New Directions

Friday, June 28, 2024 • 7:30PM
Dekelboum Concert Hall
The Clarice Smith Performing Arts Center
ABOUT NOI+F

Assembled every year from the country’s most talented emerging orchestral musicians, the NOI Philharmonic performs works by today’s foremost compositional voices and brings fresh perspectives to the classics. Led by Music Director Marin Alsop, and joined by a cast of extraordinary guest conductors, this summer’s concerts explore riveting works ranging from Jennifer Higdon’s *blue cathedral* and Gabriela Ortiz’s *Antrópolis* to Beethoven’s Ninth Symphony and Berlioz’s *Symphonie fantastique*. In 2019, the NOI Philharmonic’s album “Ruggles, Stucky, Harbison” received a Grammy nomination in the “Best Orchestral Performance” category. The orchestra is regularly heard by millions of listeners through broadcasts on Performance Today, WETA and WQXR.

SPARK! Lounge conversations take place at 6:30PM before most NOI Philharmonic performances. Join us for in-depth and lively discussions!
PROGRAM

New Directions
Marin Alsop, host

Jaylin Vinson  
(b. 2002)

Carpe Diem  
Pablo Pegalajar, conductor  
Quinton Folks, conductor

Xinyuan Deng  
(b. 1997)

BAN-NA  
Gabriela Mora-Fallas, conductor  
Valentina Paolucci, conductor

Hansol Choi  
(b. 1992)

Hw’ang_Hōn for Sinfonietta  
Jessica Rivero Altarriba, conductor

This program lasts approximately 65 minutes and will be performed without an intermission.

The National Orchestral Institute + Festival is supported in part by the Maryland State Arts Council, The Morris and Gwendolyn Cafritz Foundation, the Nicolae Bretan Music Foundation, the Kurt Weill Foundation for Music and The Marinus and Minna B. Koster Foundation.
ABOUT THE PROGRAM

**Carpe Diem**

**JAYLIN VINSON**

“I am a serial futurist. My thoughts are often anxiously fixed on the future, especially now, as I approach the end of an educational milestone. This forward-thinking mindset, while useful, has frequently caused me anxiety (and the attention of nosy relatives curious about my post-graduate plans). Recently, a close friend reminded me of the importance of living in the moment with sincere gratitude. Inspired by this advice, I created Carpe Diem as my practice in embracing the present. The ideas within this work exist freely, while embodying sentiments of gratitude, freedom and play.

“This work is my reminder that the future will wait for me comfortably. It is time to live in the now and seize the day.”

–Jaylin Vinson

ABOUT THE COMPOSER

**Jaylin Vinson** is an African-American composer who explores the intrinsic beauty in human connection. His music often focuses on narrative story-telling, the complexities of identity and embracing a sense of unadulterated joy.

With performances at prominent venues such as Carnegie Hall and the DiMenna Center for Classical Music, Jaylin has collaborated with various organizations across the country with works for chamber ensemble, full orchestra and voice. Some of his recent collaborators include the New York Youth Symphony, Heifetz International Music Institute and the US Navy Band. An upcoming project includes an one-act opera (libretto by author Deborah D.E.E.P. Mouton) commissioned by the Washington National Opera, with its premiere at the Kennedy Center in Washington, D.C.

Currently, Jaylin is pursuing a B.M. in composition from the Shepherd School of Music at Rice University in Houston, Texas.
“BAN-NA” is my musical tribute to Xishuangbanna (西双版纳), the final pinyin word of this autonomous prefecture nestled in China’s southwestern Yunnan province. Inspired by a profound connection to this land, my composition seeks to encapsulate the essence of Xishuangbanna–its lush rainforests, vibrant ethnic communities and resilient spirit. Years ago, as I journeyed through Xishuangbanna, I was struck by its profound beauty and cultural richness. However, recent reports of natural disasters have left the region scarred, prompting me to channel my emotions into music. “Ban-na” serves as both a tribute to the enduring spirit of Xishuangbanna and a reflection of its current challenges.

The composition unfolds in two themes, each painting a vivid sonic landscape of this remarkable region. The opening passages transport listeners into the tranquil embrace of the rainforest, where melodies inspired by the folk songs of the Yi, Dai, and other minority peoples intertwine with the symphony of nature itself. This serene introduction serves as a gateway to the vibrant tapestry of Xishuangbanna. As the musical journey progresses, a second theme emerges, pulsating with the rhythmic energy of traditional dances. This lively motif invites listeners to immerse themselves in the joyous celebrations that have long characterized life in Xishuangbanna, embodying the resilience and vibrancy of its people. Yet, the narrative remains cyclical, echoing the rhythms of life in Xishuangbanna—a poignant reminder of its enduring spirit in the face of adversity.

Through “Ban-na,” I endeavor to pay homage to the rich cultural heritage and unwavering resilience of Xishuangbanna. It stands as a testament to the beauty and strength of this extraordinary region, inviting listeners on an immersive journey through sound and emotion.

**ABOUT THE COMPOSER**

Xinyuan Deng, a composer from Henan, China, excels in composition, piano, conducting and music education, blending Eastern and Western influences. Her acclaimed works include *Huai Xu* and *The Rhyme of Yu* Opera, performed and recognized by Austria’s PHACE ensemble and the 12th Yanhuang Cup respectively. Xinyuan’s orchestral compositions like *Magic of Snow* and *Time Meditation* have premiered and received accolades at international music festivals. In 2024, she collaborated with the Zhejiang Conservatory of Music on an Eastern-Western project, debuting her mixed ensemble piece *Roaming Blooms*. Passionate about electronic music, Xinyuan has presented her works at esteemed festivals such as EMM, SEAMUS and the New Music Cafe at Johnson University. She holds degrees from the Central Conservatory of Music in Beijing and Indiana University Jacobs School of Music, where she is pursuing a Doctor of Music degree. Additionally, Xinyuan teaches at the Jacobs Composition Academy, nurturing the next generation of musical talent.
Hw’ang_Hŏn for Sinfonietta
HANSOL CHOI

Hw’ang_Hŏn (황혼) translates from Korean to English directly as “twilight.” However, if one looks deeper into the Korean word, “Hw’ang” (황) means a deep, brightly shining golden yellow, and “Hŏn” (혼), life. It draws the imagery of a brightly burning sunset to mark the end of one’s life since a sunset burn brightest the moment it touches the horizon—twilight. It is a season of life where one reflects deeply about their past, both painful and joyful. Through personal experiences and deep conversations with respected elders, I realized that we experience internal “twilights” when we come to grips with grief that lingers; dropping into them and as it touches the core of our hearts. There we experience an intense pain and embrace from within simultaneously. This is a piece about facing, descending into and breathing through grief. There, I found a tender friend, and in the depths of despair, learned that grief and joy do not oppose but rather point to one another in a symbiotic way. This is a piece for and about grieving people.

The piece begins by focusing on the breath. More specifically, a pattern of breathing called “box breathing,” which one learns before performing exposure therapy, specifically “Prolonged Exposure Therapy.” It helps the sufferer face deep-rooted, past traumatic events, distressing them in present day, with steadily patterned breaths. The breath, known to ground and nourish the body, brings our awareness back to the present moment, especially when unbearable pains and grief sends us reeling. Sometimes all we can do is breathe. Despite the unbearable nature of such moments, I’ve personally found these deep descents to be unique opportunities for learning more about God, myself and others. As I grieved, the breath became a critical source of calm as the intensity grew stronger.

