

# Conductors Guild

... Advancing the Art and Profession

24th Annual  
**Conference**  
*for Conductors*

Great Conductor Retrospective:  
*Sergiu Comissiona*



Radisson Plaza Lord Baltimore Hotel

Baltimore, Maryland

January 10-13, 2008

## *A Message from the 2008 Conference Committee Chair*



Dear Colleagues,

Welcome to Baltimore and the 2008 Conductors Guild Annual Conference!

We are very excited to be holding our conference in Baltimore for the first time. This charming city has so much to offer. The city features a diverse array of architectural styles, including the Edgar Allan Poe House, diverse neighborhoods with great dining opportunities, and the world class National Aquarium along the "Inner Harbor".

The Baltimore Symphony, founded in 1916 as a publicly funded municipal organization, serves as the anchor to a cultural scene that includes the Baltimore Opera, The Baltimore Consort, and the Center Stage Theater Company. The France-Merrick Performing Arts Center, home of the restored Thomas Lamb-designed Hippodrome Theatre, has afforded Baltimore the opportunity to become a major regional player in the area of touring Broadway and other performing arts presentations. And I have not even mentioned the museums, which range from the Baltimore Museum of Art to the Baltimore Tattoo Museum.

Like our host city, our conference offers something for everyone. Panelists who are renowned in our field are on hand to share their knowledge and insight. The topics represented are as varied as the many facets of the art which we serve. There will be sessions covering the practical and the philosophical as well as performances including "The President's Own", the Baltimore Symphony, and a one man play on the art of conducting, presented by fellow Guild member David Katz "Muse of Fire".

I want to express my thanks to the conference committee, particularly Kristen Stoetzer and Rachel Zephir, Conference Coordinators; Stephen Czarkowski, Coordinator of the Sergiu Comissiona Retrospective; David Bowden, New Music Project Coordinator; and the Guild staff and Executive Director Amanda Winger. These individuals put forth a great effort to assure that this event will meet and exceed the standards that Guild members have come to expect of our conference.

Seeing old friends and meeting new ones is a vital part of the conference. I hope to speak with as many of you as possible.

Enjoy the weekend!

Anthony LaGruth  
2008 Conference Committee Chair

## Conference Schedule

### Thursday, January 10, 2008

<i>Time</i>	<i>Place</i>	<i>Event</i>
9:00-10:00	Ballroom	Registration
10:00-12:30	Meyerhoff Hall	Baltimore Symphony Orchestra Open Rehearsal <i>Marin Alsop, Music Director</i>
12:30-1:00	Ballroom	Registration, Visit Exhibits
1:00-1:15	Ballroom	Opening Remarks, Meet the Exhibitors <i>Sandra Dackow, Conductors Guild President</i>
1:15-2:15	Ballroom	<b>Session I:</b> Music in the Media <i>Andrew Constantine, Tom Hall, Frank J. Oteri, Terry Ponick, Tim Smith</i> <i>Anthony LaGruth, Moderator</i>
2:30-4:00	Ballroom	<b>Session II:</b> “The President’s Own” United States Marine Band Open Rehearsal <i>Col. Michael Colburn, Col. Dennis Layendecker, Commander Kenneth Megan, Col. Thomas Rotondi, Captain George Thompson, Donald Hunsberger</i>
4:30-5:30	Ballroom	<b>Session III:</b> Conducting Military Bands <i>Col. Michael Colburn, John Clanton, Col. Dennis Layendecker, Commander Kenneth Megan, Col. Thomas Rotondi, Captain George Thompson</i> <i>Donald Hunsberger, Moderator</i>
5:30-7:30		Dinner on your own
8:00-10:00	Ballroom	<b>Concert:</b> “The President’s Own” United States Marine Band

### Friday, January 11, 2008

<i>Time</i>	<i>Place</i>	<i>Event</i>
8:30-9:00	Ballroom	Registration, Visit Exhibits
9:00-10:00	Ballroom	<b>Session IV:</b> Ear Training for Conductors <i>Michael Votta</i>
10:00-11:00	Ballroom	<b>Session V:</b> New Music Project I
11:15-12:15	Ballroom	<b>Session VI:</b> Training Young Conductors Panel <i>Marin Alsop, Donald Hunsberger, Jonathan Sternberg</i> <i>Emily Freeman Brown, Moderator</i>
12:30-2:00	Ballroom	<b>Luncheon</b> with Marin Alsop <i>Ticketed event</i>
2:00-3:00	Ballroom	<b>Session VII:</b> New Music Project II
3:00-4:15	Ballroom	<b>Session VIII:</b> TBA
4:15-4:45	Mezzanine	Visit Exhibits
4:45-5:45	Ballroom	<b>Session IX:</b> Beyond the Baton <i>Diane Wittry</i>

