National Orchestral Institute + Festival 2014

May 31–June 28, 2014

James Undercofler, Artistic Director

Great Works You Love outstanding young musicians World-Renowned Conductors an overarching vision of what music can be

Clarice Smith Performing Arts Center
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 Undercofler, 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
THE NATIONAL ORCHESTRAL INSTITUTE

Celebrating its 27th year, the National Orchestral Institute at the University of Maryland School of Music offers an intensive four-week experience in chamber music, orchestral performance and professional development for musicians on the threshold of their careers.

Musicians for this year’s National Festival Orchestra were selected from rigorous auditions held in 18 cities across the country. Each participant receives a substantial scholarship toward his or her tuition.

Previous NOI members have won positions with major symphony orchestras, including the Baltimore, Boston, Calgary, Charleston, Cleveland, Colorado, Detroit, Florida, Kansas City, Memphis, Montreal, National, New Jersey, New Mexico, Oregon, Philadelphia, Rochester, San Antonio, San Francisco, Savannah, Seattle and Utah Symphony Orchestras; the Los Angeles, New York and Israel Philharmonics; and the Metropolitan Opera Orchestra. Other NOI alumni pursue careers as teachers, perform in chamber music ensembles and serve in various United States military bands and orchestras.

ROBERT GIBSON, Professor and Director
University of Maryland School of Music

JAMES UNDERCOFLER, Artistic Director

RICHARD SCERBO, Associate Artistic Director & General Manager

MARK WAKEFIELD, Festival Manager

AARON MULLER, Production and Events Coordinator

ROBERT BOWEN, EMILY CANTRELL, JUSTIN DREW, JUSTIN GOPAL, MICHAEL JACKO, KEVIN McKEE, ANDREW SHEBEST, GEOFF SHEIL, WILL YEAGER, Summer Staff

THE NATIONAL ORCHESTRAL INSTITUTE gratefully acknowledges:
THE CLARICE SMITH PERFORMING ARTS CENTER STAFF
UNIVERSITY OF MARYLAND SCHOOL OF MUSIC FACULTY & STAFF
UNIVERSITY OF MARYLAND CONFERENCES & VISITOR SERVICES STAFF

The NATIONAL ORCHESTRAL INSTITUTE is a program of the UNIVERSITY OF MARYLAND SCHOOL OF MUSIC, which is nationally recognized for its artistic and academic excellence. Delivering conservatory-caliber training within the setting of a world-class public institution, the University of Maryland School of Music offers programs of exceptional quality and value.
UNIVERSITY OF MARYLAND SCHOOL OF MUSIC PRESENTS

NATIONAL ORCHESTRAL INSTITUTE
OPENING POPS CONCERT

SATURDAY, MAY 31, 2014 . 8PM

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

Photo by Alison Harbaugh
PROGRAM  
SATURDAY, MAY 31, 2014

JOHN MORRIS RUSSELL, CONDUCTOR

COPLAND  
Fanfare for the Common Man

SMITH  
The Star-Spangled Banner

IVES/SCHUMAN  
Variations on “America”

EUROPE  
Hey There!

GERSHWIN  
Cuban Overture

RODGERS/WALKER  
Carousel Waltz

ELLENGTON/GOULD  
Sophisticated Lady

BERNSTEIN/PERESS  
Overture to West Side Story

INTERMISSION

JOHN WILLIAMS  
Liberty Fanfare

COPLAND  
Buckaroo Holiday, from Rodeo

GERSHWIN  
Rhapsody in Blue

  Emily White, piano
The 2013–2014 season marks John Morris Russell’s third full season as conductor of the Cincinnati Pops, one of Cincinnati’s most treasured assets and one of the world’s most respected pops orchestras. Consistently winning international praise for his extraordinary music-making and visionary leadership, he is also music director of the Hilton Head Symphony Orchestra, in Hilton Head, South Carolina. He completed his role as music director of the Windsor Symphony Orchestra in Ontario, Canada at the end of the 2011–2012 season whereupon he was named that orchestra’s first Conductor Laureate.