In the last decade or so I pondered greatly about pains, suffering and their reasons for existence. The Koreans would call this great existential aches as Han (한). The pervasive presence of said pains was especially perplexing to me, a Christian who believed peace, joy and love is something we unceasingly exude and live by/through. However, this was not reality in so many seasons of life; both personally and for the people I cherish. We are met with loss, grief beyond repair, and dashed hopes beyond recovery. Family members fell ill, one lost their sense of self with little hopes of return, and entire communal structures imploded. This left me with overwhelming hopelessness, grief, embitterment, and internal crises of who I am and how to live as a Christian. However, it was in descending into these moments of grief in prayer that I realized how little I understood about true Christianity. I so desperately wanted and needed my faith to be immunity and a way out from unavoidable pains. However, by grace, these moments of grief became a crucial passageway for finding a true friend; one who is gentle and lowly in heart. This piece is a reflection on how, in grief, I found a tender friend in Christ, and the meaning behind Christianity.

The deeper inspiration for the piece is found in a hymn by the great hymn writer, John Newton (writer of Amazing Grace). The piece is tied together by his hymn I Asked the Lord That I Might Grow that uses the Scottish folk melody O, Waly, Waly and Thomas Ken’s Praise God from Whom All Blessings Flow, (also known as “The Doxology”).
The piece is held together by gestures of the breath, the golden ratio signifying the cross and a fourth species counterpoint between the two hymn melodies. At the heart of the piece lies a moment of heartbreak and descent into grief. It lingers there until it catches its breath and the hymns break free to sing and express itself. As the piece’s longings for coming joy intensify, the register begins to deepen just as the breath travels deeper down our lungs when we find peace. The piece ends with an innocent reflection of “The Doxology,” signifying that grieving brings our minds to the most neuro-plastic state of being: a child-like state. Grieving has not eradicated for me the pains of the past, today, and the ones that lie ahead. However, in grief, I find I have the soothing breath I can always return to and as a believer, I will always have a friend in Christ, who says his heart is “gentle & lowly,” because he “sat in the midst of joy sipping coming sorrows, so we can sit in the midst of sorrow and sip the coming joy” (Dr. Timothy Keller).

A note of sincere gratitude to mentors (Dr. James Ra, Dr. Merryman, Rev. Daniel J Cho, Rev. Eumin Kim), friends (Ok John Shin, Wonjoon Cho, Joshua Oh) and my dearest Euna Joh, for enduring beside me during my most painful seasons of grief. Most of importantly, Deo Gratias; Soli Deo Gloria.

ABOUT THE COMPOSER

Hansol Choi is a South Korean composer and percussionist based in Queens, NY. He draws inspiration from early experiences of singing hymns in church and performing in Samulnori (Korean percussion quartet) groups. Due to the spiritual nature of liturgical music and Traditional Korean Folk music (Gu-Gak), Hansol ponders the universally shared theological and existential longings that drive us toward connections, attempting to affirm our divinely placed hopes for life and love without end. He is committed to integrating Gu-Gak elements within his music. Choi’s music has been performed by notable musicians such as the Great Falls Symphony Orchestra, University of Michigan’s University Symphony Orchestra (conducted by YeoRyeong Ahn), Talujon and American Modern Ensemble. He is also an alumni of the 2024 American Composers’ Orchestra’s Earshot readings with the Jacobs School of Music’s Chamber Orchestra. He holds a master’s degree in composition from The Manhattan School of Music and a Bachelors’ degree in percussion from the Aaron Copland School of Music, Queens College, CUNY. He will begin his doctoral degree in composition at the University of Michigan in Fall 2024. His significant composition mentors include James Ra, Richard Danielpour, Marjorie Merryman, David Serkin Ludwig, Vivian Fung and Edward Smaldone.
Jessica Rivero Altarriba

Latin American conductor Jessica Rivero Altarriba is known for her charismatic stage presence, dynamic energy and communicative skills. Recently announced as assistant conductor of Utah Symphony’s 2024-25 Season, Taki Alsop Fellowship Award Recipient 2024-2026 and named the New Jersey Symphony’s first Colton Conducting Fellow for the 2023-2024 Season. Jessica is also a Freeman Conducting Fellow with Chicago Sinfonietta.

Upcoming engagements this season include performances with the Mozarteumorchester Salzburg, New Jersey Symphony, Peabody Symphony, the NOI Philharmonic (Maryland) and Ravinia Festival. During the 2022-2023 Season she worked with the Baltimore Symphony Orchestra, Peabody Symphony Orchestra and Lüneburg Symphoniker, Germany as a guest conductor.

Born in Cuba, Jessica is equally vested in both established and well-known repertoire of masterworks and contemporary compositions. Her devotion to her craft is evident in her prior posts, which include serving as guest conductor of the Esteban Salas Symphony Orchestra in Cuba and music director of the University of Arts Band and the Eastern Symphony Orchestra in Santiago de Cuba, Cuba. She received her bachelor’s degree in conducting from the Arts University in Havana. Jessica is also the recipient of an Excellence in Music Leadership Fellowship at The Peabody Institute of John Hopkins University, where she is currently pursuing her master’s in orchestral conducting under Maestra Marin Alsop.

Quinton Folks

Quinton Folks is a young American conductor and educator based in Baltimore, MD. He is dedicated to creating an inclusive and equitable environment within the orchestral community.

This summer, Quinton will serve as cover conductor for the Colorado Music Festival, collaborating with artists like Peter Oundjian, Alisa Weilerstein and Augustin Hadelich.

Quinton has honed his skills through assisting and covering guest conductors with ensembles such as the São Paulo Symphony at their Carnegie Hall debut and the Baltimore Symphony Orchestra. He has also worked with the Peabody Concert Orchestra and the University Symphony at William & Mary. Quinton has collaborated with distinguished composers and conductors including Norman Huyhn, Kevin Putz and Angelica Castello.

Believing classical music should be dynamic and accessible, Quinton engages in theater productions, multimedia projects and cross-genre collaborations. He holds a bachelor of music degree in viola from Virginia Commonwealth University and graduate performance diploma in conducting from the Peabody Institute.
Gabriela Mora-Fallas

Gabriela Mora-Fallas, Costa Rican conductor known for her vibrant and inspiring conducting style, has participated in various music festivals and workshops across America and Europe. She earned her master’s degree in orchestral conducting from the Boston Conservatory before returning to Costa Rica. There, she made history as the first Costa Rican female conductor to lead the National Symphony Orchestra (NSO) in subscription concerts, receiving the National Music Award in Conducting in 2017.

Gabriela is passionate about promoting new compositions, particularly those by women composers and has introduced works by prominent figures such as Lilly Boulanger, Jennifer Higdon, Joan Tower and Ester Magi throughout Central America.

Recognizing music’s potential for social impact, Gabriela has dedicated herself to mentoring youth orchestras in Costa Rica, El Salvador and the United States as teaching assistant and co-conductor of the University Orchestra at the University of Texas in Austin where she recently completed her D.M.A.

Valentina Paolucci

Argentine-Italian American conductor, Valentina Paolucci, is currently studying for a Master’s in Orchestral Conducting at The Juilliard School under the direction of David Robertson with a full scholarship. As a conductor, Valentina has conducted orchestras in Chile, Finland, Greece, Bulgaria, New York, Virginia, Maine, Georgia and Florida. She has also attended masterclasses and studied with conductors such as Johannes Schlaefli, Jorma Panula, Carl St.Clair, Yannick Nézet-Séguin, Marin Alsop, Viktor Yampolsky, Jim Ross and Michaelis Economou, among others. In March 2024, she won second place in the Athens 6th International Conducting Competition, and was invited back to work with the Athens Philharmonic later this year. As a violinist, Valentina toured Europe with the National Youth Orchestra USA under the baton of Antonio Pappano, performing in venues such as the BBC Proms, Elbphilharmonie, Konzerthaus Berlin, Concertgebouw, Edinburgh International Festival, Tanglewood Music Festival and Carnegie Hall. Valentina is passionate about music education, assisting and working with the Greater Miami Youth Symphony starting in 2021, and creating Through the Staff 501(c3), which has provided over 5,000 free private music lessons to young students from underprivileged backgrounds.
Pablo Pegalajar launched his career in Spain under the guidance of conductors like Enrique García Asensio and Jesús Amigo, and composers such as Jesús Rueda and Alicia Díaz. With a strong foundation in musicology, composition and orchestral conducting, he earned a Fulbright Grant to study conducting in the U.S. Currently, he is pursuing a doctorate under Mark Gibson at the University of Cincinnati’s College-Conservatory of Music while he serves as Cincinnati Symphony Youth Orchestra Fellow. Additionally, he was awarded this season in the First International Competition for Young Conductors by the State Opera Varna, Bulgaria. As a musician and researcher, Pablo focuses on promoting visibility of Andalusian repertoire and Spain’s orchestral landscape, while exploring musical bridges between Spain and the U.S.
OUR FELLOWS & FACULTY

