



ST. MATTHEW'S CATHEDRAL ARTS

presents the

2021 DISTINGUISHED ARTIST RECITAL

CHLOÉ TREVOR
violin

JONATHAN TSAY
piano

FEATURING ARTWORKS BY CARLOS CÁZARES

FRANCISCO BEDOY, JORDAN HAMMONS AND RYAN LESCALLEET
VIDEOGRAPHERS

FILMED IN THE GREAT HALL OF
ST. MATTHEW'S EPISCOPAL CATHEDRAL
DALLAS, TEXAS

YOUTUBE PREMIERE MARCH 21, 2021

PROGRAM

The Open (2008) Alexandra T. Bryant (b. 1985)

- I. *The cool breeze across the lake*
- II. *I go there to relax*
- III. *And we gossiped about...*
- IV. *Arriving, we stepped out onto our new lawn*

Twenty-Four Preludes for Violin and Piano, Op.46 (1999) Lera Auerbach (b. 1973)

1. C major - *Adagio*
14. E-flat minor - *Presto - attacca*
15. C-sharp major - *Adagio*. As in a dream
11. B major - *Allegro*
8. F-sharp minor - *Andante*
24. D minor - *Prestissimo*

INTERMISSION FEATURE

Mary Dibbern interviews Chloé Trevor and Jonathan Tsay

Five Improvisations, Op. 148 (1934) Amy Beach (1867-1944)

4. *Molto lento e tranquillo*
5. *Largo maestoso*

Nocturne, Op. 107 (1924)

Lonely Suite (Ballet for a Lonely Violinist), Op. 70 (2002) Lera Auerbach

- I. *Dancing with Oneself*. Andante
- II. *Boredom*. Moderato
- III. *No Escape*. Allegro
- IV. *Imaginary Dialogue*. Andantino
- V. *Worrisome Thought*. Moderato
- VI. *Question* (ad lib.)

Sueños de Chambi: Snapshots for an Andean Album (2007) Gabriela Lena Frank (b. 1972)

- IV. *P'asña Marcha*
- V. *Adoración para Angelitos*
- VI. *Harawi de Chambi*
- VII. *Marinera*

ARTIST'S STATEMENT

Since the beginning of our musical partnership, Chloé and I have always leaned towards pieces that are on the outskirts of the standard repertoire - selections that aren't heard all too often, but probably should be. The Preludes for Violin and Piano by Soviet-born American composer Lera Auerbach, whose music is at once utterly charming and grotesque, were the first pieces on this particular program that we learned together and have presented in several different formats. After Chloé suggested the set by Californian (of Lithuanian Jewish and Peruvian of Chinese descent) Gabriela Lena Frank, we decided to fill in the rest of the program with music by American women. Alexandra T. Bryant's piece *The Open* was composed and performed by Chloé while they were students and friends at the Cleveland Institute of Music, and paired with the solo pieces by Amy Beach display how incredibly rich and diverse the tonal languages are underneath the umbrella of "American women". - Jonathan Tsay

THE ARTISTS

Quickly becoming one of the most talked-about and sought-after musical ambassadors to Generation Z, violinist **Chloé Trevor** has combined her technical brilliance, spirit for classical music and her passion for mentoring the youth of today to connect with audiences in exciting and innovative ways. Silver medalist of the Ima Hogg Competition, critics have acclaimed Chloé for her “dazzling technique”, “excellent musicianship”, “huge tone”, “poise and professional grace” and “bold personality unafraid to exult in music and ability”. Chloé was introduced to the violin at age two by her mother, Heidi Trevor Itashiki, a Dallas Symphony violinist. She later studied with Arkady Fomin, Dallas Symphony violinist and Artistic Director of the New Conservatory of Dallas. At age thirteen she appeared on the nationally-syndicated radio program *From the Top*. She completed her undergraduate degree at the Cleveland Institute of Music studying with David and Linda Cerone, and her graduate degree as a scholarship student at Rice University studying with Kenneth Goldsmith. Chloé has made many appearances on the concert stage with her father, internationally recognized conductor and teacher Kirk Trevor. She made her New York concerto debut in 2013 and Avery Fisher Hall debut in 2014. She has been a featured soloist with the Dallas Symphony and with the Missouri Symphony on tour throughout the state. Chloé has appeared as a soloist with the Lutoslawski Filharmonie (Poland), the Teplice Philharmonic (Czech Republic), and a tour with the Latvian Chamber Orchestra. She was also invited as a soloist in the Young Prague Spring Festival to give recitals and perform the Mendelssohn Concerto in and around Prague. More recent performances included Tchaikovsky's Violin Concerto with the Dallas Symphony and Prokofiev's 2nd Concerto both at Sala São Paulo in Brazil and with the Cleveland Institute of Music Orchestra as a result of winning the Cleveland Institute of Music's Concerto Competition. She went on to perform Tchaikovsky's Violin Concerto with the Houston Symphony and recitals at the Music in the Mountains Festival with pianist David Korevaar. She opened the Indianapolis Chamber Orchestra's 2010-11 season with the Barber Violin Concerto and the Missouri Symphony's “Hot Summer Nights” 2011 Opening Gala with the Brahms Concerto. She returned to perform the Beethoven Concerto with the Knoxville Symphony for their Diamond anniversary season. Chloé plays on a Carlo Landolfi violin made in Italy in 1771 and bows by Etienne Pajeot and Émile-Auguste Ouchard. Visit Chloé Trevor online at chloetrevor.com.

