GREAT WORKS YOU LOVE  OUTSTANDING YOUNG MUSICIANS  WORLD-RENOWNED CONDUCTORS  AN OVERARCHING VISION OF WHAT MUSIC CAN BE

NATIONAL ORCHESTRAL INSTITUTE + FESTIVAL 2014

JAMES UNDERCOFLER, ARTISTIC DIRECTOR

MAY 31–JUNE 28, 2014

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 Undercoffer, 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
SEAMAN CONDUCTS **THE PLANETS**

SATURDAY, JUNE 21, 2014 . 8PM

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

Photo by Alison Harbaugh
CHRISTOPHER SEAMAN, CONDUCTOR

STRAUSS  
*Till Eulenspiegel’s Merry Pranks, Op. 28*

BRITTEN  
*Four Sea Interludes from Peter Grimes, Op. 33a*
  - Dawn
  - Sunday Morning
  - Moonlight
  - Storm

INTERMISSION

HOLST  
*The Planets, Suite for Large Orchestra, Op. 32*
  - Mars, the Bringer of War
  - Venus, the Bringer of Peace
  - Mercury, the Winged Messenger
  - Jupiter, the Bringer of Jollity
  - Saturn, the Bringer of Old Age
  - Uranus, the Magician
  - Neptune, the Mystic
A short time after he completed Don Juan and Macbeth, in his 25th year, Strauss resolved to avoid repeating himself or applying a consistent “formula” in composing his subsequent tone poems. In a letter to his mentor Hans von Bülow, he wrote, “To create a correspondingly new form for every new subject, to shape which neatly and perfectly, is a very difficult task, but for that very reason the more attractive.”

Within about ten years he produced a half-dozen more tone poems, and he did undertake to cast each of them in a different form. One of the most substantial, Don Quixote, is laid out as a set of expansive variations in which the solo cello has a role of such prominence that all virtuosi of that instrument include the work among the concertos in their repertoires. For Till Eulenspiegel, which is both the shortest work in the series and the most ingratiating (though its early audiences didn’t always find it so), Strauss chose the appropriately good-natured form of the rondo and labeled the piece as such, adding, on the title page, “in the old-style roguish manner.”

“Roguish” is certainly the word for the work’s hero, a notorious prankster said to have flourished in northern Germany and Flanders in the 14th century. Till was real enough to have a statue erected in his memory in the town of Mölln, where according to legend he died in 1350 or thereabouts and was given a gravestone that bore no written name, but only the chiseled image of an owl with a looking glass. The name Eulenspiegel means “Owl’s Mirror” and alludes to an old adage, “One sees one’s own faults no more clearly than an owl sees its own ugliness in a looking glass.” The bearer of this name became a sort of folk hero over the centuries: the prototype of the rogue, the scamp, the practical joker without peer, the free spirit thumbing his nose at the hypocrisy of the Establishment, holding his “owl’s mirror” up to society. A good-sized literature grew up around him, and there have been stage works as well.

The actual Till, or Tyl, may not have been quite such a jolly fellow. Until some 40 years ago, the earliest account of his adventures was thought to be the one in the Volksbuch of Thomas Murner (1475–1530), a Franciscan monk who depicted him as a vagabond tinker from Brunswick. In the early 1970s, though, Bernd Ulrich Hucker, a history scholar in Münster, discovered what now appears to be the earliest Eulenspiegel edition, written by a customs scribe named Hermann Bote (ca. 1460–1520) and published by him in 1510 and 1511. In 1977 Hucker published his study of the Bote version, which portrays Till as a far less humorous character and indeed a downright malevolent one: a symbol of the Devil, created as a dire warning to good Christians; a seriously intended “bad example” whose misdeeds and retribution were to provide a chilling object lesson in the wages of sin.

That original image was broadly modified with the passing of time, much as Billy the Kid and other figures of our own Wild West were romanticized. What is of concern to us in the context of Strauss’ musical depiction is that the composer based his work on the popularly accepted figure of fun and mischief and indeed a downright malevolent one: a symbol of the Devil, created as a dire warning to good Christians; a seriously intended “bad example” whose misdeeds and retribution were to provide a chilling object lesson in the wages of sin.