FELLOWS

FLUTE
Helen Freeman, 20
BM, Eastman School of Music
Springfield, VA

Honor Hickman, 22
BM, New England Conservatory
Belmont, MA

Sae Yeong Kim, 23
MM, Northwestern University
Evanston, IL

Maya Stock, 20
BM, Eastman School of Music
San Anselmo, CA

OBOE
Christopher Correa, 22
BM, Curtis Institute of Music
Long Beach, CA

Aaron Haettenschwiller, 23
MM, Manhattan School of Music
Baltimore, MD

Jasper Igusa, 28
PDPL, Mannes School of Music
Baltimore, MD

Michelle Moeller, 25
DMA, University of Georgia
Dallas, TX

CLARINET
Solomon Sigmon, 20
BM, University of Michigan
Huntsville, AL

Yoomin Sung, 24
MM, University of Southern California
Seoul, Republic of Korea

Craig Swink, 23
Artist Diploma, The Royal Conservatory of Music
Washington, D.C.

Yvonne Wang, 20
BM, The Juilliard School
Princeton, NJ

BASSOON
Alton French, 20
BM, Cleveland Institute of Music
Loveland, OH

Abigail Heyrich, 24
MM, New England Conservatory
Seattle, WA

Jason Huang, 23
MM, DePaul University
Piano, TX

Tuba
Aiden Keiser, 20
BM, Indiana University
Fulshear, TX

PERCUSSION
Tristan Bouyer, 19
BM, Temple University
Philadelphia, PA

Daniel Cline, 21
BM, Southern Methodist University
Wylie, TX

Kaden Smutz, 21
BM, Cleveland Institute of Music
Oviedo, FL

Tristan Toma, 19
BM, Cleveland Institute of Music
Kailua, HI

Jay Walton, 20
BM, Manhattan School of Music
East Lansing, MI

HARP
Zora Dickson, 21
BM, Temple University
San Antonio, TX

SUPPORTED BY THE MARINUS & MINNA B. KOSTER FOUNDATION

VIOLIN
Ava Andrews, 21
BM, Indiana University
St. Louis, MO

Aviva Bock, 21
BA, Eastman School of Music
Philadelphia, PA

Yueci “Grace” Chen, 23
MM, Manhattan School of Music
Johns Creek, GA

Katherine Chernyak, 20
BM, Bard Conservatory
Windsor, OH

SUPPORTED BY DR. CARL FICHTEL & MRS. CAROLYN HEADLEE FICHTEL

Jenny Choi, 23
MM, Northwestern University
Marietta, GA

SUPPORTED BY MR. JACK WITTMANN & MRS. JO ANN B. WITTMANN

Adam Davis, 24
MM, University of Delaware
Newark, DE

SUPPORTED BY
MR. RICHARD BOURNE & MRS. SARAH R. BOURNE

TROMBONE
Spencer Schaffer, 26
MM, Colburn Conservatory
Portland, OR

Jihong Son, 27
MM, Rice University
Seoul, Republic of Korea

SUPPORTED BY THE MARINUS & MINNA B. KOSTER FOUNDATION

BASS TROMBONE
Aimen Hashish, 20
BM, Carnegie Mellon University
Philadelphia, PA

SUPPORTED BY
DR. JACK G. HEHN

HORN
Aiden Call, 22
BM, Baldwin Wallace University
Wooster, OH

Grace Clarke, 23
MM, New England Conservatory
Groton, CT

Simon Field, 22
BA, Indiana University
Bloomington, IN

Erik Harrigan, 22
BM, SUNY Fredonia
Trumansburg, NY

Blake Moreland, 22
BM, Baylor University
San Antonio, TX

Iona Pay, 25
BA, University of California, Los Angeles
San Marcos, CA

TRUMPET
Dasara Beta, 19
BM, Curtis Institute of Music
Cleveland, OH

Benjamin D’Haiti, 21
BM, Rice University
Washington, D.C.

Giulia Rath, 25
Artist Diploma, The Orchestra Now
Vienna, Austria

Sophie Urban, 19
BM, Rice University
Colorado Springs, CO

BASS TROMBONE
Aimen Hashish, 20
BM, Carnegie Mellon University
Philadelphia, PA

SUPPORTED BY
DR. JACK G. HEHN

OBOE
Christopher Correa, 22
BM, Curtis Institute of Music
Long Beach, CA

Aaron Haettenschwiller, 23
MM, Manhattan School of Music
Baltimore, MD

Jasper Igusa, 28
PDPL, Mannes School of Music
Baltimore, MD

Michelle Moeller, 25
DMA, University of Georgia
Dallas, TX

TRUMPET
Dasara Beta, 19
BM, Curtis Institute of Music
Cleveland, OH

Benjamin D’Haiti, 21
BM, Rice University
Washington, D.C.

Giulia Rath, 25
Artist Diploma, The Orchestra Now
Vienna, Austria

Sophie Urban, 19
BM, Rice University
Colorado Springs, CO

BASS TROMBONE
Aimen Hashish, 20
BM, Carnegie Mellon University
Philadelphia, PA

SUPPORTED BY
DR. JACK G. HEHN

HORN
Aiden Call, 22
BM, Baldwin Wallace University
Wooster, OH

Grace Clarke, 23
MM, New England Conservatory
Groton, CT

Simon Field, 22
BA, Indiana University
Bloomington, IN

Erik Harrigan, 22
BM, SUNY Fredonia
Trumansburg, NY

Blake Moreland, 22
BM, Baylor University
San Antonio, TX

Iona Pay, 25
BA, University of California, Los Angeles
San Marcos, CA

TRUMPET
Dasara Beta, 19
BM, Curtis Institute of Music
Cleveland, OH

Benjamin D’Haiti, 21
BM, Rice University
Washington, D.C.

Giulia Rath, 25
Artist Diploma, The Orchestra Now
Vienna, Austria

Sophie Urban, 19
BM, Rice University
Colorado Springs, CO

BASS TROMBONE
Aimen Hashish, 20
BM, Carnegie Mellon University
Philadelphia, PA

SUPPORTED BY
DR. JACK G. HEHN
Leila Fanien, 22  
BM, Eastman School of Music  
Pittsburgh, PA  
SUPPORTED BY  
MR. JAMES M. HAWLEY, III & MRS. JANET MOORE HAWLEY

Adriana Fernandez, 21  
BM, Lynn Conservatory  
Lansdale, PA  
SUPPORTED BY  
MS. LOUISE M. HUDDLESTON

Karen Ferry, 23  
MM, Cleveland Institute of Music  
Corinne, UT  
SUPPORTED BY  
MRS. MARY ANNE HAKES

Alexandra Fitzgerald, 24  
MM, University of Maryland  
Norwalk, CT  
SUPPORTED BY MR. DR. CARL & MRS. CAROLYN FICHTEL & MRS. CAROLYN HEADLEE FICHTEL

Linnea Geenen, 20  
BM, University of Michigan  
Columbia, MO  
SUPPORTED BY THE NICOLAE BRETAN MUSIC FOUNDATION

