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Susan Wheatley, Newsletter Editor; Kyle Peterson, Photographer; Eric Winter, Reviews Editor

LETTER FROM THE PRESIDENT

Greetings Tuesday Musicale Members,

I hope all of you have been enjoying the warm summer months and extended daylight. As students begin their seasonal return to school, our 2025-2026 season is about to commence.

As a reminder, if you would like to renew your Tuesday Musicale of Detroit Membership you can do so conveniently at our website: tuesdaymusicaleofdetroit.org. Your financial support helps the organization in many ways. In particular, it helps us nurture our young members of the Student League and bring outstanding established musicians to you for your intimate enjoyment.

I could not have been more thrilled with the quality of the music at our latest Artists-of-the-Year Concert on June 27. What a wonderful concert to inaugurate my term as President of the Tuesday Musicale of Detroit. It is rare to have the opportunity to see outstanding musicians in such an intimate setting. More often, they are onstage quite a distance from the audience. The Tuesday Musicale of Detroit creates opportunities that allow us to enjoy exceptional musicians up-close-and-personal in a way that traditional venues make difficult. It was a joy to see Jonathan Lasch, baritone, and Caitlin Lynch, soprano, perform together. Their connection as husband and wife was evident in their music. It was a concert where true musicians who deeply appreciate the art showcased their love of music with the audience. It was a true pleasure to hear the music created by all including collaborative pianist, Joshua Marzan, and violinist, Sonia Lee. I look forward to more events like this and encourage each of you to invite others to share in the musical experiences our organization creates.

This coming year, we are pleased to announce that Professor Christopher Harding, Chair of Piano at the University of Michigan School of Music, Theater & Dance will be performing for us as Artist-of-the-Year the evening of February 10 at the Birmingham Unitarian Church. Among many notable accomplishments, he has taken 25 first prizes in national and international competitions. His concert will feature the emotionally expressive and deeply personal works of Robert Schumann.

The first concert of our new season will take place on Tuesday, September 23, 10:30 a.m. at the St. Clare of Montefalco Church in Grosse Pointe Park, 1401 Whittier Road at Mack, Grosse Pointe Park. This wonderful concert will be followed by a luncheon at St. Clare of Montefalco Church. A registration form for the luncheon can be found on page 12 of this newsletter and tickets can also be purchased via our website. Performers that day will be the University of Michigan student award winners, vocalists and a violinist. And, also, a Student League member – my son Ethan, pianist – will also be on the program.

As always, I welcome your feedback and suggestions. If you have any thoughts or ideas for the organization, please don't hesitate to contact me at (248) 980-5036.

I look forward to seeing you at our concerts.

Best regards,

Dan Mihaescu

Dan Mihaescu, President of the Tuesday Musicale of Detroit

Concert Review – June 27, 2025, “Artists-of-the-Year Concert”

The Artists-of-the-Year concert of Tuesday Musicale on Friday, June 27, at the St. James Catholic Church in Novi, was exceptional. The participants included husband and wife Jonathan Lasch, baritone, and Caitlin Lynch, soprano. They were accompanied by pianist Joshua Marzan and violinist Sonia Lee. Of the latter two, Sonia Lee is known for her exceptional solo work in different settings within the metropolitan area of Detroit as well as internationally. I have heard her previously at Temple Israel in West Bloomfield.

Joshua Marzan is a pianist, opera coach and chamber musician based in Ann Arbor. He is a staff pianist at Wayne State University where he teaches a range of piano courses and is active in coaching and accompanying in studio classes, lessons and recitals.

The singers, soprano, Caitlin Lynch, and baritone, Jonathan Lasch, are of the caliber that they fit exceptionally well within this background. Soprano Caitlin Lynch has sung at the Metropolitan Opera – you can't get better than that. She has a most beautiful voice, delicate as well as expressive. Baritone Jonathan Lasch has impressed greatly within our area, singing with Detroit Opera, being on the faculty of Wayne State University, and singing with other impressive groups in our area (such as Ft. Street Chorale). He stands above most others in vocal quality, dynamic expression, and clarity of word enunciation.

Among the things that enhances this pair of singers is that they are married and are continuing in the musical tradition of their family. That includes Soprano, Mary Callahan-Lynch, Caitlin's mother, as well as her grandfather who was a noted organist in this area.

