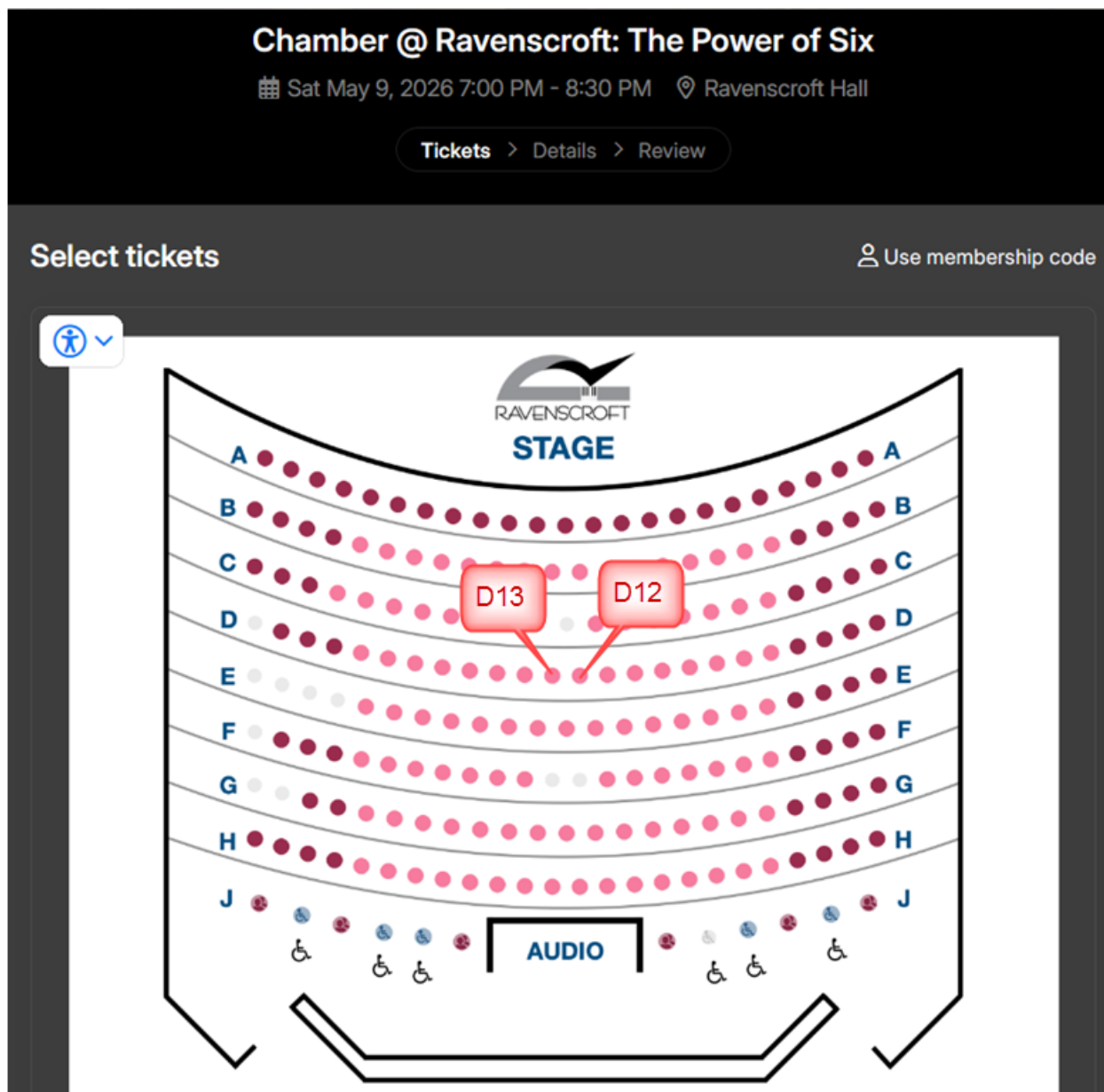


Chamber @ Ravenscroft – The Power of Six

Review by David Das

Club President **John Harvell** and I had the pleasure of attending the Chamber @ Ravenscroft – The Power of Six event on Saturday, May 9, 2026. We booked early and got the best two seats D12 and D13 in the Ravenscroft Auditorium.



