In the summer of 1988, the Maryland Summer Institute for Creative and Performing Arts with support from the Department of Music at the University of Maryland launched the National Orchestral Institute (NOI). Eighty-five student openings were filled during auditions held from February 25 through April 14 in New York, San Diego, Los Angeles, Seattle, Houston, Chicago, Cleveland, Boston and Philadelphia. The inaugural trio of conductors featured Jorge Mester (Aspen Music Festival), Andrew Litton (Bournemouth Symphony, England) and David Zinman (Baltimore Symphony).

NOI is a unique summer program that draws some of the finest young orchestral players from across the country to College Park for an intensive four-week experience that culminates in the concerts described in this program book. Participants in NOI are selected each year through a rigorous process of national auditions. They are coached each week by performers and teachers who represent the highest ideals of the professional music-making world today, including many of our faculty from the School of Music, and they are led by three outstanding professional conductors with a passion for working with young people. The program aspires to provide students with all the tools necessary to take up an active and fulfilling role in the unfolding future of American orchestras and their repertoire. In recent years, NOI has also functioned as a “curricular laboratory” for the School of Music, where the innovative approaches to training in the Institute are incorporated into the set of best practices that become part of the School’s curriculum for our chamber music program and the large ensembles.

Part of our continuing efforts in NOI relate to the exploration of new ways to engage audiences, and especially those who might be discovering orchestral music for the first time. We are pleased to be a partner with the University of Maryland, Baltimore County (UMBC) in the development and testing of Symphony Interactive, an iPad application developed at UMBC that provides non-intrusive, real-time information during an orchestral performance about the work being performed, including the historical context. A select group of audience members at our concerts this summer will be testing Symphony Interactive, and you can learn more about the app at the display in the lobby during intermission at our orchestra concerts.

Today alumni of NOI are performing as members of the finest professional orchestras in the country, including the Boston Symphony, Cleveland Orchestra, Philadelphia Orchestra and the National Symphony. NOI has become a mainstay of the Baltimore/Washington region’s summer calendar, receiving glowing reviews from the top music critics in both cities. We know you will enjoy hearing the future of professional orchestral performance in the making as these wonderful young musicians take the stage.

I wish especially to thank Richard Scerbo, Associate Artistic Director and General Manager of NOI, James Undercoffler, Artistic Director of the program, Mark Wakefield and the entire NOI faculty, who have worked so diligently to make these four weeks formative and memorable for our NOI musicians. On behalf of us all, it is a pleasure to have you with us!

Robert Gibson
Professor and Director
University of Maryland School of Music
UNIVERSITY OF MARYLAND SCHOOL OF MUSIC PRESENTS

NATIONAL FESTIVAL CHAMBER ORCHESTRA

SATURDAY, JUNE 7, 2014 . 8PM

ELSIE & MARVIN DEKELBOUM CONCERT HALL
The Clarice Smith Performing Arts Center
University of Maryland

Photo by Alison Marbaugh
PROGRAM
SATURDAY, JUNE 7, 2014

RESPIGHI

TRITTICO BOTTICELLIANO
La primavera
L’adorazione dei Magi
La nascita di Venere

IVES

SYMPHONY NO. 3 (“THE CAMP MEETING”)
Old Folks Gatherin’
Children’s Day
Communion

INTERMISSION

BROSTRÖM

OMBRA, FOR FOUR PERCUSSIONISTS

HAYDN

SYMPHONY NO. 103 IN E-FLAT MAJOR (“DRUM ROLL”)
Adagio – Allegro con spirito
Andante più tosto allegretto
Menuetto
Finale: Allegro con spirito
Respighi composed this work in 1927, under a commission from Elizabeth Sprague Coolidge, and he conducted the premiere in September of that year, in Vienna. The score, dedicated to Mrs. Coolidge, calls for one each of flute, oboe, clarinet, bassoon, horn, trumpet and harp, with a celesta, triangle and a somewhat reduced body of strings. DURATION, 18 MINUTES.

