NATIONAL ORCHESTRAL INSTITUTE + FESTIVAL 2014

MAY 31–JUNE 28, 2014
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
UNIVERSITY OF MARYLAND SCHOOL OF MUSIC PRESENTS

NATIONAL FESTIVAL ORCHESTRA
SLATKIN CONDUCTS SHOSTAKOVICH’S FIFTH

SATURDAY, JUNE 28, 2014 . 8PM

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

Photo by Alison Harbaugh
PROGRAM
SATURDAY, JUNE 28, 2014

LEONARD SLATKIN, CONDUCTOR

SIERRA  Fandangos

HINDEMITH  Symphonic Metamorphosis of Themes by Carl Maria von Weber
  Allegro
  Turandot, Scherzo
  Andantino con moto
  March

INTERMISSION

SHOSTAKOVICH  Symphony No. 5 in D Minor, Op. 47
  Moderato
  Allegretto
  Largo
  Allegro non troppo
Roberto Sierra took his early training at the Puerto Rico Conservatory of Music; following his graduation from the University of Puerto Rico in 1976, he studied at the Royal College of Music in London, and with György Ligeti at the Hochschule für Musik in Hamburg. He returned to Puerto Rico in 1983 and joined the University’s cultural activities department; he became its director two years later, and then returned to the Conservatory, first as dean of studies and then, from 1987 to 1989, as chancellor. In the latter year he decided to devote himself fully to his creative work, and came to the United States where the conductor Zdeněk Macal invited him to become composer-in-residence to the Milwaukee Symphony Orchestra. Three years later the composer did return to academic life, succeeding Karel Husa as professor of composition at Cornell University, where he continues to serve today, but this did not in any sense curtail his creative work: on the contrary, he became more active than ever in that role, and responded to commissions from an ever-expanding list of foundations and performing organizations. In 2001, when Fandangos had its premiere in Washington, Mr. Sierra was serving as composer-in-residence to the Philadelphia Orchestra, which commissioned and introduced his Concerto for Orchestra. He is simply one of the most widely performed and respected composers of his time, having received numerous prestigious commissions, honors and awards.

During his earlier residency in Milwaukee, his music was taken by Macal on his guest engagements with other orchestras, and subsequently Leonard Slatkin, during his tenure with the National Symphony Orchestra, became Sierra’s most conspicuous champion. In addition to Fandangos, he commissioned and introduced two shorter works and the full-evening Missa Latina with the NSO, also performed the existing piece Ritmos and took Fandangos on European and American tours; he has continued this focus with his subsequent orchestras and those with which he has appeared as a guest. In December 2012 he conducted his Detroit Symphony Orchestra, with the soprano Heidi Grant Murphy as soloist, in the premiere of Navidad en la montaña, a large-scale work for soprano and orchestra, with text by the composer’s wife, Virginia Sierra, and as recently as two months ago, he included Fandangos in his concerts with the Manhattan School of Music Orchestra at Carnegie Hall, and with the Saint Louis Symphony Orchestra.

Among Roberto Sierra’s compositions are some involving synthesizers and computer, but for the most part he has employed conventional resources in an original manner. While many of his works to some degree celebrate his native Caribbean culture, Fandangos encompasses the broader heritage of Iberian music and earlier times. The piece grew out of the composer’s admiration for the music of 18th-century Spain as represented by Antonio Soler and two transplanted Italians whose music was so productively affected by their years in Madrid: Domenico Scarlatti (who was one of Soler’s teachers) and Luigi Boccherini. There are, in fact, allusions to these composers, but there is no question of mere “transcription” here; as Sierra explains in a note of his own, his piece is a response to the general character of the fandango as it has motivated composers through the ages.
In 1944 the premieres were given of three works composed in the United States that were to be instantaneously successful and establish themselves as the most popular — and indeed the most beloved — music of their respective composers. This one by Hindemith came first, to be followed by the Washington premiere (at the Library of Congress) of Aaron Copland’s ballet *Appalachian Spring* in October and the Boston premiere of Bartók’s *Concerto for Orchestra* in December. The Hindemith and Bartók were composed at about the same time and, while both are frankly virtuosic, they are more than mere showpieces: Bartók referred to the “life-assertion” in his Concerto, and the same concept might be said to underlie the brilliant exuberance of Hindemith’s *Symphonic Metamorphosis* — as it also, of course, constitutes the very essence of the Martha Graham ballet for which Copland composed his score. The dancelike elements in the Bartók and Hindemith works provide a further common bond, and it may not be surprising to note that the present work was in fact conceived originally as music for a ballet.