The event was almost sold out by Saturday, May 9th.

Ravenscroft is a \$30 million 30,000 square feet performing arts venue located at 8445 E Hartford Drive, Scottsdale AZ 85255. This was my first time at this facility.



The doors opened at 6pm. As I entered the Main Lobby there was a Café on the right.



At the far end of the Café there was the Jazzbird Stage.



On the left of the stage there was this gorgeous [Ravenscroft Grand Piano](#).



Ravenscroft pianos are handcrafted using 1,000 year old Sitka spruce for the soundboard. Only a few have been made in the world. There was a Jazz drum kit on the right of the stage.



Guests started to wander in soon after 6pm to enjoy the preshow.



The preshow began with **Russell Schmitt**, Director of Education at the grand piano accompanied by **Jayden Garza**, senior member of the [Valley Jazz Cooperative](#) on the Tenor Sax.



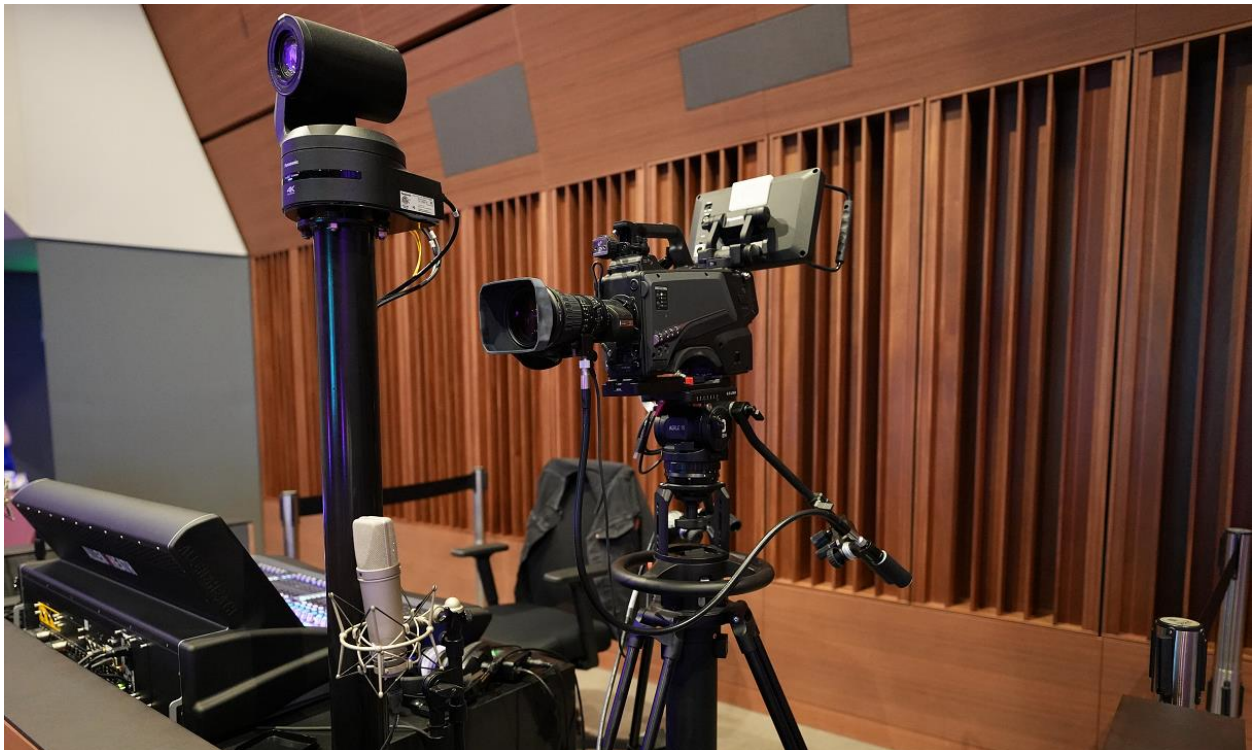
I entered the Ravenscroft Auditorium at 6:50pm. It seats 200.



At the back of the Auditorium was an [Allen & Heath dLive S5000](#) digital mixing console ([\\$36K](#)).



They had professional cameras to record the entire event.