The music begins with the strings’ affectionate statement of a phrase that fits the words “Es war einmal” (“Once upon a time”); then the solo horn introduces Till’s odd-shaped, energetic theme, and we are off and away on a chain of adventures. Here is Till charging through the marketplace and upsetting the housewives’ baskets; Till disguised as a monk preaching a blasphemous sermon; Till the flirt, the rejected suitor, the false scholar. Eventually the impish ne’er-do-well goes too far, and must answer for his enormities on the gallows; but even here he manages to have the last laugh, and the brief epilogue,
Four Sea Interludes from Peter Grimes, Op. 33a

BENJAMIN BRITTEN
Born November 22, 1913, Lowestoft, England
Died December 4, 1976, Aldeburgh, England

The opera Peter Grimes, Britten's Op. 33, was composed in 1944 and 1945 and was first produced at the Sadler's Wells Theatre in London on June 7 of the latter year, Reginald Goodall conducting. The score for the concert suite Four Sea Interludes calls for 2 piccolos, 2 flutes, 2 oboes, 2 clarinets, E-flat clarinet, 2 bassoons, contrabassoon, 4 horns, 2 trumpets, piccolo, trumpet, 3 trombones, tuba, timpani, snare drum, bass drum, cymbals, tam-tam, tambourine, bells, xylophone, harp and strings.

DURATION, 16 MINUTES.

Benjamin Britten's legacy of more than a dozen major works for the lyric stage had its beginning in the United States, during his extended stay here in the early 1940s. His first opera, Paul Bunyan, with a libretto by W.H. Auden, was produced at Columbia University in 1941, and in the same year, in California, he was led indirectly to the inspiration for Peter Grimes. A magazine article by E.M. Forster on the English poet George Crabbe moved Britten to acquaint himself with the works of that little-known writer, and in the first one he read, The Borough, was the tragic tale of Grimes, set in the composer's own Suffolk. Within a few months Britten discussed the story with Serge Koussevitzky, and the conductor commissioned the opera in memory of his late wife, Natalie.

Crabbe wrote his narrative poem in 1810. Britten's libretto was fashioned by Montague Slater, for one of whose plays the composer had provided incidental music. The story may be summarized as follows:

An inquest is held into the death at sea of the young boy apprenticed to the fisherman Peter Grimes, who is acquitted but warned not to take on another apprentice. The schoolmistress Ellen Orford, loyal to Grimes, helps him get another boy despite the warning, but quarrels with him when she learns the boy has been treated roughly. When the villagers learn of this they set out after Grimes, who has taken the boy to his cliff-top hut. As Grimes and the boy try to escape, the boy slips and falls down the cliff to his death. Three days pass, and Grimes returns to the village at dawn, physically and emotionally drained. He accepts the advice of the retired captain, Balstrode, who tells him the only way out is to sail out to sea alone and sink his boat, with himself aboard. Grimes' life ends as that of the village resumes for another day like any other.

Koussevitzky, who commissioned the opera, did not conduct it himself; the American premiere, given at his Tanglewood Festival in 1946, was conducted by his protégé Leonard Bernstein. By that time, barely a year after the London premiere, Britten had already extracted two orchestral works from the opera's score: the Four Sea Interludes (Op. 33a) and the Passacaglia (Op. 33b). Very few changes were necessary in preparing these pieces for concert use; their function in the opera, like that of the interludes in Debussy's Pelléas et Mélisande to which they are frequently likened, is the creation of mood, but in their concert form they constitute a sequence of miniature tone poems — or a single one in four parts — in which the essence of the drama is encapsulated against the omnipresent backdrop of the sea. It was this factor especially, Britten said, that drew him to undertake the opera:

For most of my life I have lived closely in touch with the sea. My parents' house . . . directly faced the sea, and my life as a child was coloured by the fierce storms that sometimes drove ships onto our coast and ate away whole stretches of the neighbouring cliffs. In writing Peter Grimes I wanted to express my awareness of the perpetual struggle of men and women whose livelihood depends on the sea.
DAWN, the first of the interludes, is the music that links the Prologue (the scene of the inquest into the death of Grimes’ first apprentice) to the first act, painting a windswept seascape in the first gray light of the day.

