NATIONAL ORCHESTRAL INSTITUTE + FESTIVAL 2014
MAY 31–JUNE 28, 2014

JAMES UNDERCOFLER, ARTISTIC DIRECTOR

GREAT WORKS YOU LOVE OUTSTANDING YOUNG MUSICIANS WORLD-RENOVATED CONDUCTORS AN OVERARCHING VISION OF WHAT MUSIC CAN BE
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 Undercofer, 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 ORCHESTRA
ROSS CONDUCTS BEETHOVEN'S FIFTH

SATURDAY, JUNE 14, 2014 . 8PM

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

Photo by Alison Harbaugh

NATIONAL ORCHESTRAL INSTITUTE & FESTIVAL 17
JAMES ROSS, CONDUCTOR

BEETHOVEN

Symphony No. 5 in C Minor, Op. 67
  Allegro con brio
  Andante con moto
  Allegro –
  Allegro

INTERMISSION

MAHLER

Adagio from Symphony No. 10

VARÈSE

Amériques
In his early-20th-century biography of Beethoven, Emil Ludwig referred to the Fifth Symphony as "the greatest portrait that Beethoven has given us of himself." This work stands not only as the very middle of Beethoven's cycle of symphonies, but also in the broader sense, as the "central" work of the entire symphonic repertoire. It is the essence and epitome of the very term "symphony," the norm for the ages and the "big work" on the inaugural program of many an orchestra, as it was for the New York Philharmonic on December 7, 1842, for the National Symphony Orchestra in Washington 89 years later, and for the openings of countless new halls since then.

The Third Symphony (the \textit{Eroica}), introduced nearly four years earlier, had revealed a new concept of the symphony in terms of depth, proportions and overall expressiveness. Beethoven then interrupted his work on his next two symphonies, in 1806, to compose the unexpectedly lyrical Fourth, the only one of his symphonies composed, apparently, without any preliminary sketches. The Fifth emerged at the end of 1808 as a work perhaps still more thoroughly dramatic than the \textit{Eroica} — certainly more conspicuously tightknit and "organic," and perhaps even more specifically heroic. It is in any event one of the basic works by which we recognize Beethoven's intense admiration for and commitment to the heroic ideal. More than any other single work, it was to set the pattern of "victory through struggle" that would be effectively observed in dozens of well-known symphonies from Beethoven's time to our own, while in its content it would provide a pattern for countless later symphonies — particularly from French and Russian composers — built thematically on the principle that came to be identified as "cyclic form."

Apart from questions of "programmatic" content, this thrice-familiar work, and all of Beethoven's other symphonies, have been prime subjects of constant study and conjecture on the part of musical scholars and performers. The fairly recent publication of a new critical edition of the Beethoven symphonies set off more than a few lively discussions and debates. While some conductors have enthusiastically embraced the new critical edition in every detail, others, after studying the newly published scores, have been more selective about which features they felt impelled to incorporate. Perhaps the most conspicuous single feature to find widespread agreement is an expansion of the scherzo, as described below.

The so-called Fate motif that opens the Fifth Symphony No. 5 in C Minor, Op. 67

\textbf{LUDWIG VAN BEETHOVEN}  
Born December 16, 1770, Bonn  
Died March 25, 1827, Vienna

Beethoven composed his Fifth Symphony between 1805 and 1808, from sketches made as early as 1800 but mostly in 1804; he conducted the first performance on December 22, 1808, at the Theater an der Wien in Vienna. The score, dedicated to Prince Lobkowitz and Count Rasumovsky, calls for piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 2 horns, 2 trumpets, 2 trombones, timpani and strings. DURATION, 32 MINUTES.
Symphony may be regarded as being related to the second half of the main theme of the \textit{Eroica}, a figure which itself hammers away in that earlier symphony as this one does in the Fifth. There are lyric passages, too, which serve to throw the drama into higher relief. The second movement, whose theme may be regarded as a variant of the “Fate” motif, is in a variation style as personal to Beethoven as the variation treatment in Haydn’s slow movements was to that composer. J.W.N. Sullivan, in his study \textit{Beethoven: His Spiritual Development}, described this \textit{Andante con moto} as a mere resting-place, a temporary escape from the questions raised by the first movement. The scherzo, however, is a very different affair. Dreadful apprehension, defiance, a primitive surging energy, enter into this amazing picture of a tortured mind that has almost abandoned hope. That he should be able to make this material run so swiftly and cleanly is the most striking evidence Beethoven had given up to this time of his immense organizing power.