5:45-7:45		Dinner on your own
8:00-10:00	Meyerhoff Hall	<b>Concert:</b> Baltimore Symphony Orchestra <i>Marin Alsop, Music Director</i> <i>Ticketed Event</i>

### Saturday, January 12, 2008

<i>Time</i>	<i>Place</i>	<i>Event</i>
8:30-9:00	Ballroom	Registration, Visit Exhibits
9:00-10:00	Ballroom	<b>Session X:</b> Conducting Young String Orchestras <i>Sandra Dackow</i>
10:00-11:00	Ballroom	<b>Session XI:</b> New Music Project III
11:00-11:30	Mezzanine	Visit Exhibits
11:30-12:30	Ballroom	<b>Session XIII:</b> Hands-on Conducting Session <i>Harold Farberman</i>
11:30-12:30	Versailles	<b>Session XIIB:</b> Experiences in Opera <i>Phyllis Bryn-Julson</i>
12:30-2:00		Lunch on your own
2:00-3:00	Ballroom	<b>Session XIII:</b> New Music Project IV
3:00-4:00	Ballroom	<b>Session XIV:</b> Historical Context of a Selected Choral Masterwork <i>Ray Sprenkle</i>
4:15-5:15	Ballroom	<b>Session XV:</b> The Disposable Music Director <i>John Gingrich</i>
5:15-6:15	Ballroom	Annual Meeting
6:30-7:30	Mezzanine	Reception
8:00-10:00	Versailles	<b>Performance:</b> "Muse of Fire" by David Katz

### Sunday, January 13, 2008

<i>Time</i>	<i>Place</i>	<i>Event</i>
8:30-9:00	Ballroom	Registration, Visit Exhibits
9:00-10:00	Ballroom	<b>Session XVI:</b> TBA
10:00-11:00	Ballroom	<b>Session XVII:</b> Rebuilding of the BSO, Peabody Archives <i>Elizabeth Schaaf</i>
11:15-1:45	Ballroom	<b>Conductor Retrospective:</b> Sergiu Comissiona
1:45-2:00	Ballroom	<b>Closing Remarks</b> <i>Sandra Dackow, Conductors Guild President</i>

*Conference schedule is subject to change without notice.*

## Guest Speakers



**David Bowden** is Music Director and Conductor of the Columbus Indiana Philharmonic and the Columbus Philharmonic Chorus, the Terre Haute Symphony Orchestra, and the Carmel Symphony Orchestra. During his tenure, each of these orchestras has experienced exponential growth in audience attendance, artistic excellence and community support.

Director of the New Music Project of the Conductors Guild since 1998, David is nationally recognized as an advocate for the arts, music education, and innovative programming. He is a popular speaker at conferences as well as at leadership organizations, service clubs, and school events. His commitment to new music and exploring unusual repertoires has led to five ASCAP awards for Adventurous Programming of Contemporary Music.

Bowden and the Philharmonic have been broadcast nationwide on National Public Radio's *Performance Today* and on Public Radio International's *Pipedreams*. His recording with Dan McKinley and the Philharmonic of Marcel Dupré's *Complete Music for Organ and Orchestra* is available on the international classical label, Naxos Records. Of this release, *Fanfare* stated, "[The recording is] absolutely superb . . . plenty of fire and zeal." *The American Record Guide* praised the "excellent performance under Bowden's gifted leadership." *BBC Magazine* said that it is "delightful, authoritative, well worth hearing." And *Organ* concluded simply, "brilliant, first class."

Bowden earned a doctorate in orchestral conducting and a master's degree in choral conducting from the Indiana University School of Music. He received his Bachelor of Music degree from the Wheaton College Conservatory of Music.

Bowden has guest conducted many orchestras throughout the United States, including multiple engagements with the North Carolina Symphony Orchestra and the Mississippi Symphony Orchestra. Among his other recent engagements are orchestras in San Diego, Asheville, Battle Creek, Corpus Christi, Lafayette, Muskegon, Savannah, Winston-Salem, Marquette, and Peoria.

Guest appearances have also taken him to Europe. He has received rave critical reviews for conducting "a sizzler, emphasizing the intense emotion of the music" and for the "sheer inspired audacity" of his programming. In Barcelona, *El Periodico* pronounced him "a genuine success."