Sofia Grimes, 18  
BM, Eastman School of Music  
Glen Ellyn, IL

Morgen Heissenbuettel, 24  
MM, Boston University  
Ann Arbor, MI  
SUPPORTED BY MS. DONNA L. SCHNEIDER & MRS. SARAH R. BOURNE

Yun Kang, 30  
DMA, Catholic University of America  
Taiwan  
SUPPORTED BY THE NICOLAE BRETAN MUSIC FOUNDATION

Kiran Kaur, 20  
BM, University of Maryland  
Potomac, MD  
SUPPORTED BY DR. WILLARD D. Larkin & MRS. CAROLYN D. LARKIN

Suwon Kim, 23  
MM, Northwestern University  
Lexington, MA

Evangeline Maeda, 21  
BM, Baylor University  
Mead, CO

Nian Men, 26  
Graduate Diploma, Mannes School of Music  
China  
SUPPORTED BY THE NICOLAE BRETAN MUSIC FOUNDATION

Zoriana Myliavska, 21  
Master I, Conservatoire Royal de Bruxelles  
Kyiv, Ukraine

Madeleine Nysetvold, 22  
BM, Eastman School of Music  
Calgary, Canada

Angelina Phillips, 22  
BM, Eastman School of Music  
Downington, PA  
SUPPORTED BY DR. CARL FICHTEL & MRS. CAROLYN HEADLEE FICHTEL

Luke Pisani, 19  
BM, University of Michigan  
Rochester, NY

Sultan Rakhmatullin, 22  
BA, MUK Vienna/Conservatoire Royal de Bruxelles  
Brussels, Belgium  
SUPPORTED BY THE NICOLAE BRETAN MUSIC FOUNDATION

Elin Schlichting, 24  
MM, Eastman School of Music  
Eugene, OR

Jackie Shim, 20  
BM, University of Texas, Austin  
Kerrville, TX

Kalli Sobania, 24  
MM, University of Cincinnati College-Conservatory of Music  
Little Falls, MN

Nicholas Whitley, 21  
BA, Shenandoah University Conservatory  
Stafford, VA

Liang-Yu “Charlotte” Yao, 24  
MM, Peabody Conservatory  
Taiwan

Kailai Zhang, 25  
MM, Peabody Conservatory  
Baotou, China

Iris Yang, 23  
MM, Peabody Conservatory  
Beijing, China

Madeleine Nysetvold, 19  
BM, Cleveland Institute of Music  
Cleveland, OH

Ragnhild Margrethe Cover, 27  
MM, Columbus State University  
Oslo, Norway

Brandon Morrison, 21  
BM, Southern Methodist University  
Austin, TX

Rachel Smith, 26  
BM, Eastman School of Music  
Stuttgart, Germany

Simone Pierpaoli, 22  
MM, Cleveland Institute of Music  
San Diego, CA  
SUPPORTED BY MR. RICHARD BOURNE & MRS. SARAH R. BOURNE

Eleanor Pompa, 19  
BM, Cleveland Institute of Music  
Cleveland, OH
Manuel Papale Schwarz, 26
Artist Diploma, University of Cincinnati College-Conservatory of Music
Buenos Aires, Argentina
SUPPORTED BY THE MARINUS & MINNA B. KOSTER FOUNDATION

Somyong Shin, 27
Performance Diploma, Indiana University
Seoul, Republic of Korea
SUPPORTED BY THE MARINUS & MINNA B. KOSTER FOUNDATION

Jin Wang, 29
DMA, University of North Texas
China

Devin Ascioti, 20
BM, Indiana University
Carmel, IN

Alexander Carroll, 22
MM, Cleveland Institute of Music
Saint Charles, IL

Jasper Chambreau, 18
BM, Indiana University
Madison, WI

Jason Chen, 24
Graduate Diploma, Cleveland Institute of Music
Taiyuan, Taiwan

Javier Hernandez, 22
BM, Indiana University
San Antonio, TX

Stephen Kilpatrick, 20
BM, DePaul University
Maumee, OH

Enzo Nigro, 21
BM, Oberlin Conservatory
Aurora, IL

Holdan Arbey Silva Acosta, 27
The Orchestra Now
Colombia
SUPPORTED BY MRS. MARY ANNE HAKES

CONDUCTING

Jessica Altarriba, 30
MM, Peabody Institute
Baltimore, MD

Quinton Folks, 28
Graduate Diploma, Peabody Institute
Woodbridge, VA

Benoit Gauthier, 28
Graduate Diploma, Curtis Institute of Music
Quebec, Canada

Gabriela Mora-Fallas, 44
DMA, University of Texas, Austin
San Jose, Costa Rica

Valentina Paolucci, 23
MM, The Juilliard School
West Palm Beach, FL

Pablo Pegalajar, 29
DMA, University of Cincinnati College-Conservatory of Music
Granada, Spain

CONDUCTING AUDITORS

Sebastian Ayala, 34
DMA, University of Cincinnati College-Conservatory of Music
Medellin, Colombia

Ariadna Benitez Talavera, 37
MM, Austin Peay State University
Clarksville, TN

Wei-Chung Chen, 32
DMA, Indiana University
Bloomington, IN

Jiaying Ding, 29
MM, Juilliard School
Shanghai, China

Cheng Xin Ip, 27
MM, University of British Columbia
Hong Kong, China

Jolie Masmela, 35
DMA, University of Northern Colorado
Greeley, CO

Emily Monroe, 31
MM, University of South Florida
Tampa Bay, FL

MUSIC LIBRARY

Zachary Strickland
Library Assistant, New Jersey Symphony
Philadelphia, PA

FACULTY

FLUTE

Bart Feller
Principal, New Jersey Symphony & Santa Fe Opera
Rutgers University

Christina Smith
Principal, Atlanta Symphony

Javier Hernandez
Assoc. Principal, Houston Symphony (Ret.)
Northwestern University