The program began with works of Bach. One noticed how well these two blended within their music. Massenet's *Baigne d'eau Mes Mains* from *Thais* was a point of light in this production, involving the whole ensemble. *Thais' Meditation* followed (Lee and Marzan), which brightened the atmosphere somewhat and prepared the audience for the intermission.

Whereas the first part of the program included classics from the opera repertoire, the second part brought up themes of Americana and religious overtones of heaven and earth. This created a different aura within the hall. Extreme delicacy and heartfelt spirituality took over. This was notable in both singers' performances. The two singers took turns in their presentation, but the mood of the songs was very similar, creating parallel effects. The program concluded with the artists performing together “*Some other time*” from *On the Town* by Bernstein.

-Ruth Zaromp

Sonia Lee, violin; Joshua Marzan, piano; Caitlin Lynch soprano; Johnathan Lasch, baritone



Caitlin Lynch soprano; Johnathan Lasch, baritone



Sonia Lee, violin; Joshua Marzan, piano



Concert Review – November 12, 2024, “Crisp Musical Notes”

Fall was in the air with cooler temperatures, blowing leaves, and the Sanctuary of Westminster Presbyterian Church was bright with the sounds of music! A wonderful assortment of music was programmed from Bach to present-day-composer, Colin Payne performed by solo violin, organ, a string trio, and a septet with conductor.

Milan Forrester began the performance with *Bach Partita, No. 2*. She looked and sounded very professional and was representing our Student League. At 16, she has won many competitions, beginning when she was 11, as a runner-up for the DSO Youth Competition. It was refreshing to hear Bach played so musically enhanced by the sanctuary's fine acoustics – the perfect beginning to a Crisp Autumn Concert.

Dalos Grobe continued the concert with a majestic Mendelssohn *Organ Sonata in f minor*. This being Dalos' home church, he executed the many colors of the organ with the grace of a master. Fancy pedal melodies gave us a depth of color and interest. It was a breath-taking moment! Later in the program, Dalos played *Saraband* from *Suite for Organ* by Michigan composer Gerald Near. It was a pleasant meditation on a folk tune using string and flute organ stops.

Composer Colin Payne wrote '*There Will Be Time*' for a septet conducted by his wife Marina Stojanovska. The flute (Mariah Manolates), oboe (Kerry Russo), clarinet (Norma Keil Shaw), French horn (Jennifer Ginther), bassoon (Kristi Henry), violin (Joseph Gray) and cello (Christian Sands) shared motifs and spoke to each other in their musical language. The cello, oboe and violin began as the other instruments joined the conversation. The piece landed on colorful moments with solos connecting the dots. The cello, oboe and violin began as the other instruments joined the conversation. With a contemporary piece, one needs to listen vertically, as well as horizontally. Colin describes this in a program note as "These words (a poem by T.S. Elliot, used as inspiration) describe the feelings of a middle-aged man who feels a disconnect between himself and the current society" – words that we can all relate to. The musicians played expertly and the audience was very responsive with enthusiastic applause and a standing ovation. I would like also to acknowledge Marina Stojanovska for her masterful leadership role as conductor. She led the 7 instruments as a tightly wound, cohesive unit, always together in the moments of interest (vertical) and forward motion (horizontal).

Lastly, was a string trio by Mozart, *Divertimento in E-flat Major* with masterful themes and variations, explosive fast lines and each instrument soloing, as well as accompanying. Three movements were played with the second Menuetto having 2 trios and a mature Mozart style emerged. These musicians Joseph Deller (violin), James Greer (viola), and Sarah Cleveland (cello) were all very accomplished and enjoyable to listen to. With this final piece, I was filled with a perfect world of harmony which gave me courage to walk outside in the "Crisp Autumn" air.

Thank you to the audience for the sizeable attendance and appreciative applause.

- Bonnie L. Brooks



Guest Artists Joseph Gray, violin; Maria Manolatos, flute; Kerry Russo, oboe; Jennifer Ginther, French horn; Kristi Henry, bassoon; Norma Keil Shaw, clarinet; Christian Sands, cello; Marina Stojanovska, conductor



Joseph Deller, violin; Guest Artists Sara Cleveland, cello & James Greer, viola



Student Leaguer Milan Forrester, violin



BACK ROW: Dalos Grobe, Joseph Deller, Milan Forrester, Colin Payne
FRONT ROW: Marina Stojanovska, Jennifer Ginther, Norma Keil Shaw, Kristi Henry, Maria Manolatos

Concert Review – December 10, 2024, “A Pleasant Seasonal Concert”

Our own Bonnie L. Brooks hosted us at her lovely community Lutheran Church of the Redeemer of Birmingham. She welcomed us warmly and added interesting commentary throughout the concert.