Respighi is represented in our concert halls by two contrasting types of music: the gaudy and gorgeous descriptive works that exploit the resources of a large orchestra — The Pines of Rome, The Fountains of Rome, Roman Festivals, Church Windows — and his tastefully imaginative arrangements of music by composers. Among the latter, we find a similar contrast between brilliant orchestral spectacles (La Boutique fantasque and Rossiniana, both based on works of Rossini) and more intimately scaled settings of music going back to the 16th century, such as the three sets of Ancient Airs and Dances and the similarly elegant suite for small orchestra The Birds (arrangements for small orchestra of early keyboard pieces by Rameau and his contemporaries).

The Trittico botticelliano (“Botticelli Triptych”) is in a still different category: a set of descriptive pieces for small orchestra, based not on early music, but rather a response to paintings by the 15th-century master Sandro Botticelli. While this suite is not a set of transcriptions, it does make incidental use of some old Christmas carols and other folk tunes.

The year in which the Trittico was composed, 1927, was an especially productive one for Respighi. It was in that year that he completed his opera The Sunken Bell, which was produced in Hamburg that November, and subsequently at the Metropolitan Opera in New York. In the same year, prior to undertaking the Trittico, he composed Church Windows, Brazilian Impressions and The Birds. The Trittico was one of several works for small orchestra commissioned from prominent composers at about that time by the famous American patron of chamber music, Elizabeth Sprague Coolidge, who in this case asked Respighi specifically for a work representing in music Botticelli’s three most celebrated paintings. Unlike most of the Coolidge commissions, which had their respective premieres at the Library of Congress in Washington DC, this work was introduced at a concert she organized in Vienna, with Respighi himself conducting. (During that same series of concerts, in September 1927, Respighi heard the new String Quartet No. 3 of Arnold Schoenberg, also commissioned by Mrs. Coolidge, and the two composers met; neither, apparently, had anything complimentary to say about the other. Indeed, about all they had in common, apart from their Coolidge commissions, was that both of them orchestrated some of Bach’s organ works.)

Elsa Respighi, the composer’s wife and at one time his pupil, assisted him in some of his research, and after his death she provided ballet scenarios for several of his works (the Ancient Airs and Dances, The Birds and even the orchestral transcription of Bach’s Passacaglia and Fugue in C minor, originally for organ). She provided the following description of the three “panels” of the Trittico, which must be regarded as being as authoritative as it is concise.

LA PRIMAVERA. Spring is personified by the figure of a woman. She comes forward scattering flowers, while all Nature round her awakes. Young women, wreathed with flowers, weave dances; the birds sing. Trills, songs and dances follow each other in the orchestra with rhythms of joy.

L’ADORAZIONE DEI MAGI (“The Adoration of the Magi”). Around the hovel of Bethlehem the kings who have come from the East are in adoration. The caravans arrive with precious gifts. Pastoral instruments play shepherds’ songs.

LA NASCITA DI VENERE (“The Birth of Venus”). From the sea, blown along by the wind, comes Venus, in a shell of mother-of-pearl. On a rhythmical design which recalls the small waves of the picture, there is developed, freeing itself little by little from every harmony, a melody which rises like a hymn to eternal beauty.
Symphony No. 3 ("The Camp Meeting")
CHARLES IVES
Born October 20, 1874, Danbury, Connecticut
Died May 19, 1954, New York City

Ives composed his Third Symphony between 1901 and 1904, and made some revisions in 1911. The first performance took place 35 years later, on April 5, 1946, in a concert of Ives' music at Town Hall, New York, with Lou Harrison conducting. The instrumentation is as modestly proportioned as that of the Respighi work on this evening's program, comprising a flute, an oboe, a clarinet, a bassoon, 2 horns, a trombone, bells and strings. DURATION, 25 MINUTES.