Shortly after Hindemith’s arrival in America, in February 1940, he was contacted by the dancer/choreographer Léonide Massine. They had collaborated in creating the ballet *Nobilissima Visione* two years earlier, and had signed an agreement to undertake another joint effort, tentatively titled *The Parable of the Blind*, for which Hindemith had devised a scenario based on certain paintings of Pieter Brueghel (following the example of his opera *Mathis der Maler*, based on an altar triptych by Grünewald). Now, however, Massine proposed deferring the Brueghel project for an idea of his own, with music to be derived from works by Weber. Hindemith at first agreed, after steering the choice of specific pieces from those suggested by Massine to others of his own choosing, but he soon abandoned the project altogether, as he did not care for Massine’s plotless outline, or for the notion of his own contribution’s being nothing more than mere orchestration. He was further put off by Massine’s choice of Salvador Dalí as designer for the nebulous undertaking.

What had interested Hindemith was the prospect of providing himself with a concert suite, as he had done with his music for *Nobilissima Visione*, which might help him, as both composer and conductor, meet his expenses in his new American setting. He did not abandon that idea, or that of having some orchestral fun with some of the Weber piano duets he and his wife had enjoyed playing together for years, but he did...
nothing about this until 1943, when he took up his musical outline again to compose the *Symphonic Metamorphosis* — which, to round the circle, did eventually become the music for a ballet, George Balanchine’s *Metamorphoses*, introduced by the New York City Ballet on September 25, 1952.

Hindemith’s full title is a little misleading, in that he did not select mere *themes* from Weber’s works, but produced settings in his own style of four complete pieces, chosen from two of Weber’s three sets of piano duets and an almost totally forgotten set of theater music. Hindemith’s treatment of this material — the sort of thing Liszt and his contemporaries called “paraphrase” — is neither a solemn act of homage to the past nor an irreverent burlesque, but reflects his affection for a revered musical forebear in the most vital way, with a vigor, warmth of heart and abundant humor to match (and amplify) Weber’s own.

The first of the work’s four movements is an *Allegro* in A minor, the fourth of the *Eight Pieces*, op. 60, which Weber composed in 1818–19, while working on *Der Freischütz*. Hindemith’s harmonic and rhythmic treatment gives the music a quasi-Oriental character, as if by way of prelude to the succeeding movement.

*Turandot, Scherzo (Modéré—Lebhaft)*, an all-out show-stopper, is an adaptation of the march Weber composed in 1809 as part of his incidental music for Carlo Gozzi’s play *Turandot*, which was being performed in Schiller’s German translation. Weber found the theme, which he used in his overture as well, in Rousseau’s *Dictionnaire de musique*. Rousseau picked it up from a history of Chinese culture by Jean-Baptiste de Halde, published in 1735. Hindemith puts the march tune through a sequence of eight variations, in the course of which he gives the percussion a stunning workout. The variation that functions as the scherzo’s trio is a jazz-inflected fugato for the trombones.

As a tranquil interlude between two boisterous sections, Hindemith fashioned the lyrical *Andantino* from a piano duet that Weber composed in the same year as his *Turandot* score, the *Andantino con moto* in C minor, op. 10, no. 2. For the concluding movement he returned to the op. 60 duets and chose No. 7, a rumbustious *March* in G minor, which he transposed to B-flat minor. Following a curt fanfare from trumpets and horns, the momentum builds quickly, and Weber’s outdoorly trio is given to the horns in full cry. An enlivening coda consolidates the warm-hearted good humor of what has gone before.

Over the years since this ingratiating work was first heard, there has been some confusion over its proper title. Hindemith himself affixed the English title as given here, and, as the late Ian Kemp pointed out in his illuminating preface to the score, “he was extremely annoyed when his German publishers issued the score with his original English title translated into German.”

While all of the German titles — and there have been at least three slightly different ones — use the plural form *Metamorphosen*, this does not seem to have been the basis of Hindemith’s objection (he expressed no objection to Balanchine’s use of the plural, in English, for his ballet): apparently he simply wanted this “American” work to bear an American title (i.e., in English). A singular-or-plural controversy over the word *Metamorphosis*, however, is apparent in numerous references to the title — in concert programs, on recordings, in articles and reviews, etc. More than a few musicians and commentators have regarded the work as a collection of four individual *metamorphoses*, each of them a treatment of a complete piece and therefore complete in itself. Others, however, argue just as energetically and just as reasonably in support of the composer’s own original title, suggesting that the entire work is a single collective *metamorphosis*, transforming the individual Weber pieces into a truly symphonic whole (and in fully Hindemithian terms).