Soloist, collaborative pianist, chamber musician, producer, and arts administrator **Jonathan Tsay** maintains an artistic career as diverse as his interests. A recent multi-city tour of Taiwan included solo recital stops at the National Recital Hall in Taipei, Kaohsiung Music Hall, and the Pingtung Arts Center. Other recent solo engagements include performances for The Cliburn, Music at Southminster in Ottawa, Blanco Performing Arts, and Fine Arts Chamber Players. A sought-after collaborator, Dr. Tsay has also performed alongside some of the world's premier musicians, including Chee-Yun, David Cooper (Principal Horn, Berlin Philharmonic), Jing Wang (Concertmaster, Hong Kong Philharmonic), dramatic soprano Alessandra Marc, Chloé Trevor, the Cézanne Quartet, and Nathan Olson (Concertmaster, Dallas Symphony Orchestra). Jonathan performs regularly as Principal Keyboard of the Las Colinas Symphony. He also serves as Artistic Director of *Ensemble75*, a chamber music series based in Dallas. Jonathan's recordings can be found in *Brahms - A Listener's Guide: Unlocking the Masters Series*, as well as on Chloé Trevor's album *Immortal and Danse Macabre*. His solo CD, *Portfolio*, was released in 2009, and Jonathan's collaborative album *Harmonic Allusions* was released in September 2017. Away from the piano bench, Jonathan is the host of the classical music podcast *Between the Barlines*, which explores the lives of various personalities in the classical musical landscape of the DFW Metroplex. Dr. Tsay started his piano studies with Carolyn Savko at the age of five. Under the tutelage of Dr. Carol Leone, Jonathan earned a Bachelors of Music with Honors at the Meadows School of the Arts at Southern Methodist University. Jonathan entered l'Université de Montréal as a Masters of Music student of Marc Durand, and received his doctorate through an accelerated program. His musical education also includes composition studies with Simon Sargon and David Karp, and conducting with Jack Delaney and Paul Phillips. In the Fall of 2019, Jonathan was appointed Visiting Assistant Professor at the Rudi E. Scheidt School of Music of the University of Memphis. Visit Jonathan Tsay online at jonathantsay.com.

THE COMPOSERS



Alexandra T. Bryant (b. 1985) Hailed as a “promising composer” by the Cleveland Plain Dealer, Alexandra T. Bryant has been lauded for her “ability to convey myriad moods through clear thematic materials and coloristic contrasts.” She completed her Bachelor of Music degree in Composition under the guidance of Dr. Margaret Brouwer and Dr. Paul Schoenfield at the Cleveland Institute of Music, where she was the 2007-2008 recipient of the Darius Milhaud Award. She is a 2010 Master’s graduate of the Shepherd School of Music at Rice University, where she studied under Dr. Pierre Jalbert and Dr. Arthur Gottschalk. During the summer of 2010, she was a Composition Fellow at the Aspen Music Festival and School, studying under Sydney Hodkinson. Dr. Bryant has studied under George Tsontakis at