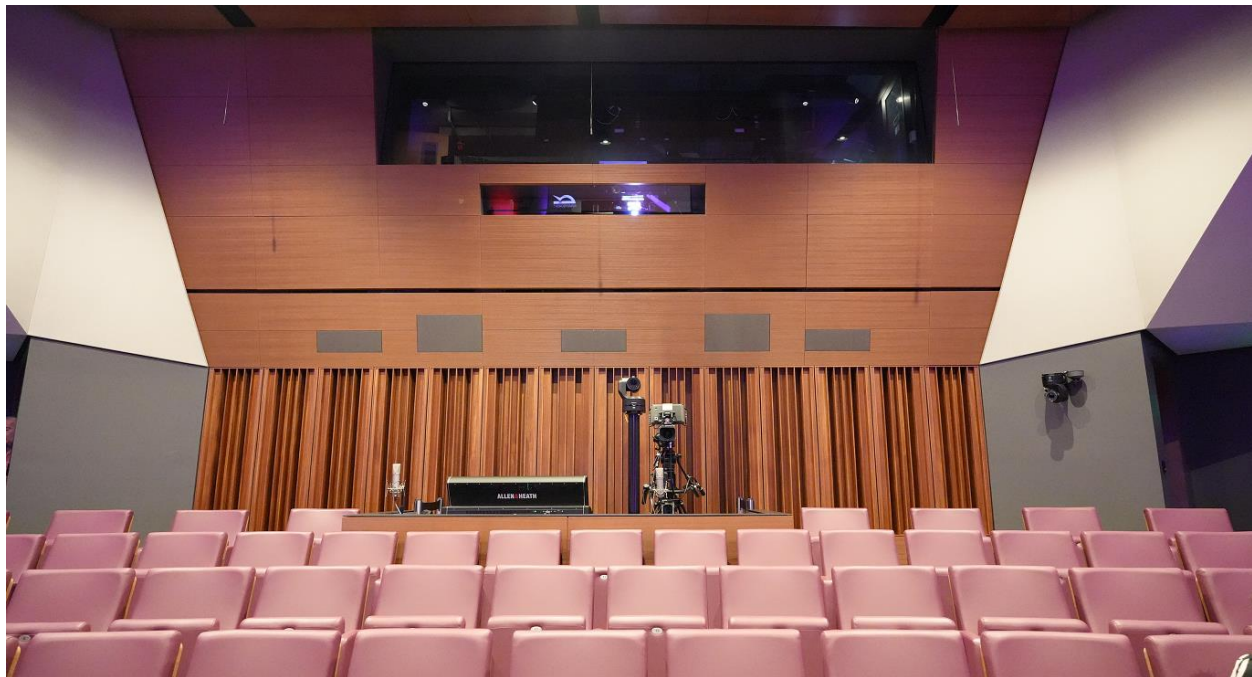
John Harvell joined in early.



There was a pair of microphones in the middle of the stage.



This is a view of the back of the Auditorium.



Russell Schmitt opened the main event at 7pm with a brief video message from [Kevin Youngblood, CEO of Ravenscroft](#) summarizing the mission of this organization.



Nancy Buck gave a brief introduction of the performers and the pieces they would play.



The Performers

As a concerto soloist, concertmaster and recitalist, violinist [Steven Moeckel](#) has engaged audiences and critics worldwide with his effortless virtuosity, vivid characterization and uncanny ability to capture the very essence of a work.



Since his first appearance and concerto soloist at the age of 8, Moeckel has continued to solo with orchestras throughout United States, Europe and Asia.

Violinist [Tessa Gotman Bock](#) has been a member of the Phoenix Symphony since 2011. Previously, she performed with the Boston Philharmonic Orchestra and the New World Symphony in Miami, FL.



Tessa Gotman Bock, a native of St. Louis, MO, began her studies at age 5. She received her Bachelor's degree from New England Conservatory of Music in 2008 studying with Lucy Chapman. She then received a Master's degree in violin performance from Arizona State University under the instruction of Dr. Jonathan Swartz. In addition to being Dr. Swartz's teaching assistant, she was also the first violinist of the Herberger String Quartet from 2008-2010. Additionally, she served as the Concertmaster of the Scottsdale Arts Orchestra in its first season.