This is an issue that may never be fully resolved, and one that could hardly be of less importance. “*Metamorphosis*” or “*Metamorphosen*,” the work is a joy, built on far more than mere cleverness or technical skills: a brilliant example of an esthetic objective clearly defined and superbly realized.
Among the outstanding composers of the last century, Shostakovich commands recognition in ways that connect him with such senior figures as Finland’s Sibelius, Hungary’s Bartók and England’s Vaughan Williams. Each went very much his own way in developing a truly individual style; rather than identifying with this or that “school,” each simply identified with his respective country, powerfully, directly and, one might say, inevitably. Vaughan Williams and Bartók did this consciously, collecting folk material for use in their works; Sibelius did so by dint of his own imagination, creating a musical language of his own, and Finland came to be the only country personified to the world by a musician. Shostakovich’s distinctive form may be said to combine innovations in style with a use of folk material for its contextual significance rather than its charm; in any event, his identification with his homeland became both particularly intense and downright dangerous, in the most personal sense.

The Fifth Symphony illustrates this very dramatically, in both its background and its substance, but what has kept it the most frequently performed of his 15 symphonies, and also brought several of his others into the international repertory, is not the “encoded messages” these works may or may not contain, or the personal risks their composer may have taken in presenting them to the public, but the essential musical substance and emotional power that define the universality of their appeal. If we knew nothing of Shostakovich’s personal experiences, or of the conditions under which his symphonies were composed, we would still be touched by their intensity and urgency, by the depth and sincerity and directness of that emotional power. We do not need specific scenarios to respond to such music.

At the same time, however, it would be unrealistic to pretend that the background of these works’ creation had nothing to do with their character. In the case of the Fifth Symphony, there is no hyperbole in observing that the issue was nothing less than the question of Shostakovich’s survival at a time that was a living nightmare for him and his compatriots, many of whom faced imprisonment, exile or execution at the height of Stalin’s Terror, which was felt with particular force in the composer’s hometown.

No one was more aware of this than Shostakovich himself. Early in 1936, when he was 29 years old and riding on ten years of celebrity status following the stunning success of his First Symphony, he suddenly found himself labeled an “enemy of the people.” His opera Lady Macbeth of the Mtsensk District, which had enjoyed long and successful runs in both Leningrad and Moscow, struck a very sour note with the country’s No. 1 music critic: Joseph Stalin expressed his extreme displeasure with the “degenerate” opera and had its composer called to account with denunciatory editorials in the Party newspaper Pravda. The ballet The Limpid Stream, with Shostakovich’s music, was found to be similarly threatening to public morals. The Fourth Symphony, his most ambitious instrumental work up to that point, which might have initiated a series of works rather different from those that actually followed, was withdrawn during rehearsals, and in the spring of 1937 Shostakovich set about writing a different kind of symphony. (The Fourth would not be heard until the end of 1961.)

Shostakovich knew what the stakes were, and during the period in which the Fifth Symphony was composed and prepared for performance there were some chilling reminders. The enormously popular and respected Marshal Nikolai Tukhachevsky, who had been the young Shostakovich’s sponsor and protector,
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.

Notes by Richard Freed ©2014
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.
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 DeKelman 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
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Plano, TX

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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
National Orchestral Institute

MEMBERS

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
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
ROBERT ATERHOLT
Principal (Ret.)
Houston Symphony Orchestra

MARK HILL*
Principal
National Philharmonic & University of Maryland

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

YEHUDA GILAD
Colburn & University of Southern California

RICARDO MORALES
Principal
Philadelphia Orchestra

BASSOON
SUE HEINEMAN
Principal
National Symphony Orchestra & University of Maryland

FRANK MORELLI*
Orpheus Chamber Orchestra

DANIEL MATSUKAWA
Principal
Philadelphia Orchestra

CHRISTOPHER MILLARD
Principal
National Arts Centre Orchestra

HORN
GREGORY MILLER
University of Maryland & Empire Brass

WILLIAM VERMEULEN
Principal
Houston Symphony Orchestra

GAIL WILLIAMS
Chicago Chamber Musicians & Northwestern University

TRUMPET
CHRIS GEKKER*
Principal
National Philharmonic & University of Maryland

CHARLES GEYER
Rice University

MARK INOUIYE
Principal
San Francisco Symphony

TROMBONE
COLIN WILLIAMS
Principal
Atlanta Symphony Orchestra

DOUGLAS WRIGHT
Principal
Minnesota Orchestra

BASS TROMBONE
BLAIR BOLLINGER
Philadelphia Orchestra

MATTHEW GUILFORD
National Symphony Orchestra

TUBA
DAVID FEDDERLY
Baltimore Symphony Orchestra

PERCUSSION
CHRISTOPHER DEVINEY
Principal Percussion
Philadelphia Orchestra

JAUVON 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