When Gustav Mahler, who was vastly respected as a conductor but far less acknowledged as a composer, died, in 1911, he prophesied that his time “would yet come,” and so it did, about 50 years later. Charles Ives, who was regarded as an insurance broker who spent a lot of time unprofitably composing music nobody bothered to perform, didn’t express such a thought: he simply composed his music without giving too much thought to having it performed, and most of his major works waited decades.

It wasn’t that Ives didn’t care about having his music performed: he willingly acted upon Nicolas Slonimsky’s request to adapt his Three Places in New England, composed for a very full orchestra, to the proportions of Slonimsky’s Chamber Orchestra of Boston in order to get the work heard — in New York, Boston, Paris, Berlin, Havana — but for the most part he was content to have written his music, and with the thought that it might be heard some day, even if not within his lifetime. His First Symphony, composed in 1895–98, had its premiere in Washington in April 1953, in Richard Bales’ significant concerts at the National Gallery of Art. The Second, composed in 1900–02, was introduced as late as February 1951, by Leonard Bernstein and the New York Philharmonic. (Ives, though he lived in New York then, did not attend, but listened to a broadcast of the concert, on the maid’s little radio in his kitchen.) The Fourth Symphony, composed between 1910 and 1916, waited just as long, and Ives didn’t live long enough to hear it: Leopold Stokowski, with two assisting conductors, introduced it in New York in April 1965.

By then Ives’ music was being performed everywhere, and recorded as well. Our Charles Ives and Denmark’s Carl Nielsen, in fact, were the two composers whose orchestral works were getting the most prominent attention from the record companies. Curiously, however, Ives’ music, once acknowledged, was not accorded the sustained attention, either in the concert hall or in recordings, that that of Mahler and Nielsen continued to enjoy into the present time. Virtually any recording of a Mahler or Nielsen symphony indicates the undertaking of a complete cycle, and there are loads of them by now, while recordings of Ives symphonies are far less plentiful and continue to be, in a sense, “events.”

The references to Mahler so far in this note may be regarded as significant in this respect, for if Mahler had not died in 1911, the very year in which Ives completed his final revisions to the score of his Third Symphony, the public recognition enjoyed by both composers might have come a great deal earlier. While there is no record of Ives and Mahler having actually met during the years 1907–11, when both were active in New York (Ives in his insurance business, Mahler as conductor with the Metropolitan Opera and then with the New York Philharmonic), Mahler did know of Ives’ music. He was one of the few important musicians of his time who could make that claim, although he neither heard nor performed any of it. He came across this very work, the Third Symphony, at a copyist’s at about the time he completed the second of his two seasons with the Philharmonic, and it was apparently among the scores he took with him when he returned to Vienna in May 1911.

According to one Ives biographer, Mahler not only had the score of the Third Symphony copied at his own expense, but actually rehearsed the work shortly before his death. Both Henry-Louis de La Grange, the Mahler biographer, and John Kirkpatrick, the Ives authority, pointed out that there is no substantiation for the story of the rehearsal, but neither disputed the report of Mahler’s having taken the score with him when he left America. In any event, he died less than a week after arriving in
It is intriguing, of course, to imagine that Mahler might have introduced Ives’ Third Symphony to the world if he had lived a bit longer, and to speculate on how different (which is to say, sooner) the acceptance of both Ives’ and his own might have been, in both Europe and America. As it turned out for the Third Symphony, its long-delayed premiere was at least greeted as a significant event in musical circles, and Ives, surely more astounded than anyone else, received the Pulitzer Prize for the work.