Violist [Nancy Buck](#) has performed chamber music in prominent venues across the United States, and in the Czech Republic, France, Germany, Italy, Spain, and New Zealand. She currently serves as Co-Artistic Director of the Chamber @ Ravenscroft series.



Since 2002, Nancy Buck has served on the faculty at Arizona State University. Buck teaches courses in applied viola, chamber music, viola pedagogy and repertoire. Additionally, Buck coordinates the string chamber music program. Buck holds degrees in performance from the Oberlin Conservatory and the Cleveland Institute of Music. While at the Cleveland Institute of Music, she served as teaching assistant to renowned pedagogue Heidi Castleman. Prior to her appointment at ASU, Buck was on the faculty at Bowling Green State University, where she also served as assistant chair of the Department of Music Performance Studies.

[Mark Deatherage](#) is Acting Principal Viola in the Phoenix Symphony and has performed previously with many midwest orchestras, including the St. Louis Symphony Orchestra, the Indianapolis Symphony Orchestra, and the Evansville Philharmonic Orchestra.



Born and raised in Saint Louis, Missouri, Mr. Deatherage has been professionally engaged by many orchestras in the midwest including the Saint Louis Symphony Orchestra, the Indianapolis Symphony Orchestra, and the Evansville Philharmonic Orchestra. In 2007-2008 he was a member of the New World Symphony in Miami Beach, Florida under the direction of Michael Tilson Thomas.

Mark Deatherage received both Bachelor's and Master's degrees from Indiana University, from Mimi Zweig and Alan DeVeritch, respectively. While in Indiana, he was a student of Michael Strauss, Principal Viola of the Indianapolis Symphony Orchestra.

Cellist [Ryan Murphy](#) has soloed with the Cleveland Orchestra and Detroit Symphony and has performed with the Canton Symphony, Juilliard Centennial Orchestra, National Philharmonic, and San Antonio Symphony.



Ryan Murphy began making his mark in the classical music world as a student at the Cleveland Institute of Music under the tutelage of Stephen Geber. While still studying, he made his solo debut with the Detroit Symphony Orchestra and subsequently performed with the Cleveland Orchestra, achievements that followed his second-place win in the 2003 Sphinx Competition. He went on to complete his Master's degree with Bonnie Hampton at The Juilliard School.

An avid orchestral musician, Mr. Murphy joined the San Antonio Symphony in the 2012-2013 season and later played with the Phoenix Symphony during the 2021-2022 season. He participated in the Pittsburgh Symphony's Orchestral Training Program for African American and Latino Musicians (OTPAAM) and spends his summers at the Colorado Music Festival in Boulder. He served as assistant principal cellist with the World Youth Orchestra for Peace, performing in Hiroshima and Nagasaki for the 70th anniversary of the atomic bombings, and as principal cellist of the Red Bull Artsehcro at Carnegie Hall, premiering a concerto for DJ and orchestra.

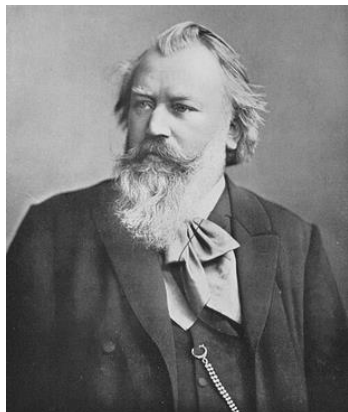
Cellist [Bridget Pasker](#) began her musical studies at the age of 4. Originally from Dubuque, IA, she studied at the Preucil School of Music before earning her Bachelor's degree from The Juilliard School. She then moved to San Francisco where she earned a Master's degree in Chamber Music and Professional Studies diploma from the San Francisco Conservatory of Music. Her principal teachers have included Amos Yang, Jennifer Culp, Darrett Adkins, Bonnie Hampton, Hans Jensen, Charles Wendy, and David Evenchick. She is currently the Associate Principal cellist of the Phoenix Symphony.



While at SFCM, Bridget found a passion for chamber music. She was a member of the Thalea Quartet, who served as the graduate resident string quartet. As a part of the quartet, Bridget has worked with many composers and eminent artists, including the Borromeo Quartet, Kronos Quartet, Caroline Shaw, Geoff Nuttall, Paul Hersh, Jodi Levitz, and Jennifer Culp. The Thalea quartet spent summers at the Banff Center, Zephyr International Chamber Music Festival, and Cordes en Ballade.