Aspen, at the Bowdoin International Music Festival with Samuel Adler, Claude Baker, and Simone Fontanelli, with Ladislav Kubik at the Czech-American Summer Music Institute in Prague and with Robert Hutchinson at the University of Puget Sound in Tacoma, Washington. Her compositions have been commissioned by the Cleveland Orchestra Youth Orchestra, the Kronos Quartet, William Preucil (Cleveland Orchestra concertmaster), the Aeolus Quartet, Katherine Murdock and Mark Hill, Carman Balthrop, Duo Scordatura and the Scordatura Music Society, the Cleveland Museum of Natural History, the Santa Fe Youth Symphony Orchestra Association, the Tacoma Youth Symphony

Association, the Greater Twin Cities Youth Symphonies, and the Metropolitan Ballet Theatre and Academy in Gaithersburg, Maryland. She is currently Visiting Assistant Professor of Music Theory and Composition at Gustavus Adolphus College in St. Peter, Minnesota.



Lera Auerbach (b. 1973) is a widely recognized conductor, pianist, and composer. She is also a published poet and an exhibited visual artist. Born in the Russian city of Chelyabinsk in the Ural Mountains, her performances and music are featured in the world's leading stages – from Vienna's Musikverein and London's Royal Albert Hall to New York's Carnegie Hall and Washington D.C.'s Kennedy Center. Her orchestral collaborations include the New York Philharmonic, Philadelphia Orchestra, National Symphony, Oslo Philharmonic, Munich's Bayerisches Staatsorchester, Staatskapelle Dresden, and Vienna's ORF Radio Symphonieorchester. Auerbach's works for orchestra have been performed by the world's leading conductors, including Christoph Eschenbach, Alan Gilbert, Vladimir Fedoseyev, Neeme Järvi, Vladimir Jurowski, Charles Dutoit, Andris Nelsons, Osmo Vänskä, Hannu Lintu and

Marin Alsop. Her large-scale theater works have been produced in major venues on every continent, including Vienna's Theater an der Wien, New York's Lincoln Center, the Hamburg State Opera, the War Memorial Opera House in San Francisco, the Royal Danish Theater, the Nuremberg State Theater, the Finnish National Theater, Moscow's Stanislavsky, the National Centre for the Performing Arts in Beijing China and the NHK Hall in Tokyo. Her music is championed and recorded by today's most prominent classical performers including violinists Gidon Kremer, Leonidas Kavakos, Daniel Hope, Hilary Hahn, Vadim Gluzman, Vadim Repin and Julian Rachlin; cellists Alisa Weilerstein, Gautier Capuçon, Alban Gerhardt and David Finckel; and violists Kim Kashkashian, Nobuko Imai and Lawrence Power. She holds degrees from the Juilliard School in New York and Hannover University of Music, Drama, and Media in Germany. Internationale Musikverlage Hans Sikorski publishes her work, and her recordings are available on Deutsche Grammophon, Nonesuch, Alpha Classics, BIS, Cedille and many other labels.



Amy Beach (1867-1944) Amy Marcy Cheney Beach was an American composer and pianist, and the first successful American female composer of large-scale art music. Her "Gaelic" Symphony, premiered by the Boston Symphony Orchestra in 1896, was the first symphony composed and published by an American woman. She was one of the first American composers to succeed without the benefit of European training, and one of the most respected and celebrated American composers of her era. She was also acclaimed for concerts she gave featuring her own music. She was a true prodigy, who memorized forty songs at the age of one and taught herself to

read at age three. She played four-part hymns and composed simple waltzes at age four. By the age of six, she began studying piano with her mother and performed her first public recitals one year later, playing works by Handel, Beethoven, Chopin, and some of her own pieces. In 1875 the family moved to Boston, where Amy studied with the leading pianists. She made her Boston debut in 1883, and two years later played her first performance with the Boston Symphony Orchestra. In 1885, she married Henry Harris Aubrey Beach (1843-1910), a physician, Harvard University lecturer and amateur singer. Her husband requested that she limit her public performances, so she focused her musical energies on composing. In 1892, Beach achieved her first notable success as a composer with the performance of her Mass in E-flat by Boston's Handel and Haydn Society. She became the first American woman to

achieve widespread recognition as a composer of large-scale works with orchestra. After her husband's death in 1910, Beach sailed for Europe to establish her reputation there as both a performer and composer. She returned to the U.S. in 1914, where she concertized in the winters and composed in the summers. In 1921 she became a fellow at the MacDowell Colony in Peterborough, New Hampshire, where she composed most of her later works. Beach assumed many leadership positions, often in advancing the cause of American women composers. She was associated with the Music Teachers National Association and the Music Educators National Conference, and in 1925 she was a founding member and first president of the Society of American Women Composers.