Ives did not set out to be an iconoclast, but simply to be an American composer. A portrait of Brahms was mounted on his upright piano, and he composed a number of songs to German texts, but he did not imitate Brahms, or even any of his American predecessors. Musical images of camp meetings, actual revival tunes and hymns figure prominently in his works, as do celebrations of American historical figures and events. The Fourth Symphony and the Fourth Violin Sonata (titled *Children’s Day at the Camp Meeting*), as well as *Three Places in New England* and the *Holidays Symphony* (not actually a symphony, but a set of four loosely related pieces that Ives specified might be performed separately “or lumped together to form a symphony”), come to mind in this regard, but the Third Symphony is probably the most pointedly representative such example. Ives based the entire work on music he had performed on the organ of Central Presbyterian Church in New York; he gave it the subtitle *The Camp Meeting*, and gave each of its three movements a descriptive title of its own. The two outer movements are based on popular hymns, the middle one on one of his own earlier compositions.

*Old Folks Gatherin’* was Ives’ title for the first movement (Andante maestoso), gentle and warm-hearted in nature, in which the hymns “What a Friend We Have in Jesus” and “There Is a Fountain Filled with Blood” serve as the principal thematic material.

The second movement, *Children’s Day* (Allegro), is an adaptation of the *Children’s Day Parade*, for string quartet and organ, which Ives performed as an organ solo in 1902. It is a jaunty (but never boisterous) treatment of folklike materials, in the same spirit, and frequently the same orchestral colors, as sections of Virgil Thomson’s music for Pare Lorentz’s 1937 film *The River*.

*Communion* is the heading for the concluding movement (Largo), the section of the symphony that comes nearest to a “devotional” frame. The hymn “Just as I Am without One Plea” is treated here with some intensity, its “distant church bells” ending the work like a benediction.
SATURDAY, JUNE 7, 2014

Ombra, for Four Percussionists

TOBIAS BROSTRÖM

Born August 4, 1978, Helsingborg, Sweden

Now living in Malmö

This brief but expressive work was composed in December 2009, mostly in Italy, on commission from the percussion section of the Malmö Opera orchestra, which gave the premiere in Oslo on February 26, 2010. Instruments are assigned to the four players as follows: Player 1: triangle, suspended cymbal, wind chimes, vibraphone (mallets/bow), bell tree; Player 2: plate gong, small tam or China cymbal, marimba, bass drum, suspended cymbal; Player 3: large tam, marimba, suspended cymbal; Player 4: triangle, suspended cymbal; crotales (one octave, “low octave”); tuned gongs, 4 log drums, bass drum, tam tam. DURATION, 10 MINUTES.

It is hardly surprising that Tobias Broström has composed a great deal of music for percussion, since he studied this medium himself during his undergraduate years at the Malmö Academy of Music, and he earned two master degrees: one in composition, one in percussion. After that, he broadened his range considerably, in composition study with Rolf Martinsson and Luca Francesconi. Broström has composed chamber operas, a good deal of instrumental chamber music and music for dance, but has come to focus mostly on orchestral works, among which we find such titles as Danse, Transit Underground, Crimson Skies and Kaleidoscope, as well as concertos for various instruments — among these one for trumpet, live electronics and orchestra, and, Samsara, for violin, marimba and orchestra.

Broström has by now composed for some of the most respected performers active today. From 2006 to 2009 he was composer-in-residence to the Gävle Symphony Orchestra in Sweden, and two of the works he composed during his tenure there — Crimson Seas and the aforementioned Trumpet Concert, called Lucernaris — were chosen to represent Sweden in the European Broadcasting Union’s International Rostrum of Composers, while the solo version of his percussion concerto Arena was performed in the International Festival of Contemporary Music at the Venice Biennale. Two years ago the touring Swedish National Youth Symphony Orchestra performed his Samsara at Chicago’s Symphony Center, New York’s Carnegie Hall and the Strathmore Center in suburban Washington DC. Next season the Detroit Symphony Orchestra, the Dresden Philharmonic and the Komische Oper Berlin will be among the institutions introducing his works to their audiences.

Ombra (whose Italian title means “Shadow”) is a striking example of the expressiveness and subtlety characteristic of Broström’s writing for this medium, as well as his ease and familiarity with it. It opens with an inward section headed Lamento and unhurriedly progresses to freer, more animated and more imaginatively colored episodes, while retaining throughout an instinctive restraint guided by a sense of substance rather than mere dazzle.