OBEO

Erik Behr*
Principal, Rochester Philharmonic

Nathan Hughes*
Principal, Minnesota Orchestra
Juilliard School

William Welte*
Principal, Chicago Symphony Orchestra

CLARINET

Yehuda Gilad
Colburn School & University of Southern California

Lin Ma
Principal, National Symphony Orchestra

Ricardo Morales
Principal, The Philadelphia Orchestra
Temple University

BASSOON

William Buchman
Asst. Principal, Chicago Symphony Orchestra
DePaul University

Sue Heineman
Principal, National Symphony Orchestra

Frank Morell
Emeritus Member, Orpheus Chamber Orchestra
Yale School of Music, Manhattan School of Music & Aaron Copland School of Music
<table>
<thead>
<tr>
<th>Horn</th>
<th>Percussion</th>
<th>Violin</th>
<th>Cello</th>
<th>Composition</th>
<th>Conducting</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oto Carrillo*</td>
<td>Eric Shin*</td>
<td>Jennifer Ross</td>
<td>Ilya Finkelshteyn*</td>
<td>Jennifer Higdon</td>
<td>Marin Alsop</td>
</tr>
<tr>
<td>Chicago Symphony Orchestra</td>
<td>Principal, National Symphony Orchestra</td>
<td>Principal Second Violin, Pittsburgh Symphony Orchestra</td>
<td>Principal, Cincinnati Symphony University</td>
<td>National Orchestral Institute + Festival; Chief Conductor, ORF Vienna Radio Symphony Orchestra; Chief Conductor and Curator, Ravinia Festival; Music Director Laureate, Baltimore Symphony Orchestra; Principal Guest Conductor, The Philadelphia Orchestra</td>
<td>Music Director, National Orchestral Institute + Festival; Chief Conductor, ORF Vienna Radio Symphony Orchestra; Chief Conductor and Curator, Ravinia Festival; Music Director Laureate, Baltimore Symphony Orchestra; Principal Guest Conductor, The Philadelphia Orchestra; Peabody Institute</td>
</tr>
<tr>
<td>DePaul University</td>
<td>James Ross</td>
<td>Paul Arnold</td>
<td>Principal, Chicago Symphony Orchestra</td>
<td>Nathan Lincoln-DeCusatis</td>
<td>Mei-Ann Chen</td>
</tr>
<tr>
<td>Gregory Miller</td>
<td>Principal, National Symphony Orchestra</td>
<td>The Philadelphia Orchestra</td>
<td>Yumi Kendall*</td>
<td>Fordham University</td>
<td>Music Director, Chicago Symphony Orchestra; Chief Conductor, Grossos Orchester Graz at Styriarte</td>
</tr>
<tr>
<td>Empire Brass</td>
<td>Jauvon Gilliam</td>
<td>Juliana Athayde</td>
<td>Asst. Principal, The Philadelphia Orchestra</td>
<td>Gabriela Ortiz</td>
<td>Marcin Balicki</td>
</tr>
<tr>
<td>University of Maryland</td>
<td>Chicago Symphony Orchestra Eastman School of Music</td>
<td>Concertmaster, Rochester Philharmonic Eastman School of Music</td>
<td>Asst. Principal, National Symphony Orchestra</td>
<td>Universidad Nacional Autónoma de México</td>
<td>Asst. Principal, National Symphony Orchestra</td>
</tr>
<tr>
<td>Denise Tryon</td>
<td>James Ross</td>
<td>Nikki Chooi</td>
<td>Jeffrey Turner</td>
<td>Viola</td>
<td>Mei-Ling Chen</td>
</tr>
<tr>
<td>Indiana University</td>
<td>Principal, National Symphony Orchestra Eastman School of Music</td>
<td>Concertmaster, Buffalo Philharmonic</td>
<td>Assoc. Principal, Pittsburgh Symphony Orchestra</td>
<td>Asst. Principal, Baltimore Symphony Orchestra</td>
<td>Music Director, Cincinatti Symphony Orchestra</td>
</tr>
<tr>
<td>Gail Williams</td>
<td>John Tafoya</td>
<td>Qing Li</td>
<td>Yumi Kendall*</td>
<td>Asst. Principal, National Symphony Orchestra</td>
<td>Music Director, Cincinatti Symphony Orchestra</td>
</tr>
<tr>
<td>Chicago Symphony Orchestra (Ret.) &amp; Chicago Chamber Musicians</td>
<td>Indiana University</td>
<td>Principal Second Violin, Baltimore Symphony Orchestra Peabody Institute</td>
<td>Chief Conductor, Cincinatti Symphony Orchestra</td>
<td>Atlanta Symphony Orchestra</td>
<td>Mei-Ling Chen</td>
</tr>
<tr>
<td>Northwestern University</td>
<td>Alana Wiesing*</td>
<td>Amy McCabe</td>
<td>Asst. Principal, The Philadelphia Orchestra</td>
<td>Indianapolis Symphony Orchestra</td>
<td>Music Director, Cincinatti Symphony Orchestra</td>
</tr>
<tr>
<td>TRUMPET</td>
<td>HARP</td>
<td>Principal Second Violin, Baltimore Symphony Orchestra Peabody Institute</td>
<td>Principal, Cleveland Orchestra</td>
<td>Mei-Ling Chen</td>
<td>Mei-Ling Chen</td>
</tr>
<tr>
<td>Ethan Bensdorf*</td>
<td>Sarah Fuller</td>
<td>Principal Second Violin, Baltimore Symphony Orchestra Peabody Institute</td>
<td>Violin Concerto</td>
<td>Mei-Ling Chen</td>
<td>Mei-Ling Chen</td>
</tr>
<tr>
<td>New York Philharmonic Manhattan School of Music</td>
<td>Baltimore Symphony Orchestra</td>
<td>Principal, National Symphony Orchestra</td>
<td>Cello Concerto</td>
<td>Mei-Ling Chen</td>
<td>Mei-Ling Chen</td>
</tr>
<tr>
<td>David Bilger</td>
<td>TRUMPET</td>
<td>TRUMPET</td>
<td>CELLO</td>
<td>CONDUCTING</td>
<td>15</td>
</tr>
<tr>
<td>Principal, The Philadelphia Orchestra (Ret.)</td>
<td>Ethan Bensdorf*</td>
<td>New York Philharmonic Manhattan School of Music</td>
<td>Principal, Dallas Symphony Orchestra</td>
<td>Mei-Ling Chen</td>
<td>Mei-Ling Chen</td>
</tr>
<tr>
<td>Northwestern University</td>
<td>Chris Gekker</td>
<td>Principal, National Philharmonic University of Maryland</td>
<td>Principal, Cleveland Orchestra</td>
<td>Mei-Ling Chen</td>
<td>Mei-Ling Chen</td>
</tr>
<tr>
<td>Chris Gekker</td>
<td>Associate, National Philharmonic University of Maryland</td>
<td>TRUMPET</td>
<td>Ilya Finkelshteyn</td>
<td>Mei-Ling Chen</td>
<td>Mei-Ling Chen</td>
</tr>
<tr>
<td>Michael Harper*</td>
<td>TRUMPET</td>
<td>Principal, National Symphony Orchestra</td>
<td>Principal, Cleveland Orchestra</td>
<td>Mei-Ling Chen</td>
<td>Mei-Ling Chen</td>
</tr>
<tr>
<td>Amy McCabe</td>
<td>Principal, National Philharmonic University of Maryland</td>
<td>TRUMPET</td>
<td>Ilya Finkelshteyn</td>
<td>Mei-Ling Chen</td>
<td>Mei-Ling Chen</td>
</tr>
<tr>
<td>Principal, “The President’s Own” United States Marine Band</td>
<td>Ethan Bensdorf*</td>
<td>New York Philharmonic Manhattan School of Music</td>
<td>Principal, Cleveland Orchestra</td>
<td>Mei-Ling Chen</td>
<td>Mei-Ling Chen</td>
</tr>
<tr>
<td>TRUMPET</td>
<td>TRUMPET</td>
<td>TRUMPET</td>
<td>CELLO</td>
<td>CONDUCTING</td>
<td>15</td>
</tr>
<tr>
<td>Ethan Bensdorf*</td>
<td>TRUMPET</td>
<td>TRUMPET</td>
<td>CELLO</td>
<td>CONDUCTING</td>
<td>15</td>
</tr>
<tr>
<td>New York Philharmonic Manhattan School of Music</td>