With his position at the Pops, Mr. Russell leads performances at Cincinnati’s Music Hall and the Riverbend Music Center; additionally he conducts the orchestra in concerts throughout the Greater Cincinnati region as well as on tour — serving as a musical ambassador to help cultivate the reputation of the Cincinnati region as one of the world’s leading cultural centers. No stranger to Cincinnati audiences, for many seasons John Morris Russell served as associate conductor of the Cincinnati Symphony Orchestra. He was recognized for his innovative programming and commitment to attracting new and diverse audiences to orchestral music, creating the Classical Roots: Spiritual Heights series, which brought the music of African-American composers and performers to thousands of listeners in area churches, and was also the co-creator of the Christmas spectacular, Home for the Holidays. He has had two recordings released with the Cincinnati Pops: Home for the Holidays and Superheroes!

As a guest conductor, Mr. Russell has worked with many of North America’s most distinguished ensembles, leading Canadian orchestras that include Toronto, Edmonton, Calgary, Vancouver, Victoria, Kitchener-Waterloo and Orchestra London. In the United States, he has conducted the orchestras of Detroit, Houston, Indianapolis, Dallas, Louisville, Miami’s New World Symphony, the Minnesota Orchestra, Oregon Symphony, Colorado Symphony, New Jersey Symphony, New York Pops, New York City Ballet, New York Philharmonic, the Los Angeles Philharmonic at the Hollywood Bowl and the Cleveland Orchestra at the Blossom Music Festival. Abroad he conducted at the famed Musikverein in Vienna in a concert that featured the Harlem Boychoir, the Vienna Choir Boys and the actor Gregory Peck. The performance continues to be televised throughout Europe, Japan and in the U.S. on PBS.
The 2011–2012 season marked Mr. Russell’s eleventh and final season as music director of the Windsor Symphony Orchestra. While at Windsor, he fostered a decade of unprecedented artistic growth and invigorated the musical life of the Windsor-Essex region. Under John Morris Russell’s baton, the WSO made 17 national broadcasts on CBC Radio 2; the broadcast recording of Aurora Borealis by Jordon Nobles was selected to represent Canada in June 2010 in the 57th annual International Rostrum of Composers in Lisbon, Portugal. The WSO’s first nationally televised production was created with Mr. Russell for the CBC Television series Opening Night, and subsequently won the Gold World Medal for “Best Performance Program” at the New York Festivals Awards for Television and New Media, as well as a Gemini Award Nomination. In 2006 the Windsor Symphony Orchestra released Prokofiev’s Peter and the Wolf narrated by the internationally acclaimed actor, Colm Feore, and Last Minute Lulu, composed by WSO Composer-in-Residence Brent Lee, with text by the Newbery Medal-winning author, Christopher Paul Curtis. The recording won Mr. Russell and the WSO its first Juno nomination for Best Children’s Album in 2008.

Mr. Russell helped nurture many new voices in Canadian music, conducting numerous Windsor premieres of important Canadian works and more than 45 world premieres of commissioned compositions. He created the WSO’s first multi-year composer-in-residence position, and was deeply involved in the production of the annual Windsor Canadian Music Festival, described by CBC producer David Jaeger as “one of the most exciting and innovative developments to appear lately in the Canadian musical scene.” A two-time recipient of Ontario’s Lieutenant Governor’s Award for the Arts, as well as the Ontario Arts Council’s Vida Peene Award for Artistic Excellence, in 2010 Mr. Russell received the prestigious Herb Gray Harmony Award from the Multicultural Council of Windsor and Essex County, in recognition of the WSO’s programming and outreach activities. In October 2010, he was honored as the first recipient of the Arts Leadership Award by the Windsor Endowment for the Arts in recognition of the enormous contribution he has made to the region’s cultural life. And in Spring 2011 the University of Windsor awarded John Morris Russell an Honorary Doctor of Law degree.

John Morris Russell is widely considered one of North America’s leaders in orchestral educational programming. From 1997 to 2009 he conducted the “LinkUP!” educational concert series at Carnegie Hall, the oldest and most celebrated series of its kind, created by Walter Damrosch in 1891 and made famous by Leonard Bernstein. The “Sound Discoveries” series that Mr. Russell developed with the Cincinnati Symphony Orchestra remains a leading model for educational concerts. In Windsor, his commitment to education was evidenced by his creation of concert series and projects that included Peanut Butter n’ Jam, Family Jamboree and One Community – One Symphony, plus he spearheaded the creation of The Windsor-Essex Youth Choir and the Windsor Symphony Youth Orchestra.

