



DEPAUL UNIVERSITY

SCHOOL OF MUSIC

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Saturday, February 21, 2026 • 7:00 PM

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**ANN MARIE BRINK,  
VIOLA**

*Faculty Artist Series*

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Murray and Michele Allen Recital Hall  
2330 North Halsted Street • Chicago

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Sunday, February 22, 2026 • 7:00 PM  
Allen Recital Hall

# ANN MARIE BRINK, VIOLA

*Faculty Artist Series*

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## PROGRAM

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Johann Sebastian Bach (1685–1750)

**Viola daGamba and Harpsichord in G major, BWV 1027**

- I. Adagio
- II. Allegro ma non tanto
- III. Andante
- IV. Allegro moderato

Jason Moy, harpsichord

Henri Vieuxtemps (1820–1881)

**Capriccio for Solo Viola, Op. 55**

William Grant Still (1895–1978); arr. Louis Kaufman

**Here's One**

John Milbauer, piano

York Bowen (1884–1961)

**Sonata No. 1 in C minor for viola and piano**

- I. Allegro moderato
- II. Poco lento e cantabile
- III. Presto

John Milbauer, piano

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*As a courtesy to those around you, please silence all cell phones and other electronic devices. Flash photography is not permitted.*

## BIOGRAPHIES

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**Ann Marie Brink** is Associate Professor of Viola at DePaul University and previously served as Associate Principal Viola of the Dallas Symphony Orchestra from 1999 to 2019. She has performed as a soloist and chamber musician at venues and festivals including Carnegie Hall, Lincoln Center, the Library of Congress, and Bravo! Vail, and has appeared as a featured soloist with the Dallas Symphony Orchestra.

An active chamber musician, Ms. Brink has received praise from The New York Times for her performances and collaborations. She was twice a fellow at the Aspen Center for Advanced Quartet Studies and was invited by Isaac Stern to participate in his prestigious Chamber Music Workshop at Carnegie Hall. Her honors include first prize in the Aspen Music Festival Concerto Competition and recognition as a prize winner at the Carmel Chamber Music Competition. Her album of works by Hans Sitt with pianist Marta Aznavoorian has been widely praised.

Ann Marie began playing viola at age ten in a public-school strings class and, as a high school freshman, became one of the youngest members of the Pensacola Symphony Orchestra. As a dedicated educator, she teaches and performs at the Roundtop and Green Mountain Chamber Music Festivals and has previously held faculty positions at Baylor University, Southern Methodist University, and the University of North Texas.

Her principal teachers include Karen Tuttle, Heidi Castleman, and David Holland, and she has studied chamber music with members of the Emerson, Juilliard, Cleveland, Orion, and Guarneri String Quartets.

**Jason J. Moy** is Artistic Director of Ars Musica Chicago, Associate Music Director of Bach in the City, and one of the most sought-after Early Keyboard specialists in the Midwest. He teaches at DePaul University, where he was awarded the School of Music's first-ever endowed chair as Monsignor Kenneth J. Velo Distinguished Professor in 2022, and at Roosevelt University, where serves as Artist-Faculty in Early Keyboards in the Chicago College of Performing Arts. Jason received his Early Music training at McGill University, and counts Hank Knox, Ketil Haugsand, Andrew Lawrence-King, and the late Bruce Haynes among his most influential teachers and mentors. He has performed throughout the United States, Canada, and Europe, and made guest appearances as a soloist and continuo player with such esteemed ensembles as the Newberry Consort, Haymarket Opera

Company, Cincinnati Symphony Orchestra, Grant Park Symphony Orchestra, Wisconsin Chamber Orchestra, and South Bend Symphony Orchestra.

Dean **John Milbauer**'s leadership at the DePaul School of Music has been transformative. Since his appointment in July 2023, he has invested deeply in and expanded programs of excellence while reducing barriers to access; led the formation and execution of a new strategic plan based on international development diagnostic frameworks; recruited 25% of current full-time faculty, emphasizing subject expertise, growth potential, external affiliations, and soft skills; strengthened relationships with organizations such as the Chicago Symphony Orchestra, Opera Festival of Chicago, Chicago Public Schools, and Chicago Musical Pathways Initiative; created the Gannon Fellows program to support graduate performance studies; and nearly tripled the school's endowment while bolstering its near- and long-term fiscal health.

Prior to his arrival in Chicago, Milbauer performed as soloist and chamber musician around the globe. He continues to perform as a Steinway Artist, with recent highlights including recitals with cellist Steve Balderston, baritone Randall Scarlata, violinists Janet Sung and Lauren Roth-Gómez, violist Ann Marie Brink, CSO Principal Percussionist Cynthia Yeh, and the Civitas Ensemble. France's République du Centre has called him "a virtuoso of the first magnitude" while American Record Guide awarded him an annual "Critic's Choice" for his Fleur de Son release of works by Debussy, Bartók, Crumb, and Adams, writing, "Milbauer employs a full expressive range, performs with astounding delicacy, and conveys unspeakable wonder through an intimate touch and astonishing versatility."