<td>Principal, National Philharmonic University of Maryland</td>
<td>Principal, Cleveland Orchestra</td>
<td>Mei-Ling Chen</td>
<td>Mei-Ling Chen</td>
<td>Mei-Ling Chen</td>
</tr>
<tr>
<td>David Bilger</td>
<td>Associate, National Philharmonic University of Maryland</td>
<td>Principal, Cleveland Orchestra</td>
<td>Mei-Ling Chen</td>
<td>Mei-Ling Chen</td>
<td>Mei-Ling Chen</td>
</tr>
<tr>
<td>Principal, The Philadelphia Orchestra (Ret.)</td>
<td>Chris Gekker</td>
<td>Principal, National Philharmonic University of Maryland</td>
<td>Principal, Cleveland Orchestra</td>
<td>Mei-Ling Chen</td>
<td>Mei-Ling Chen</td>
</tr>
<tr>
<td>Northwestern University</td>
<td>Michael Harper*</td>
<td>Associate, National Philharmonic University of Maryland</td>
<td>Principal, Cleveland Orchestra</td>
<td>Mei-Ling Chen</td>
<td>Mei-Ling Chen</td>
</tr>
<tr>
<td>Ethan Bensdorf*</td>
<td>TRUMPET</td>
<td>TRUMPET</td>
<td>CELLO</td>
<td>CONDUCTING</td>
<td>15</td>
</tr>
<tr>
<td>New York Philharmonic Manhattan School of Music</td>
<td>Principal, National Philharmonic University of Maryland</td>
<td>Principal, Cleveland Orchestra</td>
<td>Mei-Ling Chen</td>
<td>Mei-Ling Chen</td>
<td>Mei-Ling Chen</td>
</tr>
<tr>
<td>David Bilger</td>
<td>Associate, National Philharmonic University of Maryland</td>
<td>Principal, Cleveland Orchestra</td>
<td>Mei-Ling Chen</td>
<td>Mei-Ling Chen</td>
<td>Mei-Ling Chen</td>
</tr>
<tr>
<td>Principal, The Philadelphia Orchestra (Ret.)</td>
<td>Chris Gekker</td>
<td>Principal, National Philharmonic University of Maryland</td>
<td>Principal, Cleveland Orchestra</td>
<td>Mei-Ling Chen</td>
<td>Mei-Ling Chen</td>
</tr>
<tr>
<td>Northwestern University</td>
<td>Michael Harper*</td>
<td>Associate, National Philharmonic University of Maryland</td>
<td>Principal, Cleveland Orchestra</td>
<td>Mei-Ling Chen</td>
<td>Mei-Ling Chen</td>
</tr>
<tr>
<td>TRUMPET</td>
<td>TRUMPET</td>
<td>TRUMPET</td>
<td>CELLO</td>
<td>CONDUCTING</td>
<td>15</td>
</tr>
<tr>
<td>Ethan Bensdorf*</td>
<td>TRUMPET</td>
<td>TRUMPET</td>
<td>CELLO</td>
<td>CONDUCTING</td>
<td>15</td>
</tr>
<tr>
<td>New York Philharmonic Manhattan School of Music</td>
<td>Principal, National Philharmonic University of Maryland</td>
<td>Principal, Cleveland Orchestra</td>
<td>Mei-Ling Chen</td>
<td>Mei-Ling Chen</td>
<td>Mei-Ling Chen</td>
</tr>
<tr>
<td>David Bilger</td>
<td>Associate, National Philharmonic University of Maryland</td>
<td>Principal, Cleveland Orchestra</td>
<td>Mei-Ling Chen</td>
<td>Mei-Ling Chen</td>
<td>Mei-Ling Chen</td>
</tr>
<tr>
<td>Principal, The Philadelphia Orchestra (Ret.)</td>
<td>Chris Gekker</td>
<td>Principal, National Philharmonic University of Maryland</td>
<td>Principal, Cleveland Orchestra</td>
<td>Mei-Ling Chen</td>
<td>Mei-Ling Chen</td>
</tr>
<tr>
<td>Northwestern University</td>
<td>Michael Harper*</td>
<td>Associate, National Philharmonic University of Maryland</td>
<td>Principal, Cleveland Orchestra</td>
<td>Mei-Ling Chen</td>
<td>Mei-Ling Chen</td>
</tr>
<tr>
<td>TRUMPET</td>
<td>ETHAN BENSDORF*</td>
<td>TRUMPET</td>
<td>CELLO</td>
<td>CONDUCTING</td>
<td>15</td>
</tr>
<tr>
<td>New York Philharmonic Manhattan School of Music</td>
<td>Principal, National Philharmonic University of Maryland</td>
<td>Principal, Cleveland Orchestra</td>
<td>Mei-Ling Chen</td>
<td>Mei-Ling Chen</td>
<td>Mei-Ling Chen</td>
</tr>
<tr>
<td>David Bilger</td>
<td>Associate, National Philharmonic University of Maryland</td>
<td>Principal, Cleveland Orchestra</td>
<td>Mei-Ling Chen</td>
<td>Mei-Ling Chen</td>
<td>Mei-Ling Chen</td>
</tr>
<tr>
<td>Principal, The Philadelphia Orchestra (Ret.)</td>
<td>Chris Gekker</td>
<td>Principal, National Philharmonic University of Maryland</td>
<td>Principal, Cleveland Orchestra</td>
<td>Mei-Ling Chen</td>
<td>Mei-Ling Chen</td>
</tr>
<tr>
<td>Northwestern University</td>
<td>Michael Harper*</td>
<td>Associate, National Philharmonic University of Maryland</td>
<td>Principal, Cleveland Orchestra</td>
<td>Mei-Ling Chen</td>
<td>Mei-Ling Chen</td>
</tr>
<tr>
<td>TRUMPET</td>
<td>TRUMPET</td>
<td>TRUMPET</td>
<td>CELLO</td>
<td>CONDUCTING</td>
<td>15</td>
</tr>
<tr>
<td>Ethan Bensdorf*</td>
<td>TRUMPET</td>
<td>TRUMPET</td>
<td>CELLO</td>
<td>CONDUCTING</td>
<td>15</td>
</tr>
<tr>
<td>New York Philharmonic Manhattan School of Music</td>
<td>Principal, National Philharmonic University of Maryland</td>
<td>Principal, Cleveland Orchestra</td>
<td>Mei-Ling Chen</td>
<td>Mei-Ling Chen</td>
<td>Mei-Ling Chen</td>
</tr>
<tr>
<td>David Bilger</td>
<td>Associate, National Philharmonic University of Maryland</td>
<td>Principal, Cleveland Orchestra</td>
<td>Mei-Ling Chen</td>
<td>Mei-Ling Chen</td>
<td>Mei-Ling Chen</td>
</tr>
<tr>
<td>Principal, The Philadelphia Orchestra (Ret.)</td>
<td>Chris Gekker</td>
<td>Principal, National Philharmonic University of Maryland</td>
<td>Principal, Cleveland Orchestra</td>
<td>Mei-Ling Chen</td>
<td>Mei-Ling Chen</td>
</tr>
<tr>
<td>Northwestern University</td>
<td>Michael Harper*</td>
<td>Associate, National Philharmonic University of Maryland</td>
<td>Principal, Cleveland Orchestra</td>
<td>Mei-Ling Chen</td>
<td>Mei-Ling Chen</td>
</tr>
<tr>
<td>TRUMPET</td>
<td>ETHAN BENSDORF*</td>
<td>TRUMPET</td>
<td>CELLO</td>
<td>CONDUCTING</td>
<td>15</td>
</tr>
<tr>
<td>New York Philharmonic Manhattan School of Music</td>
<td>Principal, National Philharmonic University of Maryland</td>
<td>Principal, Cleveland Orchestra</td>
<td>Mei-Ling Chen</td>
<td>Mei-Ling Chen</td>
<td>Mei-Ling Chen</td>
</tr>
<tr>
<td>David Bilger</td>
<td>Associate, National Philharmonic University of Maryland</td>
<td>Principal, Cleveland Orchestra</td>
<td>Mei-Ling Chen</td>
<td>Mei-Ling Chen</td>
<td>Mei-Ling Chen</td>
</tr>
<tr>
<td>Principal, The Philadelphia Orchestra (Ret.)</td>
<td>Chris Gekker</td>
<td>Principal, National Philharmonic University of Maryland</td>
<td>Principal, Cleveland Orchestra</td>
<td>Mei-Ling Chen</td>
<td>Mei-Ling Chen</td>
</tr>
<tr>
<td>Northwestern University</td>
<td>Michael Harper*</td>
<td>Associate, National Philharmonic University of Maryland</td>
<td>Principal, Cleveland Orchestra</td>
<td>Mei-Ling Chen</td>
<td>Mei-Ling Chen</td>
</tr>
</tbody>
</table>