The Windover Duo—pianists Ellen Kendall and Susan Wheatley—played Cecile Chaminade’s charming *Romantic Pieces, Op 55* – “Springtime”; “Palanquin Chair”; “Graceful Arabian Dance”; “Rigadoon Country Dance;” and “Hindu Dance.” It was fascinating to hear how the music of this French woman achieved such great popularity at the turn of the 20th century, particularly here in the US. There were Chaminade clubs as early as 1890. Her enormous popularity was due to the romantic character of her compositions and like these pieces so eloquently performed, they often expressed colorful events.

The Amabile (Italian for “lovely”) Chamber Ensemble presented the next set of pieces. The ensemble is two married couples, with Michael J. McGillivray on violin, Catherine Sherwin and Carol Scott on flutes, and Douglas Scott at the piano. The *Trio Sonata* (flute, violin, piano) by Pergolesi was pleasant. I noticed that the flute seemed to have the lead while the violin added more of an obbligato, mostly countermelodies. The *Greek Divertissement* for 2 flutes and piano by Phillippe Gaubert was a soothing pastoral piece in parallel thirds. The final work of their set was *Suite for Flute, Violin, and Piano, Op 59* by Melanie Helene Bonis. I found this to be one of the most interesting and compelling works on the entire program, ending with a spritely scherzo.

A new and welcome addition to our TMD family is the irrepressible Matthew Ball. I have had the pleasure of working with this talented, generous man who goes by the moniker The Boogie Woogie Kid. Matthew has played all over the U.S. and Canada in festivals, concerts, and other events. He has been called the Gen-X Virtuoso of the Boogie, continuing this almost-moribund art form, bringing it back to life, and exciting old and young with its joyful beats. His CDs, compositions, and arrangements can be found on Amazon, Sheet Music Plus, and other online sheet music and recording providers. I can vouch for his solid classical technique as we shared the same teacher: Flavio Varani. Mr. Ball entertained us with his own boogie/bluesey takes on *Jingle Bells*, *Rudolph*, *Vince Guaraldi*, and even *Amazing Grace*...and the fact that he has his J.D. is not lost on us when we hear his verbal program notes like he is delivering his closing remarks to judge and jury.

The show was brought to a satisfying seasonal ending with Bonnie L. Brooks leading us in a Christmas carol singalong ably accompanied by our president Eric Winter at the piano.

-Joseph Palazzolo



Ellen Kendall and Susan Wheatley, Windover Piano Duo



Ellen Kendall and Susan Wheatley, piano duo; Matthew Ball, piano; Michael J. McGillivray, violin; Guest Artists Carol Scott, flute, and Doug Scott, piano; Catherine Sherwin, flute

Concert Review – January 14, 2025, “The Rapture of Music”

What a beautiful concert we experienced on this very cold and blustering morning at the Grosse Pointe United Methodist Church. Our President, Eric Winter, so keen on assessing what draws an audience found through a raising of 20 members hands that, by far, the most successful means to bring an audience together was by “Word of Mouth!” That is an incentive for all of us to use this method to support our wonderful concerts.

I wish to give a review of how the performers transported me through their marvelous playing because of their deep commitment to music. With grandeur, stature and warmth pianist, John Chisholm, opened the concert with *Rhapsody, Op. 79#2*, by Brahms. The dynamics accelerated as the piece progressed, ending with a 2-chord bravura, which opened the portal to all that was to follow. Wonderful!

There followed enchanted playing by Yuki Mack on the piano with Xiao Dong Wei on the erhu singing Japanese composer Massimiliano Massieri’s piece with lovely gliding tones meant to depict the moon over a ruined castle. How beautifully and liltingly they merged in a newly attained sphere, trembling. The *Caprice* by Wenjin Liu began with an intense piano rumbling, the erhu successfully found an entry and they danced together swaying and lilting and finding peace. The joyous interplay between the two performers was a meeting of two souls into a musical realm.

