for promotion and commission of Korean music. Ms. Lee frequently collaborates with composers and performed the US-premiere of Unsuk Chin's *Double Bind?* for violin and electronics. Ms. Lee has performed in numerous music festivals including Prussia Cove International Open Chamber, Banff Centre, Aspen Music Festival and Tanglewood Music Center. She is Co-Founder/Director of Texas Chamber Music Institute and Co-founder of MoKo Musik. Ms. Lee is currently an Assistant Professor of Violin and Director of Chamber Music at TCU School of Music in Texas. Her album "My Time Is Now" is available on Innova label.

Louisa Peng (Liang-Yi Peng) is currently serving as an Adjunct Professor of Piano at East Tennessee State University (ETSU). At ETSU, she works in both the Theatre & Dance Department and the Music Department. As a collaborative pianist for musical theatre, she coaches students on their repertoire, guiding them through vocal technique, musical interpretation, and performance preparation. She is particularly recognized for her rhythmic precision and stylistic fluency in the music of Jason Robert Brown.

In the Music Department, Mrs. Peng collaborates closely with instrumental studios including trombone, tuba/euphonium, saxophone, double reeds, horn, and strings, helping students refine their musicianship and prepare for successful recital performances in collaboration with the pianist. Inspired by the motto of Professor Anne Epperson to "play well with others," Mrs. Peng is known for her supportive and encouraging spirit. Through her work, she has cultivated a strong collaborative environment at ETSU that enriches both student growth and faculty partnerships.

Mrs. Peng holds a Performer Diploma in Collaborative Piano from the Indiana University Jacobs School of Music under the tutelage of Dr. Aram Arakelyan, Chih-Yi Chen, Kimberly Carballo, and Charles Prestinari. She also earned two Master's degrees in piano from universities in Illinois and Louisiana, as well as a Bachelor's degree in piano from Taipei, Taiwan.

In 2024, she served as a collaborative staff pianist at the Atlantic Music Festival, where she worked alongside instrumental faculty and students in an immersive, high-level musical environment.

"Musicians like the Reverón Trio are an inspiration for any composer; after listening to you play, one feels an urgent desire to write more music!" – Miguel del Águila, Grammy-nominated and award-winning composer

"One of the most important chamber music ensembles from Latin America ..." – Music at Kohl Mansion

"Virtuosity to spare ..." – Luis Enrique Julia

The **Reverón Piano Trio's** main goal is to introduce audiences to underrepresented music from Latin America alongside contemporary and standard repertoire. These seasoned artists are active promoters of Latin American music through their work as scholars and entrepreneurs, and they have devoted their careers to the discovery, cataloging, performance, editing, and recording of this rich repertoire. In addition, the trio continues to commission and perform new works: recent collaborations include *La Hamaca* (2021) and *El Ventilador* (2022), written for the trio by renowned Venezuelan-American composer Ricardo Lorenz, and the world premiere of *Barroqueada* (2020) by Grammy-nominated composer Miguel del Águila.

The trio is managed in partnership by Halac Artists and Meluk Kulturmanagement. They have performed at the Festival Casals in Puerto Rico, Festival Cervantino in Mexico, Music at Kohl Mansion, Festival A la Vela de la Alhambra in Granada and many other venues in Europe, North, and South America. Additionally, the trio has been in residence at the University of Michigan, Michigan State University, Universidad de Los Andes in Colombia, the Westfield Center for Historical Keyboard Studies, the Collaborative Piano Institute, and various other universities in the U.S. and abroad.

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Upcoming projects include a concert tour in Colombia and Spain, the release of their second audio recording produced and distributed globally by Urtext Records, the recording of their third album, and residencies at various chamber music series and universities.

The Reverón Trio is named after Venezuelan painter and sculptor Armando Reverón (1889- 1954), one of the earliest American modernists and considered one of the most important visual artists in Latin America. Even though Reverón is now regarded as a highly influential figure in Latin America, his work is not celebrated outside the borders of Venezuela. **Ana María Otamendi**, **Simón Gollo**, and **Horacio Contreras** are all Venezuelan artists that have made their home in the United States, teaching at the University of Michigan and the University of North Texas, respectively.

Los Angeles-based musician **Thacher Schreiber**'s interests lie in maintaining a diverse musical repertory, from chamber and solo performances to orchestral playing to contemporary composition.

Thacher has performed in many of the United States' great concert spaces, including Walt Disney Concert Hall, Alice Tully Hall at the Lincoln Center, and Carnegie Hall. In Southern California, he holds positions in the California Young Artists Symphony and the Los Angeles Civic Orchestra. An avid chamber musician, Thacher is also founding member of Los Angeles-based reed quintet Fivemind Reeds, alongside saxophonist Alexander Lee, bassoonist Matthew Rasmussen, and clarinetists Kristine Llanderal and Darren Liou. Additionally, Thacher is a passionate soloist, and has given more than half a dozen solo recitals, and appeared as a soloist with the Palisades Symphony and CSUN Symphony.

Thacher has degrees in performance from UCLA's Herb Alpert School of Music and the New School's Mannes School of Music, where he studied with Dr. Jonathan Davis and professor Ryan Roberts, respectively. Beyond his studies with Davis and Roberts, Thacher has worked with many of the world's great oboists and educators, including Nicholas Daniel, Cynthia Koleda DeAlmeida, Elaine Douvas, Juliana Koch, Marion Kuszyk, Toyin Spellman-Diaz, and Sherry Sylar.

In addition to his work in performance, Thacher is also an avid composer, and is currently a member of the composition studio at the UCLA Herb Alpert School of Music, where he studies with Richard Danielpour, Ian Krouse, David Lefkowitz, and Kay Rhie.