In the scherzo the “Fate” motif, somewhat distorted but clearly recognizable, makes a most dramatic reappearance and constitutes a good deal of the movement’s substance, but the most striking single feature here is the grotesque yet fleet-footed dance for the cellos and double basses (“like the gambols of an elephant,” according to Berlioz), which serves as the movement’s trio. In this evening’s performance, James Ross enthusiastically endorses the recent scholarly judgment calling for broader proportions for this movement, “taking the big \textit{da capo} and turning the movement into a double scherzo — not the old AB and straight on to the pizzicato version of A — to make the pedal before the finale more powerful and the breakthrough to C major harder wrought.”

In the mysterious and suspenseful transition to the finale, grotesquerie vanishes and the passage from darkness into light is achieved with stunning assertiveness. In the jubilant course of this triumphal movement there are again echoes of the “Fate” motif, more or less as in the scherzo, but these allusions are entirely free of menace. There is, on a steadily rising level throughout this movement, a sense of liberation as well as exuberance, as Romain Rolland observed in his summing up of “this intoxicating finale”: “What is it else but the soul delivered, which, on its own beaten body, rises triumphant toward the light?”

If we find Romain Rolland’s language now rather dated, and smile at the indulgence it requires, we have to concede that we are no better equipped now than he was a hundred years ago to describe such music in words. For the music itself, however, there is no question of indulgence and we need make no allowances: the Fifth has lost neither its power nor its pertinence over the years, and familiarity seems neither to diminish its self-renewing freshness nor threaten its central position in the hierarchy of the symphony. As for the “learned comments” on the work down through the more than 200 years since the work’s premiere — the dramatic and autobiographical analyses by numerous respected writers and musicians — the most cogent observation on the Fifth Symphony is very likely the brief remark made by Walter Riezler in his 1936 book on Beethoven: “Never has better disciplined music been written; never has violent and stormy impetus been guided by a surer hand.”
Unlike the composers of various other “unfinished symphonies,” Mahler conceived his Tenth from the outset as a valedictory gesture: it was the final segment of a vast farewell triptych whose genesis may be traced to the summer of 1907. At that time Mahler had completed eight of his symphonies and performed six of them. After a brilliant but stormy tenure as director of the Vienna Opera, he was about to go to New York to begin his work with the Metropolitan Opera, which was to lead to guest appearances with both of that city’s major orchestras and his appointment as conductor of the New York Philharmonic. In that fateful summer, though, his life was shattered by the “three blows of fate” he had predicted in the final movement of his Sixth Symphony. Both of his daughters caught scarlet fever that summer; Anna, the younger one, recovered, but the five-year-old Maria contracted diphtheria and died. Mahler’s wife, Alma, barely recovered from an operation herself, collapsed from “extreme exhaustion of the heart”; in an attempt to reassure her, Mahler invited her physician to examine him — only to have his own fatal disease diagnosed.

Mahler’s life was changed, all his physical activities curtailed and at age 47 he concentrated his creative energies on getting as much work done as he could under what he himself regarded as a “death sentence.” In that final summer of his life Mahler learned of his wife’s affair with the young architect Walter Gropius, and sought counsel from Sigmund Freud. This unexpected factor added to the intensity of the music, and to the composer’s pitiful verbal notations in the score of his final symphony. And yet, at the end of that summer, on September 10, 1910, Mahler was able to enjoy the greatest triumph of his career, the wildly enthusiastic public response to the premiere of his Eighth Symphony, which he conducted in Munich before returning to New York for his final season with the Philharmonic.

The following spring, when Mahler knew he was dying, his first thought was to tell his wife to burn his sketches for the Tenth Symphony; but his final word was that she should use her own judgment about the work. (Alma had been an aspiring composer herself before she gave up that activity as a condition of her marriage to Mahler.) A dozen years after his death, Alma allowed a facsimile of the manuscript to be published. The work...
comprised five movements: 1. *Andante—Adagio*; 2. Scherzo; 3. *Purgatorio*; 4. a second Scherzo, characterized as a *danse macabre* (a notion borne out by Mahler's frantic notation in the score, beginning "Der Teufel tanzt es mit mir"—"The Devil dances it with me"); 5. a finale of about the same length as the opening movement. Mahler had completed the scoring of the first movement and enough of the third to enable Ernst Křenek (with some help from Alban Berg) to flesh out the rest and edit both movements for performance in 1924.