Next, Christopher DeLouis performed *Saxophone Sonata in C#* by Decruck. Into this mystery the saxophone entered like a beam of light exploring the musical realm in 4 movements: *Très modéré; Noel; Fileuse; Nocurne et Rondel*. Throughout, the saxophone was calling and the piano responded with high, bell-like ringing blossoming into daylight supported by the saxophone. What sensitive, delicate and beautiful playing!

The Trans-Pacific Trio charmed us with 6 movements of very delightful and funny life situations such as the *Napper’s Prelude, Satirist’s Allemande, Tomboy’s Minuet, and Gigue for the Fashionabrantically Late Guest* among others. The three instruments, clarinet, bassoon and piano really painted finely chiseled tone pictures conjuring up giggling, traipsing, strutting about, and then tiptoeing in sheer fun.

Forrest Howell, the recipient of the Bernice Van Husen Piano Award brought forth the glorious sounds of splendid sparkling and broad rich harmonies performed with bravura. The first movement of Beethoven’s *Sonata, Opus 109* brought back familiar harmonies and most beautiful lyrical melodies gliding through all the piano octaves so beautifully played. *Belle Isle Aquarium* was a piece by Michael Kropf. It began almost like a child’s piece in a mood depicting water with little flitting melodies appearing like fish, tumbling in the water. Rachmaninoff’s *Études-Tableau, Op. 33, # 2 and 6* ended the program with Forrest Howell’s advanced finger work making melodies and harmonies of wonderful colors, but not rushing us through these glorious sounds. I could breathe and enjoy them.

-Claudia Fontana

Student Leaguer- John Chisholm, piano



Yuki Mack, Piano; Guest Artist Xiao Dong Wei, erhu

Bernice Van Husen Piano Award Recipient of 2025, Guest Artist Forrest Howell, piano



Guest Artist Dianne Lord, piano; Guest Artist Colin Lord, clarinet;
Maria Lord-Knivetton, bassoon

Christopher DeLouis, saxophone
Guest Artist I-Chen Yeh, piano



Concert Review – February 28, 2025, “Opera with Many Faces”

The concert at St. Clare of Montefalco Church began with a bit of a disappointment. The first selection, an adaptation of the Gilbert and Sullivan patter song “*I've got a little list – of those who never would be missed,*” was sung without a microphone, so the words of Stan Harr’s rich baritone voice unfortunately could not be well understood.

The concert got onto a better track as soprano Bonnie L. Brooks and tenor Sergio Maclean gave a fine rendition of “*Parigi, O cara*” (Paris, my dear), from Verdi’s *La Traviata*, a duet which has been described as one of the most touching expressions of love and loss in all of opera. Baritone Dan Mihaescu then sang “*Di Provenza il mar il suol*” (about Provence, the sea, the soil), also from *La Traviata*, with his fourteen-year-old son, Ethan, an outstanding young pianist, as his collaborating musician.

Soprano Olga Yalovenko then sang a Franz Lehár standard “*Meine Lippen*” (My lips), in which the main character articulates playful sensuality and flirtatiousness, character traits well captured by Olga. Mezzo Dorothy Duensing followed with “*Verdi prati*” (Green meadows) from Handel’s opera *Alcina*. In this aria, one of the main characters, emerging from Alcina’s illusionary world recognizing the necessity of leaving it behind, nevertheless mourns the loss of its beauty - even though knowing it was not real.

Then it was on to soprano, Jessie Neilson, who had been selected as the recipient of the Dina Soresi Winter Voice Award. Ms. Neilson brought us a song set by Richard Strauss, involving introspection and declarations of love. Ms. Neilson drew the audience into her soul with her earnest rendering of the sentiments of the songs and impressed with the beautiful tone of her voice and her faultless intonation. Later in the program she performed “*Du bist der Lenz*” from Wagner’s opera *Die Walkure*. Ms. Neilson most effectively portrays the deep emotion felt by Sieglinde as she bonds with Siegmund.

In sharp contrast to the preceding was a portrayal of Dvorak’s “*Song to the Moon*” in eurythmy, and song. The aria is a deeply emotional piece that captures the fragile beauty of first love, in this case the love of a water-nymph for a prince. It was beautifully portrayed by the flowing movement of eurythmist, Claudia Fontana, the pure notes of soprano, Bonnie L. Brooks, and the rich tones of cellist, Merritt Taylor. Then followed “*Recordare*” (Remember) from Verdi’s *Requiem*. In this piece the penitents Bonnie L. Brooks and Dorothy Duensing are most effective in their plea to Jesus to remember them in mercy on the day of judgement.