Milbauer studied music and government at Harvard College before earning degrees from the Eastman School of Music, The Juilliard School, Manhattan School of Music, and, as recipient of a Fulbright grant, the Liszt Academy in Budapest. He was awarded the Eastman Performer's Certificate and was nominated for the Gina Bachauer prize for outstanding pianist at Juilliard. Twice Artist-in-Residence at the Banff Centre for the Arts in Canada, he maintained a 25-year association with the Chautauqua Institution Piano Program in New York, helping transform it into one of the premier summer piano programs in the Americas. He served as Professor of Piano at the University of Arizona for 17 years, where he was awarded several

of the highest teaching honors of the University. His piano teachers include Jerome Lowenthal, Ferenc Rados, György Sebök, Joan Moffat, and Rebecca Penneys.

Milbauer returned to school in 2019–20 as a John F. Kennedy Fellow at Harvard University’s Kennedy School of Government under the guidance of Professor Ron Heifetz, Co-Founder of Harvard’s Center for Public Leadership. He earned a Master in Public Administration degree from HKS in 2020, having been Co-Chair of the HKS Arts and Culture Caucus as well as Associate Editor of the Harvard Kennedy School LGBTQ Policy Journal. In addition to the MPA curriculum at HKS involving global development and governance, adaptive leadership, behavioral economics, and negotiation, Milbauer studied innovation ecosystems and regional acceleration at MIT Sloan School of Management and arts entrepreneurship at Harvard Business School. This experience led to his appointment to National Endowment for the Arts grant screening bodies, as well as to human rights, foreign policy, and cultural institution platform committees in support of a successful candidate for President of the United States. He draws on all of these experiences in his work at DePaul with the goal of maximizing personal, communal, and institutional potential.

## PROGRAM NOTES

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It is an honor and a celebration to be performing Bach's Sonata for viola da gamba and harpsichord with Jason Moy, culminating our three-year journey performing each of the sonatas for this combination. While it is common knowledge that during Bach's time alcoholic beverages were almost exclusively consumed because they were more sanitary to drink than water, I was surprised to learn that coffee, having been recently introduced to Germany from Turkey, was a new and somewhat subversive counter-cultural delicacy. The set of sonatas for viola da gamba and harpsichord, composed for a weekly chamber music series that Bach directed at Gottfried Zimmermann's Coffee House in Leipzig, are an elegant offering for a venue where women were strictly forbidden lest their delicate natures be subjected to the raucous, caffeine-induced revelry of chamber music enthusiasts.

The Capriccio for solo viola is a beautiful work with sad provenance. At the height of career Henri Vieuxtemps was a celebrity violinist whose performances dazzled the likes of Hector Berlioz and Niccolò Paganini, and a noted pedagogue who was the teacher of Eugene Ysaie. A dear friend to Robert Schumann, Vieuxtemps wrote seven violin concertos and numerous salon pieces before being stricken with a series of strokes which left his right arm paralyzed. No longer able to play the violin, he looked to other instruments for composing, writing the Capriccio as well as an Elegy and a Sonata for the viola in the last two years of his life.

Often referred to as the "Dean of Afro-American Composers," William Grant Still was born in Mississippi, raised in Arkansas, and attended Oberlin Conservatory. The first American composer to have an opera premiered by the New York City Opera, Still was a prolific composer of over 200 works including 5 symphonies, 9 operas, and numerous solo and chamber works. "Here's One" is a negro spiritual he set for chorus which Louis Kaufman, a close friend of Still's, arranged for violin and piano. The text is a simple confession of faith:

Talk about a Child that do love Jesus;  
Here's One, Here's One  
Talk about a Child done been Converted;  
Here's One, Here's One

Born in London to the founder of Bowen and McKechnie, whiskey distillers, composer York Bowen was just 20 years old when he composed the Sonata in G Major for Viola and Piano for Lionel Tertis. Serving as Tertis's accompanist for recitals across Europe while he was still enrolled at the Royal Academy of Music in London, a mere four years after graduating he was appointed as professor of piano at the same institution. A popular composer in his time who spent much of his career supporting Tertis in his campaign to increase the popularity of the viola as a solo instrument, unfortunately many of Bowen's works remain unpublished.

*Notes by Ann Marie Brink*

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Gannon Concert Hall  
**DePaul Ensemble 20+**

February 28 • 3:00 P.M.  
Allen Recital Hall  
**DePaul Trombone Choir**

February 28 • 8:00 P.M.  
Gannon Concert Hall  
**DePaul Chamber & Concert Choirs**

March 3 • 7:00 P.M.  
Allen Recital Hall  
**DePaul String Chamber Showcase I**

March 4 • 8:00 P.M.  
Gannon Concert Hall  
**DePaul Concert Orchestra**

March 5 • 7:00 P.M.  
Dempsey Corboy Jazz Hall  
**DePaul Jazz Combos I**

March 5 • 8:00 P.M.  
Gannon Concert Hall  
**DePaul Wind Symphony**

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