Some intriguing personal and musical connections with that event may be noted here. Křenek had married Mahler's surviving daughter the previous year; they would be divorced in the following one. Alma herself had married Gropius and borne him a daughter, Manon, whose early death a decade later would be memorialized in the dedication of Berg's Violin Concerto.

The two movements of the Tenth Symphony performed in 1924 were first published in the United States in 1951, as Mahler's Symphony No. 10. Not long after that, the International Gustav Mahler Society, in Vienna, published a critical edition; since then there have been several "performing editions" of the entire five-movement work, and at least five of them have been recorded. The most frequently heard of these attempts have been the two editions by the English musicologist Deryck Cooke (introduced in 1964 and 1973). Others have come from Cooke's compatriot Joseph Wheeler and the Americans Clinton Carpenter and Remo Mazzetti. (Mazzetti, like Cooke, has in fact given us two versions.)

While a good case may be made for these efforts, an equally persuasive one might be made for regarding them as well-intentioned composites, comparable with the similar efforts to "complete" the symphonies Schubert and Bruckner left unfinished. Neither of those works, in the state in which their respective composers left them, now strikes us as being in any true sense "unfinished," and the opening movement of Mahler's Tenth has similarly proved its ability to stand on its own, both musically and "programmatically," with no likelihood of seeming a mere fragment. It is definitely a work of substance in its own right, as well as a poignant musical self-portrait.

The "consuming nostalgia and world-weariness" that Henry Boys described some 75 years ago as the predominant mood of the two other parts of Mahler's farewell triptych — *Das Lied von der Erde* and the Ninth Symphony — are similarly pervasive in this *Adagio*. Its elegiac character is unmistakably set forth by the violas alone in the opening section (*Andante*), but there is a greater sense of luminosity — of *radiance* — here than in any part of the two preceding works, and it becomes more pronounced as the music unfolds. Here even the passionate episodes and the pointedly dissonant passage with the piercing high A on the trumpet leading to the coda contribute to what is in the end a feeling of exalted serenity. In the coda, incidentally, there is a figure in the cellos conspicuously similar to one in the violins at a corresponding point in the finale of the Ninth (another great *Adagio*), and various echoes or half-echoes from some of Mahler's other works are suggested without actual citations of themes. While Alma Mahler regarded the Sixth as the most personal of her husband's symphonies, Mahler's own inscriptions in the score of the Tenth seem to argue otherwise. In any event, there is early on in this otherworldly *Adagio* a poignant theme that might be regarded as a more inward, more urgent "mirror image" of the exuberant "Alma theme" in the opening movement of the Sixth.
Amériques
EDGARD VARÈSE
Born December 22, 1883, Paris
Died November 6, 1965, New York City

Amériques, the first work Varèse composed in the United States, was completed in 1922 but was not performed until April 9, 1926, when the Philadelphia Orchestra gave the premiere under Leopold Stokowski. Varèse revised the score the following year, and the new version was introduced in Paris under Gaston Poulet on May 30, 1929. Still later revisions by the composer were taken into account by his pupil and associate Chou Wen-chung, in preparing the critical edition of the score, published in 1973.

The orchestra specified by Varèse is a large one, with a conspicuously large percussion section. In all, it calls for 2 piccolos, 3 flutes, alto flute, 3 oboes, English horn, heckelphone, 3 B-flat clarinets, E-flat clarinet, bass clarinet, 3 bassoons, 2 contrabassoons, 8 horns, 6 trumpets, 3 tenor trombones, bass trombone, contrabass trombone, 2 tubas, timpani, snare drum, bass drums, xylophone, chimes, triangle, sleigh bells, glockenspiel, low rattle, whip, tambourine, gong, crash cymbals, suspended cymbal, castanets, “lion’s roar,” siren, celesta, 2 harps and strings. DURATION, 22 MINUTES.

Varèse arrived in New York on December 29, 1915, a week after his 32nd birthday. He had by then destroyed nearly everything he had composed (and much of what he did not destroy was lost in a warehouse fire in Berlin), but he was well connected, and before he began composing new works of his own he became active in conducting and promoting the music of his contemporaries. This was by no means exceptional for him, as he remained throughout his life an active champion of the music of numerous contemporaries, among them several whose personal outlook was markedly different from his own.