John Morris Russell has also served as associate conductor of the Savannah Symphony Orchestra, director of the orchestral program at Vanderbilt University and music director with the College Light Opera Company in Falmouth, Massachusetts. He received a Master of Music degree in conducting from the University of Southern California, Los Angeles, and a Bachelor of Arts degree in music from Williams College in Massachusetts. He has also studied at the Guildhall School of Music and Drama in London, the Cleveland Institute of Music, the Aspen Music Festival in Colorado and the Pierre Monteux School for Conductors in Hancock, Maine.
was among the several national heroes who were executed as “enemies of the people.” Among the others similarly dealt with during the Terror was General Vladimir Antonov-Ovseyenko, who had led the troops that took over the Winter Palace and arrested the provisional government in one of the final episodes of the 1917 Revolution. The political theorist Nikolai Bukharin and his associate Alexei Rykov were also among Stalin’s victims.

Those named here, and many others, were posthumously exonerated during the Gorbachev years, their executions declared manifestations of Stalin’s abuse of power. Shostakovich did not live to see their vindication, but his Fifth Symphony effectively accomplished his own “rehabilitation” in 1937, when it was introduced as “A Soviet Artist’s Practical, Creative Response to Just Criticism.” The premiere was a huge success: members of the audience were seen openly weeping; the reviews were wildly enthusiastic, and there were numerous laudatory articles by poets, novelists, a famous aviator and others outside the musical community, all taking pride in the restored hero who had acknowledged and corrected his “errors.”

The composer’s integrity was intact, however, for under the misleading public gestures the music carried a deeply personal substance whose honest impulse simply could not be challenged (and, to be sure, he continued to find himself in and out of official favor even after Stalin’s death in 1953). The Fifth Symphony is not a “chronicle of events,” as some of Shostakovich’s later symphonies might be described, and it does not involve an unusual form. On the contrary, it is the closest Shostakovich ever came to following in the line of Russian symphonies typified by such earlier composers as Balakirev, Borodin, Kalinnikov and, to a lesser extent, Tchaikovsky, in respect to both format and character.

The Fifth has been described as both heroic and tragic. It certainly has power and intensity to burn, and the confidence to make itself felt. Shostakovich’s role as a musical chronicler would be apparent in subsequent symphonies. In the wartime Eighth he provided out-and-out descriptive effects reflecting the mechanics of war; the postwar Tenth has a scherzo that he regarded as “a portrait of Stalin”; in the Eleventh he produced a memorial to the abortive Russian revolution of 1905, very likely motivated by the Hungarian uprising of 1956, put down by Soviet forces; the Thirteenth, comprising settings of “Babi Yar” and other poems by Yevgeny Yevtushenko, was subjected to editing of the text after its first two performances, in December 1962 (both ignored in the press), and after a single performance with the altered text, two months later, simply went unheard in the USSR for several years (though it did circulate in the West). In 1937 Shostakovich was content to speak to his compatriots in a familiar language, with enough that was new to register it as his own, but with nothing to get in the way of the most direct and complete communication with his audience.

The first movement, with its menacing march theme growing out of the violins’ pathetic phrase, is an expansive Moderato, which may be recognized as a pattern for the similarly formed opening movements of numerous Shostakovich works to come. Russian musical scholars regard this movement as a “ballad” form, in which narrative sections alternate with dramatic and lyric episodes.

Musically and emotionally, the slow movement is the crown of the work; it is in large part elegiac and suggests itself as a night piece. Reflective lyricism here expands into great urgency, and eventually takes the unmistakable character of a threnody, building to a peak of intensity and then, drained by its exertion, subsiding on a note of resignation.

The finale, possessed of an almost barbaric vigor and yet never really exultant (some commentators have suggested its theme was derived from the Dies irae, but that may be a bit of a stretch), was described by Shostakovich for the benefit of the official press at the time of the work’s premiere as “the optimistic resolution of the tragically tense moments of the first movement” — but its character is clearly defiant rather than optimistic, as the composer made clear many years later, when he declared that he intended “no apotheosis” in this finale, and noted with approval that Alexander Fadeyev, who was head of the Writers’ Union when he attended the premiere of the Fifth Symphony, wrote in his diary that this finale is nothing short of “irreparable tragedy.”
There are nonetheless elements of resolute affirmation here. In place of an “apotheosis” or ceremonial triumph, there is a sense of heroic resolve that will not be stilled — but the overall effect, far from being triumphal, is more in the nature of “bloody but unbowed.” In a contemplative passage just before the coda there is a reference to one of the Pushkin Songs (Op. 46) that Shostakovich composed a few months before the Fifth Symphony: the song is called “Resurrection,” and its text conveys the confident thought that illusions and barbarity “will fall away from my troubled soul, and the visions of those first days of purity will well up in my spirit.” In this light the demonstrative coda supports the notion of the Fifth Symphony as an expression of Shostakovich’s determination to be both a survivor and a truth-teller — and at the same time liberates us from such mundane considerations as time, place, language and even the personal impetus behind this enduringly compelling music.
Leonard Slatkin is Music Director of both the Detroit Symphony Orchestra and the Orchestre National de Lyon, France. During the 2012–13 season, he led the Detroit Symphony in highly acclaimed concerts at Carnegie Hall including one concert in which all four Charles Ives symphonies were presented in one evening; led the Orchestre National de Lyon in a triumphant Paris concert of Ravel’s *L’heure espagnole* and *L’enfant et les sortilèges* and celebrated Rachmaninoff’s 140th anniversary with Denis Matsuev and the State Symphony of Russia in Moscow.