* DENOTES NOI+F ALUMNI
Our Partners

Equity Arc is committed to building equity and dismantling discriminatory practices in classical music. NOI+F works with Equity Arc to simplify the summer program application process, allowing rising musicians to have access to more options for study.

Howard County Youth Orchestras and NOI join together for an annual partnership starting this summer. HCYO students will spend a day at NOI working side-by-side with NOI musicians in rehearsals, sectionals and a special side-by-side performance.

Maryland Opera Studio

Continuing their artistic partnership, NOI+F will partner with the Maryland Opera Studio in a performance of Beethoven’s Ninth Symphony led by NOI+F Music Director Marin Alsop.

Network for Diversity in Concert Percussion (NDCP)

supports aspiring professional percussionists from underrepresented and underserved communities. Through this collaboration, the NDCP sponsors their Emerging Artists to apply and audition for NOI+F. Upon admission, one student will receive a full tuition scholarship, transportation, food stipends and complimentary housing.

National Gallery of Art

In partnership with the National Gallery of Art, members of the NOI Philharmonic will present a chamber music experience for gallery visitors during the 2024 Festival.

Maryland Opera Studio

Through this multi-year partnership with Naxos Records, the world’s leading classical musical label, NOI+F musicians record a yearly album of American music that is released in over 40 countries. They recently earned a Grammy nomination in the “Best Orchestral Performance” category for 2019 recording “Ruggles, Stucky, Harbison.”

The National Orchestral Institute + Festival and Hawaii Youth Symphony partnered in 2019 to create the Orchestral Learning Alliance (OLA) at the Pacific Music Institute to take NOI+F students, faculty and alumni to Honolulu to serve as teachers and mentors to Hawaii’s young orchestral musicians.
The Smithsonian Chamber Music Society partners with NOI+F to create access for select orchestral fellows to receive access to and perform with historically significant musical instruments from the past 400 years.

Sound Mind, formerly known as Classical Musicians Roundtable, cultivates mental wellness in classical music. Through seminars, conversations and workshops, they empower musicians to be vulnerable and hold space for one another.

In partnership with the National Philharmonic and The Sphinx Organization, NOI+F hosts an annual fellowship and residency program that combines arts administration, orchestral performance, music curation and community engagement—culminating in an annual engagement project in the community and a professional residency with the National Philharmonic at Strathmore.

The Taki Alsop Conducting Fellowship mentors, supports and promotes women conductors through intensive coaching, mentorship and financial support. Today, 19 out of 30 recipients hold music director or chief conductor positions. As part of NOI+F, a Taki Alsop recipient will be in residence during the summer.

NOI+F is the Orchestra Partner for 2024’s National Seminario Ravinia: Orchestras for All. This summer, NOI+F fellows will work with and perform alongside students from El Sistema-inspired youth orchestras at Ravinia Festival®, conducted by NOI+F Music Director and Ravinia’s Chief Conductor Marin Alsop.

AIE partners with NOI+F to provide space for design thinkers and musicians to collaborate in pushing the margins of what the symphony might become.

As part of the 2024 Festival, the NOI Philharmonic will perform Beethoven’s Ninth Symphony and Jennifer Higdon’s blue cathedral under the direction of NOI+F Music Director Marin Alsop.

Wolf Trap Opera’s UNTRAPPED series, in partnership with NOI+F, takes thrilling vocal music to spaces beyond the company’s Northern Virginia home. With the NOI Philharmonic, these talented vocalists have performed Maurice Ravel’s L’heure espagnole, George Gershwin’s Porgy and Bess and Leonard Bernstein’s Songfest.
THANK YOU TO OUR SUPPORTERS!

The support of the following generous patrons of NOI+F will provide vital student sponsorships and programmatic support this year. For more information about giving, visit go.umd.edu/supportnoi or contact Norah Quinn McCormick at 301.405.6485 or naquinn@umd.edu.

Institutional Sponsors

**IGNITE**

IGNITE is the exciting volunteer and friends group of NOI+F. This group gathers during the festival and throughout the year to work on projects to bring energy, excitement and support. This group ignites the passion for educating the next generation of orchestra professionals by cultivating relationships, creating community and having fun! For more information, or to join IGNITE, contact Richard Scerbo at rscherbo@umd.edu.

- Ms. Mira Azarm
- Ms. Clarissa Balsesada
- Dr. James A. Barnes
- Mr. Richard Bourne
- Mrs. Sarah R. Bourne
- Mr. James B. Coppess
- Mr. Terry Dwyer
- Ms. Lisa M. Fischer
- Mr. Robert W. Gammon
- Mrs. Mary Anne Hakes
- Ms. Jean M. Hampton
- Mr. James M. Hawley, III
- Mrs. Janet Moore Hawley
- Ms. Margaret Hayeslip
- Ms. Christina L. Hnatov
- Mrs. Ann S. Matteson
- Mrs. Bonnie L. McClellan
- Mr. Michael T. McClellan
- Jennifer Papp Newlin
- Thomas J. Newlin
- Mrs. Dianne G. Niedner
- Dr. Malcolm B. Niedner, Jr.
- Dr. Carol A. Rowe
- Mr. Richard A. Scerbo
- Mr. Alan J. Turnbull, II
- Mr. Paul A. Van Akkeren
- Ms. Sharon Williams-Matthews
- Dr. William E. Wright
Donor Roll

$10,000+
Mr. Richard Bourne & Mrs. Sarah R. Bourne
Dr. Carl Fichtel & Mrs. Carolyn Headlee Fichtel
Mrs. Mary Anne Hakes
In Memory of Mr. Richard J. Hakes
Dr. Willard D. Larkin & Mrs. Carolyn D. Larkin
Thomas J. Newlin & Jennifer Papp Newlin
In Honor of Mr. Richard A. Scerbo

$5,000–$9,999
Mr. James M. Hawley, III & Mrs. Janet Moore Hawley
Dr. Jack G. Hehn
Ms. Louise M. Huddleston
Dr. Richard E. Lawrence
Ms. Donna L. Schneider
Mr. Jack Wittmann & Mrs. Jo Ann B. Wittmann

$1,000–$4,999
Dr. James A. Barnes
In Memory of Mrs. Helen S. Barnes
Mrs. Belle N. Davis
Mrs. Adele F. Ellis
Mr. Kevin J. Fallis
Monna Kauppinen & Charlie Reher
Mr. Michael T. McClellan & Mrs. Bonnie L. McClellan
Dr. Thomas S. Statler & Dr. Mangala Sharma
Mr. Carl E. Tretter & Mrs. Beryl S. Tretter
Mr. James Undercoffer & Mrs. Wendy Undercoffer
Mr. John Warshawsky & Mrs. Susan Warshawsky
Ms. Sharon Williams-Matthews & Mr. Robert W. Gammon
Mrs. Suzan Fischer Wynne

$500–$999
Ms. Clarissa Balmaseda & Ms. Lisa M. Fischer
Ms. Jean M. Hampton
Dr. John Stephen Hanson & Mrs. Melinda M. Hanson
Mr. Richard A. Levy & Mrs. Mary Marshall Levy
Dr. Malcolm B. Niedner, Jr. & Mrs. Dianne G. Niedner
Mr. Donald F. Reinhold, Jr. & Mrs. Patricia Reinhold
Mr. Richard A. Scerbo
Dr. William B. Walters & Mrs. Barbara S. Walters

$250–$499
Mr. Wallace K. Bailey, Jr.
Ms. Chi T. Basile
Mr. Roman Czujko & Mrs. Nancy Czujko
Ms. Neillie C. Fain
Mr. Tadeo A. Godzki & Mrs. Lynn J. Godzki
Bill Grossman Fund of the Isidore Grossman Foundation
Jane Hirshberg & Scott Schmidt
Dr. Judith A. Lichtenberg & Dr. David Luban
Mr. Alan J. Turnbull, II
Dr. Peter Wolfe

$100–$249
Ms. Mira Azarm
Dr. Patrick F. Cunniff & Dr. Patricia A. Cunniff
Ms. Helen E. Gaul
Mr. Eugene H. Herman & Mrs. Esther C. Herman
Mr. Jared S. Garelick & Mrs. Ellen Kramarow
Mr. Mark L. Montroll & Mrs. Leslie S. Montroll
In Honor of Mrs. Mary Anne Hakes
Performing Arts Council of Riderwood
University Park Woman’s Club