He had studied conducting as well as composition with Vincent d’Indy, and had conducted some important concerts with various European orchestras. Within two years of his arrival in New York he introduced himself as a conductor with a performance of the Berlioz Requiem. Not long after that, he conducted the Cincinnati Symphony Orchestra in concerts of contemporary music, and in 1919 he established his own orchestra in New York (at first called the New Symphony Orchestra, and then known briefly as the National SO, more than a dozen years before the creation of the NSO in Washington), with which he gave the U.S. premieres of works by Bartók, Debussy and a number of American composers.

That activity, however, failed to establish him as a conductor, and, though he had some engagements here and there as late as the 1950s, he decided in the ‘20s to focus his prodigious energy in the creative area. He may have begun work on Amériques as early as 1918, but, with so much time given to his other activities, he did not complete the score until 1922, and even then had to wait four more years for its first performance.

The original full title of this work was Amériques: Americas, New Worlds. Shortening the title to the single word, left in French, preserved a sense of exoticism, identifying the piece as coming from a “foreign observer,” but nothing as simple as that could have prepared audiences for this music’s sheer dimensions or its unusual, eruptive substance. Stokowski, always an outstanding champion of contemporary works, put his Philadelphians through no fewer than 16 rehearsals of Amériques before presenting it to the public. He took the work to New York a few days after the Philadelphia premiere, and there the audience variously tittered, laughed aloud, booed and hissed. Varèse, according to reports, was not fazed by any of that, but simply pleased with the fine performance. Stokowski, for his part, reaffirmed his commitment to the composer by giving the premiere of Varèse’s Arcana the following year, as soon as that score was completed.

Amériques and Arcana, Varèse’s only surviving works for large orchestra, have several features in common besides their respective premieres under Stokowski — most of all their sheer bigness, explosiveness and apparent formlessness. Varèse remarked often that he liked “music that explodes into space,” and therefore he allowed his works to determine, or “discover,” their own form. The titles he chose, never in the “generic” category, have varying levels of literal significance, but are in all instances powerfully evocative. While such titles appealed to him, he felt it necessary to caution prospective listeners against...
expecting some sort of specifically pictorial or “geographic” descriptiveness in Amériques:

A purely sentimental title. When I wrote Amériques I was still under the spell of my first impressions of New York — not only New York seen, but more especially heard. For the first time with my physical ears I heard a sound that had kept recurring in my dreams as a boy: a high whistling C-sharp. It came to me as I worked in my West Side apartment, where I could hear all the river sounds — the lonely foghorns, the shrill peremptory whistles, the whole wonderful river symphony which moved me more than anything ever had before. Besides, as a mere boy, the word “America” meant all discoveries, all adventures. It meant the unknown. And in this symbolical sense — new worlds on this planet, in outer space, and in the minds of man — I gave the title signifying “Americas” to the first work I wrote in America.

There is no “big tune” here. Rhythm is the primary driving force throughout the piece, and such thematic elements as do appear not only seem to grow out of the rhythms, but to do so in a definitely subsidiary context. Not all the rhythms are explosive or jagged and eruptive, and not all the colors wild; there are passages that at least hint at intimacy, and in some of these even so odd an instrument as the “lion’s roar” may stand out in an unexpectedly lyric character that displaces its usually rough-edged or humorous one. But, as Arthur Cohn so pertinently summed it all up, “Amériques contains no sentiment, no emotional elegance. Its magnificent organization produces a music of sheer power, remorseless and overwhelming.”

Just a word on that unusual instrument called the tambour à corde, or “lion’s roar,” which Varèse enjoyed using in several of his works, for small ensemble as well as large orchestra: It is a single-headed drum whose one skin has a string or light rope attached to its center; rubbing a piece of leather along the string produces the sound that inspired the instrument’s name. When Nicolas Slonimsky conducted the premiere recording of Varèse’s Ionisation, in 1933, he had the 23-year-old William Schuman in his ensemble to pull the lion’s tail.