The Program

String Sextet No.1, Op 18, in B-flat Major by [Johannes Brahms](#) (1833-1897)



- I. Allegro ma non troppo
- II. Andante ma moderato
- III. Scherzo, Allegro molto
- IV. Rondo. Poco Allegretto e grazioso

INTERMISSION

String Sextet No. 3, Op. 11, in C Major by [Reinhold Glière](#) (1875 – 1956)



- I. Allegro
- II. Largehtto
- III. Allegro
- IV. Allegro vivace

The six performers took the stage and filled the auditorium with heavenly music.



The first half of the concert was magical with its interplay of complex harmonies. After attending the AXPONA show John wanted to be at this event to recalibrate his ears to live music. Live music does sound different from the recorded music processed by the mastering engineer. Live music sounds so much sweeter and natural that connects to your soul at an emotional level.

No speakers were being used to reinforce the sound. The unamplified sound from the 6 stringed instruments filled up the entire auditorium. This is as pristine a sound source you could ever experience.

Analog tapes are still the best medium to capture the magic of a live performance. The moment one digitizes the analog source, it kills the soul of the music. It feels brittle, and harsh. The SACD and DSD formats attempt to bridge the gap but the gap still remains.

The second half of the concert was certainly more entertaining and explosive. I kept wondering how all 6 performers managed to synchronize their tempos which varied a lot throughout the movements. There were no drummers on stage to lock the beat.

There was a thunderous applause from the audience at the end of the show.



John mentioned how the sound was more diffuse. The music was resonating from the walls. He marveled at how the sounds from the instruments changed their tonality by the manner they were picked or bowed. We got to hear all of these subtleties and the delicate layering of the sounds.

John experienced a difference in watching what he was hearing vs. closing his eyes and listening to the music. With his eyes open his attention was drawn to individual performers plucking and bowing the strings. With his eyes closed it was easier to perceive and follow the inner harmonies of the entire orchestra as a whole without the visual distractions.

I felt we got our money's worth. I kept thinking how many hours of rehearsal time it took for these 6 musicians to reach this level of perfection. There is a common saying that it takes 10,000 hours to master any single instrument. To put this in perspective, this means practicing 20 hours per week for 10 years!

You have to be a very committed individual with talent and passion to make a living as a professional musician.

The Ravenscroft Auditorium holds a free concert every month on a Sunday evening. The next [JAZZ FOR THE SOUL](#) free concert is scheduled for Sunday May 24, 6pm-8pm. Reservations are not required. Doors open at 4:45pm. First come, first seated.



CHAMBER @ RAVENSCROFT

presents

THE POWER OF SIX

Featuring Special Guests

Steven Moeckel, violin
Tessa Gotman Bock, violin
Nancy Buck, viola
Mark Deatherage, viola
Bridget Pasker, cello
Ryan Murphy, cello

Saturday, May 9, 2026
7:00 p.m.
Ravenscroft Hall

PROGRAM

String Sextet No. 1, Op 18, in B-flat Major

Johannes Brahms
(1833-1897)

- I. Allegro ma non troppo
- II. Andante ma moderato
- III. Scherzo. Allegro molto
- IV. Rondo. Poco Allegretto e grazioso

Steven Moeckel, violin
Tessa Gotman Bock, violin
Mark Deatherage, viola
Nancy Buck, viola
Ryan Murphy, cello
Bridget Pasker, cello

INTERMISSION

String Sextet No. 3, Op. 11, in C Major

Reinhold Glière
(1875-1956)

- I. Allegro
- II. Larghetto
- III. Allegro
- IV. Allegro vivace

Steven Moeckel, violin
Tessa Gotman Bock, violin
Nancy Buck, viola
Mark Deatherage, viola
Bridget Pasker, cello
Ryan Murphy, cello

Kindly silence all mobile devices during this evening's performance. For multi-movement works, we ask you to hold applause until the conclusion of the final movement. Thank you and ENJOY THE CONCERT!

Learning to play an instrument

If you get inspired watching how these virtuoso musicians thrill their audience performing live on stage you may feel motivated to learn how to play a musical instrument yourself. You can start at any age. Perhaps you want to learn how to play the guitar, violin, saxophone, cello, keyboard or the drums.