By way of contrast, SUNDAY MORNING, which is the Prelude to Act II, is sunlit and tranquil. The strings introduce the motif of the aria to be sung in that act by Ellen Orford, and church bells call the villagers to worship.

MOONLIGHT is the touchingly beautiful Introduction to Act III, depicting the same locale as in DAWN, but serene and still now in the quiet of the night.

STORM, as positioned here, is a “flashback” to Act I, wherein it links Scenes 1 and 2. The storm themes, according to Edward Sackville-West, “were chosen for their susceptibility to symphonic treatment, so that, instead of mere static noise and ado, this is a true movement which follows, not the change of scene, but the progress of the storm itself.” The motif heard in the brief respite before the final onslaught is that of “What harbour shelters peace,” sung by Grimes as the storm gets under way in Act I, Scene 2.

Holst composed a good deal of fascinating music in various forms; some of his works reflect his interest in Oriental lore, while others illustrate the lifelong commitment to English folk music that he shared with his friend Ralph Vaughan Williams. He could hold his own with Rimsky-Korsakov, Strauss and Ravel when it came to mastery of the resources of the modern orchestra. The ballet music for his opera *The Perfect Fool* may be regarded as a brilliant ten-minute “concerto for orchestra,” and ought to be heard more frequently — but none of his works in any form has established itself with anything like the success of *The Planets*. Holst himself conducted the first recording of this suite; Boult, who introduced it to the world, recorded it no fewer than five times, and recordings came forth with steady frequency, in celebration of sheer orchestral virtuosity and to mark each new advance in the art of sound reproduction.

Holst omitted our own planet, Earth, as it was merely the base for his observations, rather than one of the exotic symbols under study, and, significantly in respect to his objectives, it is the only planet that is not named for one of the mythic Roman gods. Pluto, the outermost planet, had not yet been discovered when this work was composed, but about 15 years ago, Holst’s latter-day compatriot Colin Matthews was commissioned by the Hallé Orchestra to repair that “omission” with a new postlude called *PLUTO, THE RENEWER*, and two or three recordings were made of the new economy-sized eight-movement suite. Hardly had that been done, however, when astronomical authorities called into question the status of Pluto as a “genuine planet,” and interest in the gratuitous
appendage to Holst's already quite substantial suite tended to thin out. What we hear this evening, in any event, is Holst's suite as he conceived it and carried it to fruition, which seems quite grand enough. He gave this brief statement to the press at the time of the work's premiere:

These pieces were suggested by the astrological significance of the planets; there is no programme music in them, neither have they connection with the deities of classical mythology bearing the same names. If any guide to the music is required the sub-title to each piece will be found sufficient, especially if it be used in a broad sense. For instance, Jupiter brings jollity in the ordinary sense, and also the more ceremonal type of rejoicing associated with religious and national festivities. Saturn brings not only physical decay, but also a vision of fulfillment. Mercury is the symbol of mind.

In spite of the composer's statement that he had put “no programme music” into the work, it is hard to ignore the implications in his titles for the respective movements, in his own descriptions of the individual movements, and in the music itself. Although Holst had developed an interest in astronomy before Clifford Bax interested him in astrology, the sequence of movements here is not based strictly on the order of the respective planets' proximity to the sun, but is one that Holst devised for optimal musical effect, in respect to symbolism if not an outright “programme.” The Holst scholar Raymond Head observed that “the order of the planets symbolizes the experience of life from youth to age.”

MARS, THE BRINGER OF WAR. In the opening movement Holst sought to express “the stupidity of war.” Against an ostinato of sheer, snarling menace, the brasses enter with a juggernaut theme and the orchestra seems to boil over. The pounding rhythm occasionally gives way to a mindless swirling effect, but the blunt, relentless drive never lets up.

VENUS, THE BRINGER OF PEACE, calms the scene with a gentle benediction. The tranquility suggests a sense of resignation following the preceding movement's devastation.