“For me,” Broström observes, “this music consists not only of the dark quality of the conception of the word ‘shadow,’ but also its volatile nature. Music never offers the same story to every listener, but I particularly like the concept of narrative in music. You might see Ombra, or rather listen to it, as though it were a Chinese shadow play.”
Haydn's two sojourns in London stand among the happiest chapters in the life of any of the great composers. Before the first of those visits (1791-92), he had never been more than a hundred miles from his birthplace. While his music had circulated widely (he had composed on commissions from France and Spain; in our country an amateur violinist named Thomas Jefferson apparently subscribed to publications of the string quartets), the only "public" he had known was the collection of royal and aristocratic visitors who came to the performances in the residences of his employers since 1761, the Esterházy princes. Through most of those years, though, he had the good fortune to work under Prince Nikolaus Esterházy ("Nikolaus the Magnificent"), who was seriously committed to music and provided Haydn with opportunities, encouragement and performing resources such as few composers have enjoyed. The commissions that came to Haydn from abroad, after all, only confirmed the prince's own good judgment in having such a musician in his household. Nikolaus died at the end of September 1790; his son Prince Anton, who had little interest in music, immediately announced a general reduction in musical activity, which began with the dismissal of the orchestra that had been at Haydn's disposal. While Haydn mourned his lost prince, this change in the regime at Eszterháza proved to be no reversal for him, as it left him free to enjoy success and recognition on a scale of which he had never dreamed.

Johann Peter Salomon (1745–1815), a native of Bonn and remembered by that city's most famous native son as "a noble-minded man," was a violinist and composer who settled in London in 1781 and enjoyed great success there as an impresario and conductor. He is chiefly remembered now for having brought Haydn to England. According to the familiar story, Salomon was about to return to London from one of his periodic visits to his homeland in September 1790, when, upon hearing of Prince Nikolaus' death, he ordered his coachman to turn around and head for Vienna, where he introduced himself to the composer with the simple statement, "I am Salomon of London, come to fetch you." Haydn arrived in London on New Year's Day 1791 and stayed more than a year, introducing six new symphonies in Salomon's concerts and finding himself lionized by the public, the press and the aristocracy, and heaped with honors, among them an honorary doctorate conferred by Oxford University. His second visit, from January 1794 to August 1795, was even more triumphal. The Prince of Wales and the Dukes of Cumberland and Gloucester performed chamber music with him, and the King himself invited him to make England his home. He declined the royal invitation, but did produce six more symphonies, even more splendid than those presented during his earlier visit.

The enumeration of the six symphonies Haydn composed for his first London sojourn (Nos. 93–98) does not reflect their actual chronology; that of the final six (Nos. 99–104) is more reliable in this respect, and the Symphony No. 103 truly is Haydn's penultimate work in this form. (He seems to have decided early in 1795 that he would compose no more symphonies after returning to Vienna.) It is one of the most intriguing of all his symphonies, for a number of unusual features. Among these our pre-eminent Haydn scholar H.C. Robbins Landon cited the construction of a slow introduction connected to the main body of the [first] movement in a fashion more complex and at a deeper level than any 18th-century symphony except Mozart's K. 543 in the same key; the composition of a monothematic finale of a tighter construction and a more relentless unity than any movement before the first of Beethoven's Fifth Symphony, and the conscious use of popular tunes throughout.
The striking opening gesture that gives this work its nickname has been the subject of a good deal of musicological discussion. London’s *Morning Chronicle*, on the day following the premiere, reported that this drumroll “excited the deepest attention,” but did not detail exactly how it was played. Haydn did not indicate dynamics for the timpanist, and the two approaches heard in the last hundred years are based on dynamics indicated in Salomon’s chamber-music arrangements of the work. In his version for piano trio Salomon showed the part starting softly, then making a crescendo and diminuendo, but in his quintet arrangement he showed it as double forte from the outset, falling away in an extended decrescendo. The former approach was invariably favored until about 60 years ago, when Landon incorporated the latter one into his edition of the symphony. Landon himself acknowledged that neither way has the greater claim to authenticity.