Of all musical instruments, the piano is the easiest one to master. With the help of sampling and modeling technology, an electronic keyboard can emulate the sounds of any acoustic instrument including drums. Learning to play the piano gives you instant access to the sounds from every acoustic and digital instrument in existence.

Flagship Music Workstations like the [Korg Kronos3](#) with its 9 Sound Engines and 1505 preset voices can replace a room full of instruments.



Arranger Workstations like the [Yamaha Genos2](#) comes with 800 styles that can provide real-time backing accompaniment to any genre of music.



Stage Pianos like the [Roland RD-2000 EX](#) provides an 88-key progressive hammer action keyboard that closely mimics the feel of an acoustic piano while being compact and portable.



For absolute beginners who have no clue on how to read Sheet Music, there is the flagship [Yamaha Clavinova CVP-909](#) that provides Guide Lamps showing you what notes to play.



If you wish to learn how to read Sheet Music, here is my [129-page Tutorial](#) that shows you how to set up 8 Custom Exercises in **Sight Reading Factory** that helps you learn the essential notes from Middle C to High C.



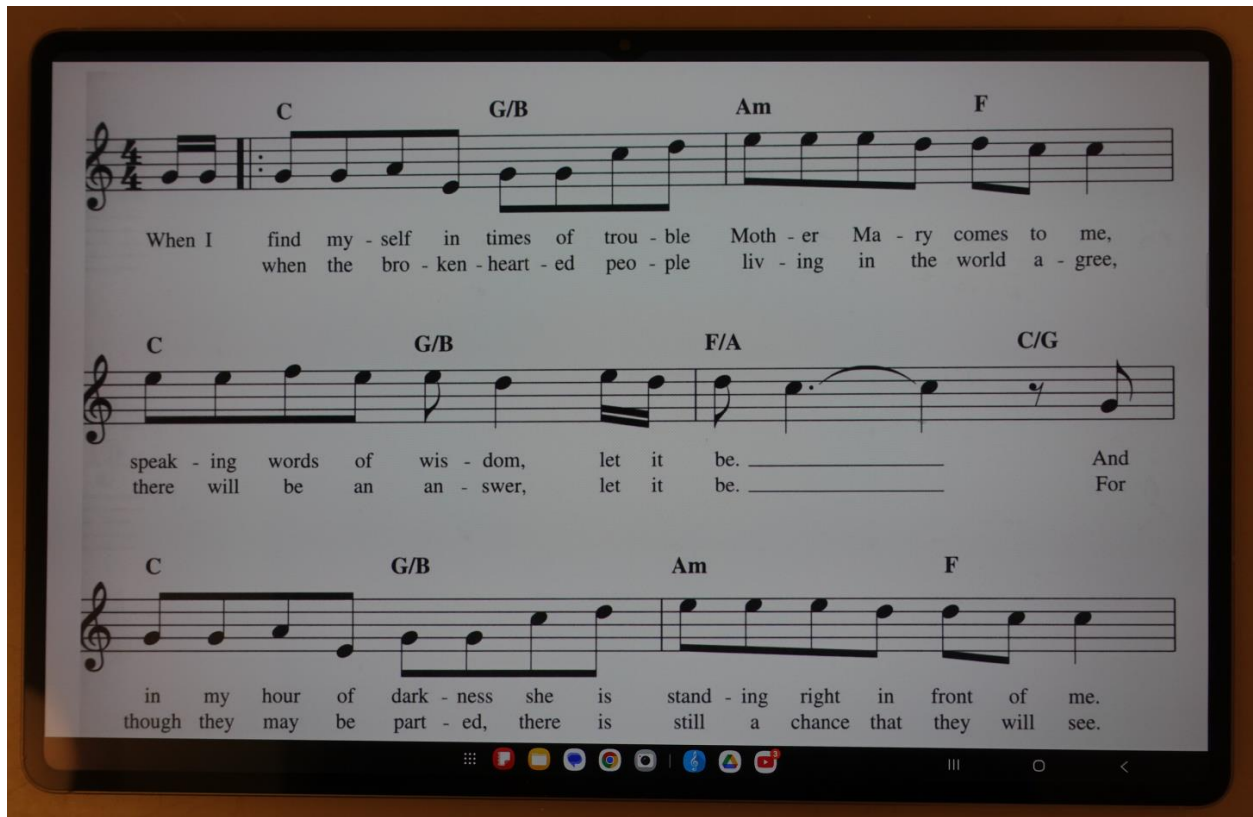
Within a matter of minutes you will be able to read and play scores like these:



Absolute beginners can start with the affordable [Yamaha DGX670B](#) 88-key Arranger Piano.