MERCURY, THE WINGED MESSENGER, Holst's “symbol of mind” is a deft scherzo built on minimal thematic substance: a motoric figure whose very lightness is a reminder that the earthbound has no place in these proceedings.

JUPITER, THE BRINGER OF JOLLITY. Holst was not thinking of the chief Roman deity, he said, but simply “one of those jolly fat people who enjoy life” — an Englishman, surely, for neither Holst nor anyone else wrote music more unmistakably English in its robust good cheer. The tune of the contrastingly ceremonial middle section was adapted for a patriotic hymn (“I vow to thee, my country”) which Holst deplored.

SATURN, THE BRINGER OF OLD AGE, perhaps the most deeply “philosophical” of the seven movements, was Holst's own favorite part of the work. The initial spectral tread becomes a march, and alarm bells sound at the fearful climax, but the serene postlude, recalling the music of Venus, suggests the “vision of fulfilment” mentioned in the composer's note.

URANUS, THE MAGICIAN, suggests cosmic revelry rather than the earthy good humor of Jupiter, in Holst’s fullest use of his big orchestra. The Magician enters to portentous fanfare; drums beat, winds crackle, there is a preliminary march tune in the strings, and then, out of the trombones’ initial figure, the swaggering grand march of Uranus and his retinue is initiated by the tubas and ignites the entire orchestra. At the climax, an organ glissando comes as a command to silence. Another brief eruption leads back to the initial fanfare as exit music, and then only droplets of sound — faint stars in a silent void to prepare us for the final vision.

NEPTUNE, THE MYSTIC. If Uranus has certain elements in common with Paul Dukas' famous scherzo The Sorcerer's Apprentice, the succeeding movement shows even stronger parallel with another turn-of-the-century French work. Both Sirènes, which concludes Debussy’s Three Nocturnes, and Neptune, which concludes The Planets, use a wordless female chorus; both offer only fragments of themes instead of real melodies; both are set nominally in Neptune's kingdom but actually inhabit the outer regions of an indefinable fantasy-infinity. Holst directs the orchestra to play sempre pianissimo throughout this final section, with “dead tone” except for a clarinet passage near the end. The final diminuendo, with each glimmer from the orchestra and each vocalized syllable dimmer and more remote, is such as to suggest the music continuing to fade away in perpetuity.

Notes by Richard Freed ©2014
About the Conductor

CHRISTOPHER SEAMAN

Following a highly successful 13-year tenure as music director, Christopher Seaman has recently been named Conductor Laureate of the Rochester Philharmonic Orchestra, where he maintains an annual presence. During his time in Rochester, Mr. Seaman was credited for broadening the orchestra’s audience base and, in particular, for his creation of the ASCAP award-winning lecture series “Symphony 101.” He has also served as artistic advisor of the San Antonio Symphony, music director of the Naples Philharmonic in Florida, and prior to that as conductor-in-residence of the Baltimore Symphony Orchestra. Sought-after as a guest conductor throughout the world, Mr. Seaman has appeared with orchestras in North America, Israel, Eastern Europe, the Far East, Australia and New Zealand, as well as in his native Great Britain, where he has served as principal conductor of the BBC Scottish Symphony and the Northern Sinfonia.

As a guest conductor in North America, Mr. Seaman’s recent and upcoming engagements include the symphony orchestras of Milwaukee, Nashville, Vancouver, Seattle, Columbus and Utah, as well as returns to the Naples Philharmonic, Pacific Symphony, and the Aspen and Chautauqua Music festivals. He has also conducted the orchestras of Atlanta, Houston, Cincinnati, Colorado, Detroit, Minnesota, Omaha, Pittsburgh, St. Louis and Toronto, among others.