$1–$99
Mr. Jon E. Barnes & Mrs. Marsha K. Barnes
Susan D. Berkun
Ms. Susan Brooks
Yarina Conners
Mr. Brian Cox
Ms. Tonya Duke
Mr. Shalom Fisher
Mr. William Ford
Ms. Mary E. Hansen
Mr. David C. Hartmann & Mrs. Michele Nadeau Hartmann
Ms. Vyoma V. Jani
Ms. Valerie Jo Kaplan
Mrs. Norah Quinn McCormick
Mr. Chaz Miller & Ms. Arlene Gottlieb
Ms. Patricia E. Myers
Mr. Jerry Nedelman
Miss Pamela J. Nelson
Mr. Juay C. Ong
Mr. Billy W. Patterson
Mr. Thomas A. Peters & Mrs. Mary F. Peters
Ms. Elisabeth A. Ribar
Ms. Margaret Ryan
Ms. Sarah K. Snyder
Ms. Ceeel B. Somerville
Mr. George D. Thomas
Ms. Helen R. Weems
Mrs. Rika White

This list reflects contributions made between July 1, 2023 and May 20, 2024
OUR STAFF

NATIONAL ORCHESTRAL INSTITUTE + FESTIVAL

Richard Scerbo  
Co-Director, Artistic Programming  
Director of National Orchestral Institute + Festival

Jeanette-Marie Lewis  
Artistic Administrator

Chelsea Walsh  
Assistant Manager, Artist Services

Jack Holland  
Artistic Planning Coordinator

Anna Harris  
Artistic Operations Manager

Erica Spear  
Personnel Manager

Olivia Ren  
Music Librarian

Patrick Bain  
Percussion Coordinator

Ricardo Evans  
Artistic Services Associates

Joshua Rhodes  
Graduate Assistant

Henrique Carvalho  
Alfonso Hernandez  
Clare Hofheinz  
Nick Lopez  
Senior Operations Assistants

Courtney Adams  
Music Librarian

THE CLARICE MANAGEMENT STAFF

Terry Dwyer  
Executive Director

Cara Fleck Plewinski  
Senior Director, General Management and Strategic Initiatives

ARTISTIC PROGRAMMING

Tyler Clifford  
Senior Artistic Planning Coordinator

Jane Hirshberg  
Program Director, Development & Community Engagement

Jennifer Osborn  
Administrative Coordinator for Rentals, Community Engagement & Development

Megan Pagado Wells  
Co-Director, Artistic Programming

FINANCE & ADMINISTRATION

Lauren Johannesson-McCoy  
Director of Finance & Administration

Lori Fraser  
Business Manager

Jacqueyl Gutchick  
Finance & Administration Specialist

LeeAnn Sarrant  
Administrative Services Manager

Kimberly Turner  
HR Business Services Specialist in F&A

OPERATIONS

Ryan Knapp  
Director of Operations

COSTUME SHOP

Jen Daszczyszak  
Costume Shop Manager

Lisa Burgess  
Assistant Costume Shop Manager

MJ Hromek  
Costume Shop Specialist

Tessa Lew  
Costume Draper/Tailor

Steven Simon  
Costume Shop Coordinator

FACILITIES MANAGEMENT

Bill Brandwein  
Operations & Facilities Manager

GUEST EXPERIENCE

Sara Gordon  
Manager of Guest Experience

Colin Brooks  
Guest Experience Coordinator

Kristen Olsen  
Senior Guest Experience Coordinator

Emily Shallbetter  
Guest Experience Coordinator

PRODUCTION MANAGEMENT

Kara Wharton  
Production Manager

Didi Fields  
Production Coordinator

Nate Fuerst  
Production Coordinator

Ari Higley  
Production Coordinator

Ilana Simon-Rusinowitz  
Production Management Specialist

SCENIC SHOPS

Michael Driggers  
Technical Director

Ann Chismar  
Scenic Charge Coordinator

Earl Z. Browne  
Scenic Shop Technician

Reuven Goren  
Scene Shop Coordinator

Timothy Jones  
Prop Shop Manager

Fred Thomas Via III  
Scenic Shop Technician

SCHEDULING

Kaitlyn Sakry  
Scheduling Manager

TECHNOLOGY SHOP

Jeffrey Reckeweg  
Technology Shop Manager

Carrie Barton  
Lighting Coordinator

Cameron Smith  
Technology Shop Technician

James O’Connell  
Assistant Manager of Audio

Zachary Rupp  
Projections Coordinator

UMD COLLEGE OF ARTS & HUMANITIES

Stephanie Shonekan  
Dean

DEVELOPMENT

Laura Brown  
Assistant Dean for Development

Susan Berkun  
Assistant Director of Institutional Giving

Norah Quinn McCormick  
Assistant Director of Development

MARKETING & COMMUNICATIONS

Kelly E. Blake  
Assistant Dean for Marketing & Communications

Rika Dixon White  
Director of Marketing & Communications

Carlos M. Howard Gomez  
Marketing Communications Coordinator, The Clarice

Mary Kacsur  
Senior Graphic Designer

Mary Loutsch  
Associate Director, Communications

Sarah Snyder  
Digital Experience Coordinator

C.T. Unonu  
Digital Marketing Coordinator

Jessica Weiss  
Writer/Editor

Visit NOI.UMD.EDU or call 301.405.ARTS to learn more!
Your Guide to NOI+F!

THE NOI PHILHARMONIC ON STAGE

Thrilling performances at the Clarice by
The Grammy-nominated NOI Philharmonic and a
Star-studded cast of conductors

Kurt Weill’s The Seven Deadly Sins
with Wolf Trap Opera
(6/1 • 7:30PM)

López-Gómez Conducts
Piazzolla & Rachmaninoff
(6/8 • 7:30PM)

Falletta Conducts Symphonie fantastique
(6/15 • 7:30PM)

Mei-Ann Chen Conducts Debussy & Bartók
(6/22 • 7:30PM)

Alsop Conducts Mahler’s “Titan”
(6/27 • 7:30PM)

Alsop Conducts Beethoven’s Ninth
(6/29 • 7:30PM)

Cinematic Music of John Williams
(7/6 • 7:30PM)

EXPERIENCE THE PROCESS

See NOI+F faculty and conductors in action as they
Collaborate with NOI orchestral, composition and
Conducting fellows on stage and in conversation

Open Masterclasses
Open Rehearsals
New Directions
(6/28 • 7:30PM)
SPARK! Conversations

NOI+F IN THE COMMUNITY

Beyond performances at the Clarice Smith
Performing Arts Center, the NOI Philharmonic takes
Their magic to venues throughout the community

Community Concert
(6/9 @ St. Andrew’s Episcopal Church)†

Alsop Conducts Beethoven’s Ninth
(6/30 @ Washington National Cathedral)

Chamber Music Takeover
(7/3 @ National Gallery of Art)†

NOI+F UNBOUND

In addition to their symphonic performances,
Members of the NOI Philharmonic perform in various
Smaller ensembles

Take the Reins
(6/7 • 7:30PM)

Community Concert
(6/9 • 5PM @ St. Andrew’s Episcopal Church)†

Chamber Music 2.0
(6/21 • 7:30PM)†

New Directions
(6/28 • 7:30PM)

Chamber Music Takeover
(7/3 @ National Gallery of Art)†

Visit NOI.UMD.EDU
or call 301.405.ARTS to learn more!
CLARICE PRESENTS
NATIONAL ORCHESTRAL INSTITUTE + FESTIVAL

JUNE-JULY 2024
at The Clarice Smith Performing Arts Center

SAFETY FIRST!
Your safety is paramount! For your own safety, look for your nearest exit. In case of an emergency, walk, do not run, to that exit. Please follow all instructions provided by Clarice staff and emergency first responders.

PHOTO & VIDEO
Please note, photo and video recording of this performance is strictly prohibited.