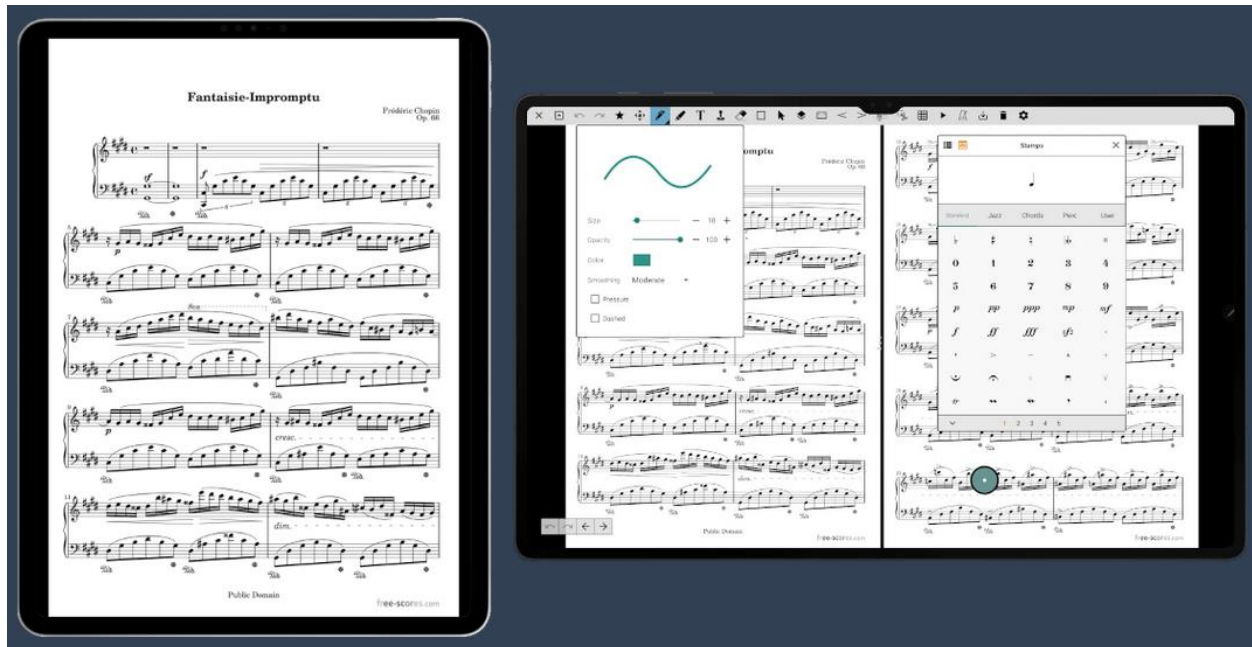


The [Samsung Galaxy S11 Ultra](#) tablet is the best option for displaying Sheet Music. This is how the Sheet Music appears on its large 14.6" AMOLED screen.



The second best option is to buy the [Apple iPad Pro](#) 13" tablet. The screen size is smaller. It is more expensive. However, it supports many more apps.

The [MobileSheets](#) app is the best for organizing and displaying Sheet Music. It works on MacOS, iOS, Android and Windows.



The [PageFlip Dragonfly](#) Bluetooth Quad Pedal is ideal for turning the pages and navigating through the Song List.



These are my best recommendations for anyone interested in learning how to play the piano. These digital gadgets open up a whole new world of possibilities for the creative mind.

I feel privileged to be a part of the Arizona Audio Video Club. It has helped me broaden my horizons. I was not aware of the Ravenscroft facility in Scottsdale.

John reiterated that we should be planning for a Club Event at the [Musical Instruments Museum](#).



Best regards,

David Das