The final piece in the program was the famous quartet from Verdi’s opera *Rigoletto* “*Bella figlia dell’amore*” (Beautiful daughter of Love) in which four main characters in the opera describe sentiments that are central to their own perception of their roles at this point in the opera. With this quartet, Bonnie L. Brooks, Dorothy Duensing, Sergio Maclean and Dan Mihaescu brought the concert to a heart-warming conclusion.

-Onrevni

Ethan Mihaescu, collaborative piano; Dorothy Duensing, mezzo-soprano; Sergio Maclean, tenor; Bonnie L. Brooks, soprano; Dan Mihaescu, baritone



Bonnie L. Brooks, soprano; Claudia Fontana, eurythmy



Dina Soresi Winter Voice Award Recipient for 2025:
Guest Artists Jessie Neilson, soprano & Joshua Marzan, collaborative piano



Olga Yalovenko, soprano;
Yaroslav Daniels, collaborative piano

Guest Artists Stan Harr, baritone & Cheryl Faba, collaborative piano



Concert Review – March 11, 2025, “A Musical Blessing”

The concert at the Steinway Piano Gallery opened with pianists Marina Stojanovska and Maria Meirelles bringing us a short fun piece for two pianos, with syncopated rhythms, written by Colin Payne, a prized composer member of Tuesday Musicale. The piece *They Are Laughing at Us Mother*, seemed to this reviewer as representing the boisterous behavior of a group very lively young boys. The pianists continued with *Scaramouche, Suite for Two Pianos, Opus 165* by Darius Milhaud, a composer writing in the middle decades of the twentieth century. The suite comprises two incredibly rhythmic movements, separated by a movement with tuneful and restful melodies. Marina and Maria won our hearts with their portrayal of both the soulful quality of the slow middle movement and the dynamism of the other two.

Now it was on to another pianist, Elaine Vermiglio. Elaine’s selection was Beethoven’s *Piano Sonata #17*, commonly known as *The Tempest*. The work comprises three movements, *Largo-Allegro*, *Adagio* and *Allegretto*. It is the stormy *Allegro* in the first movement that gave rise to the name by which the sonata has become known. It was a pleasure to hear this sonata performed – one of Beethoven’s better-known sonatas.

Prokofiev’s *Violin Sonata No.1 in F minor* was the next piece on the program and was performed by violinist, Adrienne Ronmark, and pianist, Maria Meirelles. This is a dark and profoundly moving composition, suggests the futility of life. It was written by Prokofiev during World War II when, in the Soviet Union, over 20 million people died. To this reviewer, the work presented the image of soldiers dying a painful and lingering death on the battlefield. Death was also associated with this composition in the mind of Prokofiev himself. He is said to have stated that the eerie descending scales at the end of the first and fourth movements were “like wind in a graveyard.”

For decades Maria Meirelles had been looking, without success, for a violinist with the capability of, and interest in, performing this monumental work. This year, with Adrienne agreeing to perform it, Maria finally got her wish, and we were all treated to an absolutely outstanding performance of this great composition.

The evening’s final performer was Alexander Burrow, a member of our Student League and a junior at Huron High School in Ann Arbor. The piece he chose was Franz Liszt’s *Transcendental Etude No. 4 in D minor*. The etude was subsequently named *Mazeppa* because the turbulent character of the music matched the turbulent character of the great Ukrainian hero of that name. This etude is regarded as one of the most challenging pieces in the entire piano repertoire because of the technical demands it makes of the performer and because of its emotional and dramatic intensity. Alexander proved himself fully equal to the overwhelming demands of the piece, a fact that the audience acknowledged in their rapturous applause at the conclusion of his performance. The audience left the concert hall knowing that they had just attended one of Tuesday Musicale’s finest concerts.