Notes by Richard Freed ©2014
James Ross is a musician of international repute. His musical activities cover three fields: conducting, horn playing and teaching. Born in Boston, he grew up studying the horn and earned his bachelor’s degree from Harvard University in 1981. His first conducting experience came as an undergraduate when he was chosen by his peers to lead the Bach Society Orchestra. Upon graduation, he began his conducting studies in earnest with Kurt Masur in Leipzig while simultaneously serving as solo-horn of the prestigious Leipzig Gewandhaus Orchestra, becoming the first American member in the orchestra’s 250-year history. Presently, he is the Director of Orchestral Activity at the University of Maryland, Artistic Director of the National Orchestral Institute (NOI) and newly named Associate Director of the Conducting Program at the Juilliard School.

After two summers of study at the Tanglewood Music Center (1984–85), Ross was offered the position of interim assistant conductor of the Boston Symphony Orchestra. In June 1994 he completed a four-year tenure as music director of the Yale Symphony Orchestra. He has also served a three-year term collaborating with William Christie as the assistant conductor of the Paris-based period instrument ensemble Les Arts Florissants. During the last two decades, he has guest conducted such diverse orchestras as the Leipzig Gewandhaus, the Utah Symphony, the Orquesta Ciudad Granada, the Harrisburg Symphony Orchestra, the Orquesta Sinfónica de Galicia, the Neubrandenburger Philharmonie, the Binghamton Philharmonic and the National Symphony Orchestra in various side-by-side performances.

He has worked both joyously and often with youth orchestras, among which are included the Mendelssohn Conservatory Orchestra of Leipzig, the Curtis Institute Orchestra of Philadelphia, the Orchestra of the Conservatorio Superior of Salamanca, the McGill Symphony Orchestra, the National Youth Orchestra of Spain, the Kansas All-State Orchestra and the Youth Orchestra of Acarigua-Araure in Venezuela, part of the famed “El Sistema.” His principal conducting teachers were Kurt Masur, Otto-Werner Mueller, Seiji Ozawa and Leonard Bernstein.
As a horn soloist, he has performed with such orchestras as the Boston Symphony, the Boston Pops, the Bavarian Radio Orchestra, the Leipzig Radio Orchestra and the Leipzig Gewandhaus. When he was awarded Third Prize in the Munich International Horn Competition in 1978, he became the first American and one of the youngest competitors ever to win the award. His performances and recordings as principal horn of the Gewandhaus, including the Strauss Four Last Songs with Jessye Norman, helped him gain international recognition as an artist.

In the field of opera, he has conducted productions of Mozart’s Abduction from the Seraglio at the Théâtre du Rhin in Strasbourg, Le nozze di Figaro in the Théâtre Champs-Elysées in Paris and Handel’s Rodelinda at the Glyndebourne Festival. He has prepared concert presentations of Torstensson’s The Expedition and Stravinsky’s Oedipus Rex with the Stockholm Philharmonic.

As a teacher, prior to his appointment at the University of Maryland, Ross served on the faculties of Yale University, the Curtis Institute of Music, Haverford and Bryn Mawr colleges, and as a guest artist at the Toho School of Music in Tokyo, Japan. He is a founding director of the Music Masters Course in Kazusa, an international chamber music festival dedicated to the concept of artistic cross-cultural exchange that takes place yearly in Chiba, Japan. In his decade-long work as artistic advisor to the Escuela de Practica Orquestal of the Orquesta Sinfonica of Galicia and conductor at the International Festival of Lucena, he played a vital role in the education of the present generation of active Spanish musicians.
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 GILDEHORN 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
National Orchestral Institute

MEMBERS

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
Taichung, 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
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Bloomington, IN

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

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

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BM, Eastman School of Music
New York, NY

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

ELIZABETH LEVENS, 22
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Tampa, FL

VICTORIA LEWIS, 23
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New York, NY

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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

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Changwon, South Korea

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Richmond, VA

SARAH QUAN, 18
South Lakes High School
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Baltimore, MD

DILLON ROBB, 20
BM, Boston Conservatory
Winchester, VA

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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