During the 2013–14 season Maestro Slatkin conducts at Penderecki’s 80th birthday in Warsaw, records with Anne-Akiko Myers and the London Symphony, and appears with the Chicago Symphony, the Pittsburgh Symphony, St. Louis Symphony and with the Boston Symphony at Tanglewood.

Leonard Slatkin’s more than 100 recordings have won seven GRAMMY awards and 64 nominations. With the Orchestre National de Lyon he has embarked on recording cycles of the symphonic works of Maurice Ravel and Hector Berlioz and the Rachmaninoff Piano Concerti with Olga Kern. With the Detroit Symphony he has made available a digital box set of the Beethoven symphonies, and a future project includes the concerti and symphonies of Tchaikovsky.

Mr. Slatkin has received the USA’s 2003 National Medal of Arts, the American Symphony Orchestra League’s Gold Baton and several ASCAP awards. He has received France’s Chevalier of the Legion of Honor and Austria’s Declaration of Honor in Silver and honorary doctorates from The Julliard School, Indiana University, Michigan State University and Washington University in St. Louis.

Mr. Slatkin has served as music director of the St. Louis Symphony Orchestra, National Symphony Orchestra in Washington DC and as chief conductor of the BBC Symphony Orchestra. He has held principal guest conductor positions with the Royal Philharmonic, Los Angeles Philharmonic Orchestra at the Hollywood Bowl, Philharmonia Orchestra of London and the Pittsburgh Symphony.

Founder and director of both the National Conducting Institute and the St. Louis Symphony Youth Orchestra, Slatkin continues his conducting and teaching activities at the Indiana University Jacobs School of Music, Manhattan School of Music and The Juilliard School.

Born in Los Angeles to a distinguished musical family, his parents were the conductor-violinist Felix Slatkin and cellist Eleanor Aller, founding members of the famed Hollywood String Quartet. Mr. Slatkin began his musical studies on the violin and studied conducting with his father, Walter Susskind at Aspen and Jean Morel at The Juilliard School.
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

RE bâtals 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 Marbaugh
VIOLIN
LIVIA AMORUSO, 21
BM, University of Maryland
Norfolk, VA