-Eric Winter



Student Leaguer Alexander Burrow, piano



Left- Maria Meirelles, piano; Right-
Marina Stojanovska, piano



Yuki Mack, page turner; Elaine
Vermiglio, piano



Adrienne Ronmark, violin;
Maria Meirelles, piano

Concert Review – April 10, 2025, “Blossoms of Spring”

Tuesday Musicale's April concert, Blossoms of Spring, took place on a clear, sunny, but cold Spring Day in the Birmingham Unitarian Church. Chairman of the day, Bonnie Brooks introduced the members of the Terra Voce Ensemble, clarinetist, Lillian Dean, cellist, Karen Wingert, and pianist, Doris Hall. They performed Mozart's delightful string *Trio in E flat major*, which they adapted for piano, clarinet, and cello. The music was melodious, cheery with occasional touches of sadness. The Ensemble's next selection was the contemplative and spiritual *Adoration*, by notable 20th c. African American composer Florence Price.

Next, soprano, Bonnie L. Brooks was joined by collaborative pianist, Susan Wheatley. Bonnie gave a brief definition of the art song genre and performed 7 love songs ranging from John Dowland's “Come Again, Sweet Love”; to 20thc. Richard Hundley's moving “Come Ready and See Me”; “You Are Love” from Hammerstein's *Showboat*; Beethoven's “Ich liebe dich”; Robert Schumann's “Widmung”; Claude Debussy's “Romance”; and Gabriel Fauré's “Chanson d'amour.” Ms. Brooks demonstrated the various styles and languages of the art songs - English, French, and German - with facility and beauty.

The following concert pianist, Steinway's Detroit Artist-in-Residence Yuta Sugano began his program with Christian Sinding's “Rustle of Spring,” with harmonies and arpeggios to capture the excitement of the Nordic spring. This was followed by a piano arrangement of Dvořák's “Songs My Mother Taught Me” and Liszt's impassioned version of Robert Schumann's “Widmung” sung earlier by Bonnie L. Brooks. Mr. Sugano concluded with Chopin's Waltz in F major, Op. 34, No.3 – a rapid tour de force in $\frac{3}{4}$ time.

The concert continued with offerings by two members of the TMD Student League. Cellist Ava Zuo, currently an eighth grader at the Cranbrook School, delivered the beautiful melody of “The Swan” by Camille Saint-Saëns with a gentle and even tone accompanied by Masami Hida's rippling piano accompaniment. Violinist Nikolas Simon, a high school senior, presented arrangements of the lyrical “Summertime” and the virtuosic “A Woman Is a Sometime Thing” from Gershwin's “Porgy and Bess.” Both young artists demonstrated the high quality of the TMD Student League, ably directed by TMD violinist Velda Kelly.

The program concluded with an outstanding performance of Beethoven's mammoth *Variations and Fugue in E-flat major, Op. 35*, by pianist In-Ae Ha, this year's recipient of the TMD Doreen Wessel Taylor Piano Award, who is currently pursuing a DMA at the University of Michigan. Beethoven's variations, based on a theme from his “Eroica Symphony” explores the theme with an incredible range of emotions and pianistic challenges. Ms. Ha displayed a complete mastery of the keyboard, delivering from memory this lengthy and complex work. At the fugal finale, the audience rose to its feet in appreciation of her extraordinary performance, and President Winter presented In-Ae Ha with her award, while the audience caught its breath and filed out into the spring day.

-William Kupsky

Lillian Dean, clarinet; Guest Artist Karen Wingert, cello; Guest Artist Doris Hall, piano



Bonnie L. Brooks, soprano; Susan Wheatley, collaborative piano piano

Yuta Sugano, piano



Student Leaguer Ava Zuo, cello; Masami Hida, collaborative piano



Student Leaguer
Nikolas Simon, violin, Masami Hida, collaborative piano



Doreen Wessel Taylor Piano Recipient 2025,
Guest Artist In-Ae Ha, piano

Concert Review – April 15, 2025,

– “Student League Prize Winners” –

Nathan Wen opened the concert at Grosse Pointe Unitarian Church with Mendelssohn’s *Andante and Rondo Capriccioso in E Major, Opus 14*. This piece combines lyrical elegance with dazzling virtuosity. Particularly striking was Nathan’s success in capturing the soul-like quality of the *Andante*. Lalo’s *Symphonie Espagnole, Opus 21* played by violinist, Milan Forrester, was next. The work is rich in Spanish character and Romantic virtuosity, qualities that Milan was successful in conveying to the audience.