Gabriela Lena Frank (b. 1972) Included in the Washington Post's list of the 35 most significant women composers in history (August 2017), identity has always been at the center of composer/pianist Gabriela Lena Frank's music. Born in Berkeley, California to a mother of mixed Peruvian/Chinese ancestry and a father of Lithuanian/Jewish descent, Frank explores her multicultural heritage most ardently through her compositions. Inspired by the works of Bela Bartók and Alberto Ginastera, Frank is something of a musical anthropologist. She has traveled extensively throughout South America and her pieces often reflect and refract her studies of Latin American folklore, incorporating poetry, mythology, and native musical styles into a western classical framework that is uniquely her own. Gabriela attended Rice University in Houston, Texas, where she earned a B.A. (1994) and M.A. (1996). She studied composition with Sam Jones and piano with Jeanne Kierman Fischer. At the University of Michigan, where she received a D.M.A. in composition in 2001, Gabriela studied with William Albright, William Bolcom, Leslie Bassett and Michael Daugherty, and piano with Logan Skelton. Winner of a Latin Grammy and nominated for Grammys as both composer and pianist, Gabriela also holds a Guggenheim Fellowship and a USA Artist Fellowship, given each year to fifty of the country's finest artists. Her work has been described as "crafted with unself-conscious mastery" (Washington Post), "brilliantly effective" (New York Times), "a knockout" (Chicago Tribune) and "glorious" (Los Angeles Times). Gabriela is regularly commissioned by luminaries such as cellist Yo-Yo Ma, soprano Dawn Upshaw, the King's Singers, the Cuarteto Latinoamericano with guitarist Manuel Barrueco, Brooklyn Rider, and conductors Marin Alsop and Yannick Nézet-Séguin.

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As a center for the arts in Old East Dallas, St. Matthew's Cathedral Arts revives an ancient tradition of cathedral churches in proclaiming the presence of God through the beauty of human creativity, bringing vitality to St. Matthew's Cathedral, our neighborhood and greater Dallas.

Welcome to the ninth season of great performances, visual arts and educational events at St. Matthew's Cathedral Arts. This special video project of the 2021 Distinguished Artist Recital was created to help send a message of beauty and hope at a time of unprecedented trials for our community and nation. We're honored to be able to document the spectacular musical artists Chloé Trevor and Jonathan Tsay, who bring seldom-heard compositions from four of America's finest women composers. With artworks from one of the Sundermann Gallery's most popular exhibitors, Carlos Cázares, it's a delight to share this project with a wider audience on the Cathedral Arts YouTube channel.

Founded in 2011 as a center for arts, learning and community-building at Dallas' historic St. Matthew's Episcopal Cathedral, Cathedral Arts has built an enduring link to the professional arts community with programming open to the public, free of charge. The Justus Sundermann Gallery, a gift of Sally Sundermann in honor of her son, hosts frequent public exhibits, lectures, concerts and receptions. A major capital campaign in 2017 provided a superb concert grand piano to the Great Hall in support of fine musical offerings. A professional chamber chorus, the Cathedral Arts Choral Artists, can be heard during a season of third Sunday Evensong services. Cathedral Arts resides at St. Matthew's as a self-supporting donor-based initiative, financially independent of the Cathedral and the Episcopal Diocese. Recent institutional underwriting includes grants from the Swiss Avenue Historic District and donor-advised funds at the Communities Foundation of Texas. Individual donors sustain Cathedral Arts through the annual Pillars Campaign, North Texas Giving Day and the annual Gala and Silent Auction. Founding Artistic Director H. Michie Akin brings a lifetime of experience and leadership to Cathedral Arts, and an extraordinary group of volunteers lend their skills to the active Executive Committee, guiding the planning and execution of all Cathedral Arts programs. In keeping with its mission, virtually every Cathedral Arts event is open to the public at no charge. For more information and ways to participate in the growth of St. Matthew's Cathedral Arts, visit online at cathedralartsdallas.org.



THREE TENORS



A VIDEO PROJECT IN MUSIC AND IMAGES

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MARY DIBBERN • PIANO

RYAN LESCALEET • STAGING DIRECTOR

JORDAN HAMMONS • VIDEOGRAPHER

FILMED IN THE GREAT HALL OF ST. MATTHEW'S EPISCOPAL CATHEDRAL

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