KRISTIN BAKKEGARD, 24
MM, University of Maryland
Baltimore, MD

VICTORIA BERGERON, 20
BM, University of Maryland
Essex Junction, VT

CLARE BRESNAHAN, 22
MM, University of Wisconsin - Madison
Carlton, WA

YICHI CHIANG, 24
MM, Boston Conservatory
Taihong, Taiwan

JONATHAN CHERN, 22
BM, Indiana University
Plano, TX

GRAY DICKERSON, 28
MM, University of Maryland
Silver Spring, MD

ERIN DUPREE JAKUBOWSKI, 27
BM, University of Iowa
Manchester, MI

GRAHAM EMBERTON, 21
BM, Butler University
Chelsea, MI

STEVEN GALAT, 25
MM, Indiana University
Bloomington, IN

MICHAEL GRABER, 26
MM, Texas Tech University
Freeman, SD

BIN GUI, 20
BA, University of Virginia
Qingdao, China

BRIAN LEE, 21
BM, Eastman School of Music
New York, NY

KAREN LEE, 22
MM, Cincinnati College-Conservatory of Music
Kerrville, TX

ELIZABETH LEVENS, 22
MM, University of South Florida
Tampa, FL

VICTORIA LEWIS, 23
MM, Cleveland Institute of Music
New York, NY

CASEY MINK, 27
MM, Bowling Green State University
Rock Hill, SC

MYLES MOCARSKI, 19
BM, University of Connecticut
North Haven, CT

JESSE MUNOZ, 26
MM, University of Maryland
Manhasset, NY

PYUNG KANG SHARON OH, 27
DMA, University of Maryland
Changwon, South Korea

KRISTIN PRESLEY, 24
MM, SUNY Purchase College
Richmond, VA

SARAH QUAN, 18
South Lakes High School
Oak Hill, VA

ZACHARY RAGENT, 24
MM, University of Michigan
San Mateo, CA

AIKO RICHTER, 20
BM, Ithaca College School of Music
Baltimore, MD

DILLON ROBB, 20
BM, Boston Conservatory
Winchester, VA

AMANDA SIMENSKY, 23
MM, Miami University
Westminster, MD

MICHAEL TURKELL, 20
BM, San Francisco Conservatory of Music
Los Angeles, CA

TERRA WARGER, 25
Graduate Diploma, Peabody Institute
Kansas City, MO

WEIQIAO WU, 23
BM, Boston Conservatory
Liaoning Shenyang, China

JIYEON YEO, 28
Advanced Studies, Carnegie Mellon
Buford, GA
VIOLA
CHRISTIANNA BATES, 20
BM, Cleveland Institute of Music
Mullica Hill, NJ

EMILIO CARLO, 19
BM, Cincinnati College-Conservatory of Music
College Park, MD

XIAOYING CHEN, 21
BM, Vanguard University of Southern California
Guangzhou, China

SARAH CORNETT, 19
BM, University of Michigan
Richmond, VA

DEREK GOAD, 23
MM, Indiana University
Scottsdale, AZ

DAPHNE GOOCH, 22
BA, San Francisco Conservatory of Music
Santa Rosa, CA

LUCAS GOODMAN, 23
MM, Eastman School of Music
Palm Beach Gardens, FL

MARTHA HETTINGA, 20
BFA, Carnegie Mellon University
Elyria, OH

MARK LIU, 20
BM, Cleveland Institute of Music
Parsippany, NJ

PATRICK MILLER, 20
BM, Indiana University
Henderson, VA

HANNA PEDERSON, 22
BM, University of Maryland
Lancaster, PA

MICHAEL SNNI, 22
BM, University of Maryland
Germantown, MD

MICHAEL STAFFELDT, 21
BM, Eastman School of Music
El Paso, TX

CELLO
HEATHER ANDERSON, 21
BM, Eastman School of Music
Minneapolis, MN

TITILAYO AYANGADE, 21
BM, Cincinnati College-Conservatory of Music
Cincinnati, OH

CHIH-HUA CHANG, 24
MM, Cleveland Institute of Music
Taiwan

JOE ISOM, 21
BM, Manhattan School of Music
Buffalo, NY

MINZO KIM, 19
BA, Peabody Institute
Lansdale, PA

CHRISTINE LEE, 23
MM, Eastman School of Music
Columbus, OH

JONATHAN LEE, 20
BM, Cincinnati College-Conservatory of Music
Albuquerque, NM

YOU JIN LEE, 25
Graduate Diploma, Ball State University
Muncie, IN

ZHOU LONG, 24
MM, Cleveland Institute of Music
Wuhan, China

JINNA PARK, 22
BM, Cleveland Institute of Music
Seoul, South Korea

ALINA SHANNON, 23
Graduate Diploma, Indiana University
San Francisco, CA

ELIZABETH WHITE, 21
BM, Southern Methodist University
Stillwater, OK

BASS
RYAN BAIRD, 25
Graduate Diploma, University of Southern California
Waco, TX

JAMES COYNE, 25
BA, New England Conservatory
San Francisco, CA
EVAN GERBER, 21
BM, Cleveland Institute of Music
Sterling, OH

EDWARD KASS, 23
MM, New England Conservatory
San Jose, CA

HENRY SAMUELS, 26
Professional Studies, Cleveland Institute of Music
Los Angeles, CA

NICK SCHOLEFIELD, 20
BM, Kennesaw State University
Kennesaw, GA

PETER WALSH, 19
BM, Boston University
Dallas, Texas

FLUTE
BRANDON LEPAGE, 25
MM, San Francisco Conservatory of Music
Detroit, MI

ELIZABETH LU, 22
MM, Carnegie Mellon University
Manalapan, NJ

NILES WATSON, 19
BM, Curtis Institute of Music
Damascus, MD

MICHAEL WILLIAMS, 27
MM, Indiana University
Denver, CO

OBOE
NATALIE BECKENBAUGH, 20
BM, Cincinnati College-Conservatory of Music
Dunwoody, GA