Liszt’s piano rendition of the famous quartet from Verdi’s *Rigoletto* followed, played by pianist Victor Zhong. This piece combines the poignant and the thrilling, particularly the conclusion, with its cascade of double octaves, which Victor executed with masterful skill.

Next was baritone Anthony Gennaro III with a fine performance of two eighteenth century Italian songs: *Lungi dal caro bene*, by Giuseppe Sarti, and Conti’s *Il mio bel foco*.

We then heard cellist Dorothy Tan in a performance of the final movement of Lalo’s *Cello Concerto in D minor*. The exuberance of the cellist combined with the virtuosity of collaborating pianist Masami Hida, made for a fine presentation of the lively conclusion of this beautiful concerto.

It was then back to the piano with Kevin Li, winner of the Caleb Lei award for musicality, bringing us the first movement of Schubert’s *Piano Sonata in C minor, D. 958*. The musicality exhibited in Kevin’s performance of the Schubert piece showed how worthy Kevin was of receiving this award.



Honorable Mention Winner, Piano-
Nathan Wen, piano



Honorable Mention Winner, Strings-
Milan Forrester, violin;
Masami Hida, collaborative piano



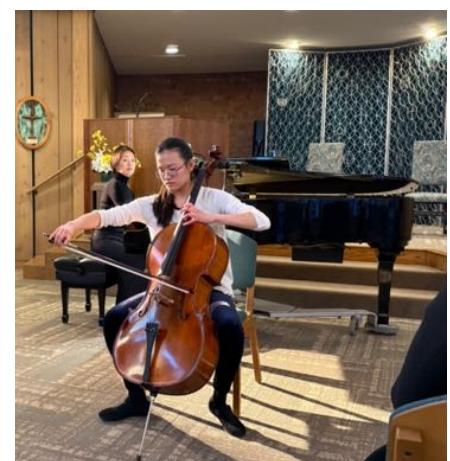
2nd prize Winner, Voice –
Anthony Gennaro III, baritone;
Masami Hida, collaborative piano



Caleb Lei Memorial Award
2025, Kevin Li, piano



Honorable Mention
Winner, Piano Victor Zhong



2nd prize Winner, Strings-
Dorothy Tan, cello;
Masami Hida, collaborative piano

Concert Review – April 15, 2025,

– “Student League Prize Winners – continued”

Continuing the concert, the first wind player of the evening was Victor Zhong, and he brought us the second movement, *Adagio*, of Mozart’s *A Major Clarinet Concerto*. Victor deserves commendation for the breath control he brought to his performance.

Alexander Burrow then performed Franz Liszt’s *Transcendental Etude, No. 4 in D minor; Mazappa*, which is regarded as one of the most challenging pieces in the entire piano repertoire. The audience was absolutely thrilled with Alexander’s commanding performance of this incredibly powerful work.

There then followed the first movement from Ibert’s *Flute Concerto* performed by flautist Iris Cao, the first place winner in the wind section. This piece is one of the most beloved in the entire flute repertoire. While full of rapid run, arpeggios, leaps and other technical demands, which Iris was fully up to, they did not counter the underlying elegance of the piece.

First place winner in the piano competition, Ethan Mihaescu brought us Ravel’s “*Une barque sur l’ocean*.” This piece evokes the image of a small boat rocking on a vast mysterious ocean. Few would be capable of surpassing the sensitivity of Ethan’s performance of this beautiful piece of music.

The concert concluded with first place strings winner Nikolas Simon performing a condensed version of Beethoven’s *Violin Concerto, Movement 1*. It does not matter how many times you may have heard this concerto, it is impossible not to feel your life enriched by hearing it again. And so it was with Nikolas Simon’s and Masami Hida’s performance -- beautiful, masterly, and a most fitting end to a truly uplifting evening.