Abroad, Mr. Seaman makes his debut with the Hangzhou Philharmonic Orchestra, and returns to Adelaide Symphony Orchestra, Auckland Philharmonia and the Orquestra Nacional do Porto. He appears regularly with such orchestras as the Rotterdam Philharmonic, the Netherlands Radio Philharmonic, the Czech Philharmonic, the Bergen Philharmonic and the Prague Radio Symphony Orchestra. He has returned regularly to Australia where he has conducted the Sydney and Melbourne symphony orchestras. In the United Kingdom, Mr. Seaman has worked with all of the London orchestras, the City of Birmingham Symphony, the Bournemouth Symphony, the Royal Liverpool Philharmonic, the Royal Scottish National Orchestra, the Ulster Orchestra and the various BBC orchestras.

His recordings include performances with the Royal Philharmonic, the Philharmonia Orchestra and the
National Youth Orchestra of Britain. In 1990 he collaborated with Anne Akiko Meyers and the Royal Philharmonic for a recording of the Barber Violin Concerto and Bruch's Violin Concerto No. 1. Most recently, Mr. Seaman has released an all-Vaughan Williams recording on Harmonia Mundi as well as an album of works by Tchaikovsky with pianist Olga Kern, and a recording of works by Rachmaninov with Jon Nakamatsu. All three of these recordings were performed with the Rochester Philharmonic Orchestra and have received considerable critical acclaim.

Mr. Seaman makes a point of encouraging young talent and has held the post of Course Director of the Symphony Australia Conductor Development program for many years, devoting a number of weeks each season to teaching and directing training programs for young conductors. He has also had a long association with the National Youth Orchestra of Great Britain and the Guildhall School of Music and Drama. In North America he has led performances and master classes at the Aspen Music Festival and School and with the Civic Orchestra of Chicago.

He has put his wealth of experience as a conductor and a teacher into his first book, Inside Conducting, which was published in July 2013 to considerable critical and popular acclaim, The Spectator writing that it “demystifies the art and the figure of the conductor.”

After studying at King’s College, Cambridge, Mr. Seaman began his career as a member of the London Philharmonic. Within four years, he had moved in front of the podium as assistant conductor of the BBC Scottish Symphony in Glasgow. He has since appeared exclusively as a conductor. In May 2009 he was awarded an honorary Doctorate of Musical Arts by the Eastman School of Music in Rochester, New York.
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 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
Taiyuan, 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 WAGNER, 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
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<td>ELIZABETH WHITE, 21</td>
<td>21</td>
<td>BM, Southern Methodist University, Stillwater, OK</td>
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<tr>
<td><strong>BASS</strong></td>
<td>RYAN BAIRD, 25</td>
<td>25</td>
<td>Graduate Diploma, University of Southern California, Waco, TX</td>
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<tr>
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<td>JAMES COYNE, 25</td>
<td>25</td>
<td>BA, New England Conservatory, San Francisco, CA</td>
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</table>
National Orchestral Institute

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BM, Cleveland Institute of Music
Sterling, OH

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

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Los Angeles, CA

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Kennesaw, GA

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Shenzhen, China

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McCook, NE

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MM, Manhattan School of Music
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ANNA ODELL, 25
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McLean, VA
VIOLIN

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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

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Principal Second
Pittsburgh Symphony Orchestra

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JAMES STERN*
University of Maryland

VIOLA

EDWARD GAZOULEAS*
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San Francisco Symphony

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ROBERT DeMAINE
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Los Angeles Philharmonic

STEPHEN GEBER
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PETER STUMPF*
Indiana University

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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 AETHERHOLT
Principal (Ret.)
Houston Symphony Orchestra

MARK HILL*
Principal
National Philharmonic & University of Maryland

JOHN SNOW
Acting Principal
Minnesota Orchestra
National Orchestral Institute

FACULTY

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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

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CHRIS GEKKER*
Principal
National Philharmonic & University of Maryland

CHARLES GEYER
Rice University

MARK INOUYE
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

JAUVON GILLIAM
Principal Timpani
National Symphony Orchestra & University of Maryland

ERIC SHIN
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National Symphony Orchestra & University of Maryland

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Indiana University

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Cleveland Orchestra

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SARAH FULLER
Baltimore Symphony Orchestra & University of Maryland

LISA WELLMBAUM
Principal (Ret.)
Cleveland Orchestra

*denotes chamber music faculty