



Special Guests



JEROME LOWENTHAL

Jerome Lowenthal, born in 1932, continues to fascinate audiences, who find in his playing a youthful intensity and an eloquence born of life-experience. He is a virtuoso of the fingers and the emotions.

Mr. Lowenthal studied in his native Philadelphia with Olga Samaroff-Stokowski, in New York with William Kapell and Edward Steuermann, and in Paris with Alfred Cortot, meanwhile traveling annually to Los Angeles for coachings with Artur Schnabel. After winning prizes in three international competitions (Bolzano, Darmstadt, and Brussels), he moved to Jerusalem where, for three years, he played, taught and lectured.

Returning to America, he made his debut with the New York Philharmonic playing Bartok's Concerto no. 2 in 1963. Since then, he has performed more-or-less everywhere, from the Aleutians to Zagreb. Conductors with whom he has appeared as soloist include Barenboim, Ozawa, Tilson Thomas, Temirkanov, and Slatkin, as well as such giants of the past as Leonard Bernstein, Eugene Ormandy, Pierre Monteux and Leopold Stokowski. He has played sonatas with Itzhak Perlman, piano duos with Ronit Amir (his late wife), Carmel Lowenthal (his daughter), and Ursula Oppens, as well as quintets with the Lark, Avalon and Shanghai Quartets. He has recently recorded the Beethoven Fourth Concerto with cadenzas by eleven different composers. His other recordings include concerti by Tchaikovsky and Liszt, solo works by Sinding and Bartok, and chamber music by Arensky and Taneyev.

Teaching, too, is an important part of Mr. Lowenthal's musical life. For seventeen years at the Juilliard School and for thirty-eight summers at the Music Academy of the West, he has worked with an extraordinary number of gifted pianists, whom he encourages to understand the music they play in a wide aesthetic and cultural perspective and to project it with the freedom which that perspective allows.

*Focus 2008's special guests were made possible through the generosity of
Connie and Bill Kotis*



HOPE KOEHLER

Hope Koehler, soprano, has appeared with the Nashville Opera, Tennessee Opera Theatre, Blair Opera Theatre, MTSU Opera Theatre, University Opera Theatre in Tuscaloosa, Northland Opera Theatre in Duluth, and Lyric Opera of the North, creating title roles in *Tosca*, *Carmen*, *Fidelio*, and *Madama Butterfly*, together with leading roles in myriad operas, operettas, and musicals.

As soloist in oratorio and other choral orchestral works, Hope Koehler has appeared with numerous orchestras in such repertoire as Handel's *Messiah*, Haydn's *Lord Nelson Mass*, Mendelssohn's *Elijah*, Verdi's *Requiem*, Mozart's *Vesperae solennes di confessore*, and Rossini's *Stabat Mater*. She is a featured soloist with the American Spiritual Ensemble, a group devoted to keeping the American Negro Spiritual alive and vibrant in performances around the world.

Dr. Koehler teaches voice and opera at the University of Wisconsin-Superior. She has been on the faculty of the Kentucky Governor's School for the Arts for seven years and has also served on the voice faculty of the American Institute of Musical Studies in Graz, Austria.

Dr. Koehler received the BA in Vocal Performance and Music Education from Lipscomb University in Nashville, the MM in Vocal Performance from the University of Alabama in Tuscaloosa, and the DMA from the University of Kentucky in Lexington, where she studied with soprano Gail Robinson.



TADEU COELHO

Brazilian-born artist/flutist **Tadeu Coelho** joined the North Carolina School of the Arts in 2002. He has taught at the University of Iowa and at the University of New Mexico as well as being a visiting professor at the Ino Mirkovich Music Academy in Croatia. Mr. Coelho frequently appears as soloist, chamber musician, and master clinician throughout Europe, Asia, Australia, and

continued on page 12



Tadeu Coelho continued

the Americas. He has performed as first solo flutist of the Santa Fe Symphony, Hofer Symphoniker in Germany, and the Spoleto Festival Orchestra in Italy, among others, including guest appearances with the Boston Symphony in the summer of 1996. Tadeu Coelho received his Doctor of Musical Arts degree from the Manhattan School of Music as a student of Julius Baker and Ransom Wilson.

As a recording artist, Mr. Coelho can be heard in several solo recordings. Most recently, he released his solo CD *Nocturnes* with Australian pianist Simon Tedeschi. His other CDs include *Modernly Classic*; *18th Century Flute Sonatas*, both with NCSA colleague Eric Larsen; *Flute Music from Brazil*; *¡Rompe!* - Mexican Chamber Music for Flute, and *Life-Drawing - Works for Solo Flute*. His upcoming CD release includes *Azules - Enchanting Music for the Soul for Flute and Harp* with Karen Thielen. Dr. Coelho's CDs and other published works are available at CD Baby and Flute World. Tadeu Coelho is a Miyazawa artist and plays on a platinum flute. For more information on Dr. Coelho, please visit his official web site at <http://www.tadeucoelho.com>.



KEITH WATERS

Keith Waters is Associate Professor at the College of Music at the University of Colorado at Boulder. He is the author of *Rhythmic and Contrapuntal Structures in the Music of Arthur Honegger*; and is the co-author (with Henry Martin) of *Jazz: The First Hundred Years*, now in its second edition. He has written extensively on jazz and French music, and has lectured on these topics at the Sorbonne (Paris), Oxford University, University of Limerick, Amsterdam Conservatory, University of Melbourne (Australia), Kasetsat University (Bangkok, Thailand), the Paul Sacher Foundation (Basel,

Switzerland), and the Musikhochschule Winterthur-Zürich. As a jazz pianist, he has recorded and performed throughout the United States, Europe, and in Russia, appearing in concert with jazz artists James Moody, Bobby Hutcherson, Eddie Harris, Sheila Jordan, Chris Connor, Carol Fredette, and Meredith D'Ambrosia, at such venues as the Blue Note and the Village Gate in New York, and the Kennedy Center and Blues Alley in Washington DC. He received the PhD in Music Theory from the Eastman School of Music, the MM in Jazz Piano from the New England Conservatory of Music, and the BM in Applied Piano from the University of North Carolina at Greensboro.