-Onrevni



1st Prize Winner, Strings- Nikolas Simon, violin; Masami Hida, collaborative piano



1st Prize Winner, Piano- Ethan Mihaescu



2nd Prize Winner – Winds,
Victor Zhong, clarinet; Mary Siciliano,
collaborative piano



2nd Prize Winner, Piano-
Alexander Burrow, piano



1st Prize Winner, Winds- Iris Cao, flute;
Karen Feilla, collaborative piano



L-R Kevin Li, Nathan Wen, Dorothy Tan, Iris Cao, Victor Zhong, Alexander Burrow, Anthony Gennaro III, Milan Forrester, Ethan Mihaescu, Nikolas Simon

Concert – May 7, 2025, “Young Artist of the Year”

Once every year The Tuesday Musicale features an outstandingly talented up-and-coming young musician in concert. This year's young Artist-of-the-Year was Vietnamese pianist Khanh Nhi Luong performing with the Tuesday Musicale of Detroit Chamber Orchestra, Scott Hanoian, Conductor. Khanh Nhi Luong is pursuing her Doctor of Musical Arts at the University of Michigan with Prof. Christopher Harding. The concert was hosted by the Nardin Park United Methodist Church in Farmington Hills. The program included Franz Schubert *Piano Sonata in A Major (D.664)*; Dang Huu Phuc *Bunches of Flowers of Vietnam*; a piano arrangement of Schubert's *An Die Musik*; and Beethoven's *Piano Concerto #4 in G Major (Op. 58)* with the Tuesday Musicale of Detroit Chamber Orchestra, Scott Hanoian, Conductor. What a thrill to hear such great talent and piano mastery from our young artist of the year, Khanh Nhi Luong. - Onrevni



Ruth Laredo "An die Musik" Award Recipient 2025, Khanh Nhi Luong piano. Performing with the Tuesday Musicale of Detroit Chamber Orchestra, Scott Hanoian, Conductor.



In Memoriam – A Tribute to Sasha Bialock

Tuesday Musicale sends sincere condolences to the family of Sasha Bialock who passed away April 24, 2025, after a long battle with cancer. She had been an Associate Member since 2018 and would attend our concerts whenever she was able despite the adverse impact of her illness. Sasha was the niece of the Harry and Irene Elkins family and was delighted about their bequest of over \$50,000 to TMD. This generous bequest allowed us to convert the existing Helping Hand Fund into a permanent endowment. When contacted about the endowment by TMD, Sasha became an eager supporter of

the Tuesday Musicale and was supportive of the endowment. Now, each year we invite members of the Student League to submit requests to cover the cost of a musical experience, and the award is made to the student whose application is judged most meritorious. We are very grateful to Sasha Bialock's part in supporting the legacy of the Elkins Family's endowment to the Tuesday Musicale of Detroit.

NEWSLETTER REVIEW-

*A Sonnet from Eric**

*When silence stood where voices sang,
The pages bare and still,
Our hearts grew lost as seasons rang,
For news - we longed at will.*

*We searched in vain, no one in sight,
To archive what we knew,
No one to detail, wrong or right,
The graceful songs so true
But then our long-awaited star—
With insight, skill, and prose,
Recording concerts from afar,
Our spirits now arose.*

*& Keynotes thrives how rich our fate,
Behold – our voices rejuvenate.*

***THANKS ERIC FOR YOUR
COMPLIMENTS and for the support
of the entire editorial board!**

THE TUESDAY MUSICALE OF DETROIT
*September 23 Concert and
Luncheon Menu*
at St. Clair of Montefalco
1401 Whittier Road at Mack, Grosse Pointe Park
Concert at 10:30 am – Luncheon 12:15 pm

- Chicken MarsalaBreaded Boneless Chicken Breast in a Mushroom and Marsala Wine Sauce
- Beef Spiedini a la Marchiori...Breaded Beef Rolled & Filled with Fontinella Cheese & Fresh Tomatoes
- Vegan Stuffed PeppersFilled with Savory, Hearty Plant-based Fillings & Baked until Tender
- Rotini with Palomino Sauce.....1/2 Tomato/1/2 Cream Sauce with Garlic, Basil & Italian Seasonings
- California Vegetable Blend....Broccoli, Cauliflower & Tender Carrots with Butter Sauce
- Garden Salad.....Tender Greens with Marchiori House Dressing & Ranch Dressing
 - Italian Bread & Butter.....Beverages - Coffee, Tea & Water
 - DessertsAn Assortment of Confections

\$25.00.....RSVP by September 16

Make Check payable to *The Tuesday Musicale of Detroit*
Mail to Bonnie L. Brooks, 1884 Lone Pine Rd., Bloomfield Hills, 48302
For Payment by Credit Card call Kyle Peterson 313-520-8663
(NOTE: If paying by check, you must also call Kyle Peterson to notify her of your reservation.)



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