The introduction begun with this drumroll is an austere and imposing section; it might well be characterized as portentous. When the *Allegro con spirito* begins, its jolly folk-tune theme provides a sharp contrast, and the second theme is even more dancelike, particularly in its heavily accented accompaniment. These two themes are treated in Haydn’s characteristic way — which is to say, with abundant freshness and unexpected little flashes of inspiration that have little or nothing to do with the tunes’ inherent “folkishness” — until the end of the recapitulation, when the mood turns unexpectedly somber and the opening drumroll returns, followed by a brief phrase from the introduction before the movement concludes with fanfares derived from the onset of the *Allegro*.

The second movement is perhaps the most awesomely brilliant of all Haydn’s characteristic sets of double variations in this position, with dramatic contrasts in mood and color from one variation to the next. The clarinets sit this movement out, while there is a stunning part for solo violin in the third variation. Landon cites the 19th-century Croatian scholar Franz Xaver Kuhač as having determined that the first theme of this work’s opening movement and both subjects of the double variations in the slow movement all come from Croatian folk songs.

The genial atmosphere of the Austrian *Ländler*, the bucolic forebear of the waltz, is felt in the minuet, its theme again derived from folk sources. The trio has a more graceful lilt, and more than a touch of wistfulness. The horns, which have prominent (and humorous) punctuating functions in the third movement, introduce the finale with a terse proclamative gesture and then Haydn spins his magic out of his single theme. It is by no means “old magic,” but something ever new, reminding us again and again, while it is a single symphony in the first London set that bears the sobriquet “Surprise” and another in the same demi-dozen that is called “The Miracle,” both of those headings would be appropriate for any of Haydn’s London symphonies, and for this one perhaps most of all.

*Notes by Richard Freed © 2014*
UNIVERSITY OF MARYLAND SCHOOL OF MUSIC PRESENTS

NATIONAL FESTIVAL ORCHESTRA
OPEN REHEARSALS

FRIDAY, JUNE 13, 2014 . 9:30AM
JAMES ROSS, CONDUCTOR

FRIDAY, JUNE 20, 2014 . 9:30AM
CHRISTOPHER SEAMAN, CONDUCTOR

FRIDAY, JUNE 27, 2014 . 9:30AM
LEONARD SLATKIN, CONDUCTOR

ELSIE & MARVIN DEKELBOUM CONCERT HALL
The Clarice Smith Performing Arts Center

RECITALS AND CONCERTS

THURSDAY, JUNE 5, 2014 . 8PM
NOI FACULTY ARTIST CHAMBER CONCERT

Sunday, June 8, 2014 . 2PM & 5PM
NOI CHAMBER MUSIC MARATHONS

JOSEPH & ALMA GILDENHORN RECITAL HALL
The Clarice Smith Performing Arts Center

SUNDAY, JUNE 22, 2014 . 3PM & 5PM
PETER AND THE WOLF
A family-friendly performance in the Grand Pavilion featuring Prokofiev's Peter and the Wolf and more.

GRAND PAVILION
The Clarice Smith Performing Arts Center

Facing page: Photo by Alison Harbaugh
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VIOLA

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BM, Vanguard University of Southern California
Guangzhou, China

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Scottsdale, AZ

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Graduate Diploma, Indiana University
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BM, Southern Methodist University
Stillwater, OK

BASS

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Waco, TX

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EVAN GERBER, 21
BM, Cleveland Institute of Music
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Kennesaw, GA

PETER WALSH, 19
BM, Boston University
Dallas, Texas

FLUTE
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Detroit, MI

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JOHN SEARCY, 24
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MEMBERS