TIMOTHY DANIELS, 21
BM, Oberlin Conservatory
Collierville, TN

MARISSA HONDA, 25
DMA, University of Southern California
Fresno, CA

WILLIAM WELTER, 20
BM, Curtis Institute of Music
Crescent, IA

CLARINET
GARRET JONES, 23
BME, Baylor University
Bedford, TX

RYAN TOHER, 20
BM, Oberlin Conservatory of Music
Arlington Heights, IL

WAI KI WUN, 23
MM, Indiana University
Hong Kong

TIANYU ZHANG, 25
MM, Yale University
Jilin, China

BASSOON
K. MACKENZIE BRAUNS, 22
BM, Cincinnati College-Conservatory of Music
Cincinnati, OH

LUKE FIEWEGER, 19
BA, Harvard University
Chicago, IL

JONATHAN GIBBONS, 20
BM, New York University
Hillsborough, New Jersey

JOHN SEARCY, 24
MM, Yale University
Pflugerville, TX

HORN
DANIEL BROTTMAN, 22
BM, Eastman School of Music
Palatine, IL

PATRICK FURLO, 22
BME, Michigan State University
Clarkston, MI

SHONA GOLDBERG-LEOPOLD, 26
Graduate Diploma, Peabody Institute
Merion, PA

ALEX KOVLING, 23
MM, Rice University
Lewisville, TX

BROOKE NANCE, 19
BA, Carnegie Mellon University
Rochester, NY
MARKUS OSTERLUND, 19
BM, Rice University
Honolulu, HI

TRUMPET
ROBERT BONNER, 25
MM, Colorado State University
Payne Springs, TX

SHAN HUANG, 24
MM, San Francisco Conservatory
Shenzhen, China

ZACHARY SILBERSCHLAG, 20
DMA, Stony Brook University
Leonardtown, MD

GABRIEL SLESINGER, 20
BM, Rice University
Bethesda, MD

TROMBONE
COREY SAN SOLO, 24
MM, University of Maryland
Potomac, MD

AARON ZALKIND, 21
BM, Indiana University
Salt Lake City, UT

BASS TROMBONE
CARTER JACKSON, 21
BM, Hartt School of Music
Moosup, CT

TUBA
NICK BELTCHEV, 20
BM, University of Michigan
Wichita Falls, TX

PERCUSSION
THOMAS BOWDEN, 26
DMA, University of Miami
Dimondale, MI

TSZ-HO CHAN, 20
BM, New England Conservatory
Hong Kong

SPENCER JONES, 27
Grad Diploma, University of Missouri-Kansas City
Broken Arrow, OK

JACK LATTA, 25
MM, University of Missouri-Kansas City
McCook, NE

GRAEME TOFFLEMIRE, 28
MM, University of British Columbia
Calgary, AB

HARP
STEPHANIE GUSTAFSON, 25
MM, Manhattan School of Music
Washington DC

ANNA ODELL, 25
Graduate Diploma, Curtis Institute of Music
McLean, VA
National Orchestral Institute

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 WYRCZYNISKI
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

ROBERTATHERHOLT
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

TROMBONE
COLIN WILLIAMS
Principal
Atlanta Symphony Orchestra
DOUGLAS WRIGHT
Principal
Minnesota Orchestra

BASS TROMBONE
BLAIR BOLLINGER
Philadelphia Orchestra
MATTHEW GUILFORD
National Symphony 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

TUBA
DAVID FEDDERLY
Baltimore Symphony Orchestra

PERCUSSION
CHRISTOPHER DEVINEY
Principal Percussion
Philadelphia Orchestra
JAUVN GILLIAM
Principal Timpani
National Symphony Orchestra & University of Maryland
ERIC SHIN
Principal Percussion
National Symphony Orchestra & University of Maryland
JOHN TAFOYA*
Indiana University
RICHARD WEINER
Principal Percussion (Ret.)
Cleveland Orchestra

TRUMPET
CHRIS GEKKER*
Principal
National Philharmonic & University of Maryland
CHARLES GEYER
Rice University
MARK INOUYE
Principal
San Francisco Symphony

HARP
SARAH FULLER
Baltimore Symphony Orchestra & University of Maryland
LISA WELLBAUM
Principal (Ret.)
Cleveland Orchestra

*Bdenotes chamber music faculty