JIYEOON YEO, 28
Advanced Studies, Carnegie Mellon
Buford, GA
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<td>Scottsdale, AZ</td>
<td>Lansdale, PA</td>
<td>Scottsdale, MD</td>
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<tr>
<td><strong>DAPHNE GOOCH, 22</strong></td>
<td><strong>CHRISTINE LEE, 23</strong></td>
<td><strong>RHEA OLSON, 25</strong></td>
</tr>
<tr>
<td>BA, San Francisco Conservatory of Music</td>
<td>MM, Eastman School of Music</td>
<td>BM, Southern Methodist University</td>
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<tr>
<td>Santa Rosa, CA</td>
<td>Columbus, OH</td>
<td>Dallas, TX</td>
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<tr>
<td><strong>LUCAS GOODMAN, 23</strong></td>
<td><strong>JONATHAN LEE, 20</strong></td>
<td><strong>JOSEPH LLOYD, 25</strong></td>
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<tr>
<td>MM, Eastman School of Music</td>
<td>BM, Cincinnati College-Conservatory of Music</td>
<td>Graduate Diploma, Indiana University</td>
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<tr>
<td>Palm Beach Gardens, FL</td>
<td>Albuquerque, NM</td>
<td>San Francisco, CA</td>
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<td><strong>MATTHEW HETTINGA, 20</strong></td>
<td><strong>YOU JIN LEE, 25</strong></td>
<td><strong>JACOB PERRY, 25</strong></td>
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<tr>
<td>BFA, Carnegie Mellon University</td>
<td>Graduate Diploma, Ball State University</td>
<td>Bass, Indiana University</td>
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<td>Elyria, OH</td>
<td>Muncie, IN</td>
<td>San Francisco, CA</td>
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<td><strong>MARK LIU, 20</strong></td>
<td><strong>ZHOU LONG, 24</strong></td>
<td><strong>MARVIN WILLIAMS, 25</strong></td>
</tr>
<tr>
<td>BM, Cleveland Institute of Music</td>
<td>MM, Cleveland Institute of Music</td>
<td>BM, Southern Methodist University</td>
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<tr>
<td>Parsippany, NJ</td>
<td>Wuhan, China</td>
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<tr>
<td><strong>PATRICK MILLER, 20</strong></td>
<td><strong>JINNA PARK, 22</strong></td>
<td><strong>ADAM ROSS, 25</strong></td>
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<tr>
<td>BM, Indiana University</td>
<td>BM, Cleveland Institute of Music</td>
<td>BM, Southern Methodist University</td>
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<tr>
<td>Herndon, VA</td>
<td>Seoul, South Korea</td>
<td>Stillwater, OK</td>
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<td><strong>HANNA PEDERSON, 22</strong></td>
<td><strong>ALANA SHANNON, 23</strong></td>
<td><strong>ALEXANDER MASS, 25</strong></td>
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<tr>
<td>BM, University of Maryland</td>
<td>Graduate Diploma, Indiana University</td>
<td>Bass, Indiana University</td>
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<td>Lancaster, PA</td>
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<td><strong>MICHAEL SINNI, 22</strong></td>
<td><strong>ELIZABETH WHITE, 21</strong></td>
<td><strong>ANDREW MARTIN, 25</strong></td>
</tr>
<tr>
<td>BM, University of Maryland</td>
<td>BM, Southern Methodist University</td>
<td>BM, Southern Methodist University</td>
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<td>Germantown, MD</td>
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<td><strong>MICHAEL STAFFELDT, 21</strong></td>
<td><strong>BASS</strong></td>
<td><strong>ROBERT MOORE, 25</strong></td>
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<tr>
<td>BM, Eastman School of Music</td>
<td><strong>RYAN BAIRD, 25</strong></td>
<td>Graduate Diploma, University of Southern California</td>
</tr>
<tr>
<td>El Paso, TX</td>
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<td>Waco, TX</td>
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<td><strong>JAMES COYNE, 25</strong></td>
</tr>
</tbody>
</table>
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

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 FIEWEG, 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  
Rochester, NY

PATRICK FURLIO, 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

OBOE
NATALIE BECKENBAUGH, 20  
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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

HORN
DANIEL BROTTMAN, 22  
BM, Eastman School of Music  
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 SANSOLO, 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 LATT, 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
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 WYRCZYNNSKI
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 Montréal

FLUTE
BART FELLER
Principal
New Jersey Symphony Orchestra

AARON GOLDMAN
Principal
National Symphony Orchestra & University of Maryland

OBOE
ROBERT AETHERHOLT
Principal (Ret.)
Houston Symphony Orchestra

MARK HILL*
Principal
National Philharmonic & University of Maryland

JOHN SNOW
Acting Principal
Minnesota Orchestra
**CLARINET**
PAUL CIJAN  
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

JAUWON 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

**HARP**
SARAH FULLER  
Baltimore Symphony Orchestra & University of Maryland

LISA WELLBAUM  
Principal (Ret.)  
Cleveland Orchestra

*denotes chamber music faculty