MARKUS OSTERLUND, 19
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TRUMPET
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SHAN HUANG, 24
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BASS TROMBONE
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ANNA ODELL, 25
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McLean, VA
FACULTY

VIOLIN

ELISABETH ADKINS
Associate Concertmaster
National Symphony Orchestra &
University of Maryland

PAUL ARNOLD
Philadelphia Orchestra

JONATHAN CARNEY
Concertmaster
Baltimore Symphony Orchestra

STEVEN COPES
Concertmaster
Saint Paul Chamber Orchestra

AMY OSHIRO-MORALES
Philadelphia Orchestra

WILLIAM PREUCIL
Concertmaster
Cleveland Orchestra

JENNIFER ROSS
Principal Second
Pittsburgh Symphony Orchestra

DAVID SALNESS*
University of Maryland & Left Bank Quartet

JAMES STERN*
University of Maryland

VIOLA

EDWARD GAZOULEAS*
Boston Symphony Orchestra

KATHERINE MURDOCK*
University of Maryland & Left Bank Quartet

ROBERT VERNON
Principal
Cleveland Orchestra

STEPHEN WYRCZYNSKI
Indiana University

MATTHEW YOUNG
San Francisco Symphony

CELLO

ROBERT DeMAINE
Principal
Los Angeles Philharmonic

STEPHEN GEBER
Principal (Ret.)
Cleveland Orchestra

YUMI KENDALL
Acting Associate Principal
Philadelphia Orchestra

JULIA LICHTEN*
Orpheus Chamber Orchestra

PETER STUMPF*
Indiana University

BASS

MAXIMILIAN DIMOFF
Principal
Cleveland Orchestra

JORDAN FRAZIER*
Orpheus Chamber Orchestra

JEFFREY TURNER
Principal
Pittsburgh Symphony Orchestra

ALI YAZDANFAR
Principal
Orchestre Symphonique de Montreal

FLUTE

BART FELLER
Principal
New Jersey Symphony Orchestra

AARON GOLDMAN
Principal
National Symphony Orchestra &
University of Maryland

OBOE

ROBERT ATERHOLT
Principal (Ret.)
Houston Symphony Orchestra

MARK HILL*
Principal
National Philharmonic & University of Maryland

JOHN SNOW
Acting Principal
Minnesota Orchestra
CLARINET
PAUL CIGAN
National Symphony Orchestra

YEHUDA GILAD
Colburn & University of Southern California

RICARDO MORALES
Principal
Philadelphia Orchestra

BASSOON
SUE HEINEMAN
Principal
National Symphony Orchestra & University of Maryland

FRANK MORELLI*
Orpheus Chamber Orchestra

DANIEL MATSUKAWA
Principal
Philadelphia Orchestra

CHRISTOPHER MILLARD
Principal
National Arts Centre Orchestra

HORN
GREGORY MILLER
University of Maryland & Empire Brass

WILLIAM VERMEULEN
Principal
Houston Symphony Orchestra

GAIL WILLIAMS
Chicago Chamber Musicians & Northwestern University

TRUMPET
CHRIS GEKKER*
Principal
National Philharmonic & University of Maryland

CHARLES GEYER
Rice University

MARK INOUIYE
Principal
San Francisco Symphony

TROMBONE
COLIN WILLIAMS
Principal
Atlanta Symphony Orchestra

DOUGLAS WRIGHT
Principal
Minnesota Orchestra

BASS TROMBONE
BLAIR BOLLINGER
Philadelphia Orchestra

MATTHEW GUILFORD
National Symphony Orchestra

TUBA
DAVID FEDDERLY
Baltimore Symphony Orchestra

PERCUSSION
CHRISTOPHER DEVINEY
Principal Percussion
Philadelphia Orchestra

JAUVO N GILLIAM
Principal Timpani
National Symphony Orchestra & University of Maryland

ERIC SHIN
Principal Percussion
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HARP
SARAH FULLER
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