A native of North Carolina, David loves both the mountains and the ocean. He is an avid reader and basketball fan, and enjoys running and traveling. He is married and has two grown daughters.



**Emily Freeman Brown** is Music Director and Conductor of the Bowling Green Philharmonia and Opera Theater at Bowling Green University in Ohio. The first woman to receive a doctorate in orchestral conducting at the Eastman School of Music she was the Music Director of the Perrysburg Symphony Orchestra from 1977 to 2000. She is also a frequent guest conductor for the Toledo Symphony Orchestra.

Ms. Brown has appeared as conductor with orchestras in the United States, Europe and South America including the Rochester Philharmonic, the Charlotte Symphony Orchestra, the Syracuse and Toledo Symphonies, the Dayton Philharmonic, the Cincinnati Chamber Orchestra, the Eastman Virtuosi, the Skaneateles Music Festival, the Chicago Civic Orchestra, the National Symphony of Chile and the Bartok Ensemble, both in Santiago, and at the American Festival of the Arts (Houston), Interlochen and Chatauqua summer music institutes and the all state orchestras in Ohio, Missouri and Minnesota. Ms. Brown has recorded for Albany Records (with the Bowling Green Philharmonia) and Opus One Records. From 1987 to 1989 she served as Associate Conductor of the Eastman Philharmonia and Conductor for the Eastman Opera Theater. In 1988 she was a winner of the internationally known Affiliate Artists' Conductor's Program.

A published author, articles have appeared in the BACH journal and the Journal of the Conductors Guild. She also serves as a member of the executive committee of the board of directors of the Conductors Guild in the position of President elect.

Ms. Brown studied conducting and cello at the Royal College of Music in London, England where she was twice winner of the Sir Adrian Boult Conducting Prize. Her major teachers have included Leonard Slatkin, Herbert Blomstedt, Franco Ferrara, and David Effron.



Recognized as one of the most authoritative interpreters of vocal music of the 20th century, **Phyllis Bryn-Julson** commands a remarkable repertoire of literature spanning several centuries. Born in North Dakota, she began studying the piano at age three. She enrolled in Concordia College in Moorhead, Minnesota, studying piano, organ, voice and violin. She received an Honorary Doctorate from Concordia in 1995. After attending the Tanglewood summer music festival, she transferred to Syracuse University, studying voice with Helen Boatwright, completing her BM and MM degrees. During these college years, she made her debut with the Boston Symphony in Boston, Providence, RI and Carnegie Hall in New York. She ultimately sang with this

orchestra and the New York Philharmonic dozens of times.

Ms. Bryn-Julson collaborated with Pierre Boulez and the Ensemble Intercontemporaine for much of her career, taking her to numerous festivals in Europe, Canada, Australia, New Zealand, the former Soviet Union, and Japan. She has premiered works of many 20th century composers, some of which were written for her. Included in this list are Boulez, Messiaen, Goehr, Kurtag, Holliger, Tavener, Rochberg, Del Tredici, Rorem, Carter, Babbitt, Birtwistle, Boone, Cage, Felciano, Wuorinen, Aperghis, and Penderecki.

In recent years, Ms. Bryn-Julson gave performances of Kurtag's "Kafka Fragments" in New York at the Guggenheim Museum with Violaine Melançon, violinist. She took part in the Radical Past series in Los Angeles, giving four performances of the great works of Milton Babbitt, John Cage, Cathy Berberian, and Luciano Berio. She toured with the Peabody Trio throughout the United States and Canada, and recorded works of Samuel Adler for the Milken Foundation in Barcelona. She also toured with the Montreal Symphony, performing the award winning opera "Il Prigioniero" by Dallapiccola. Performances occurred at Carnegie Hall, and in Montreal. Following this, she premiered the same work in Tokyo, Japan, where it was staged and televised. With Southwest Chamber Music Society, Ms. Bryn-Julson has performed and recorded the complete works of both Ernst Krenek and Mel Powell. Last season she premiered and recorded "An American Decameron" by Richard Felciano, commissioned by the Koussevitsky Foundation, and written for her and the Southwest Chamber Music Society.

With over 100 recordings and CD's to her credit, Ms. Bryn-Julson's performance of "Erwartung" by Schönberg (Simon Rattle conducting) won the 1995 best opera Gramophone Award. Her recording of the opera "Il Prigioniero" by Dallapiccola won the Prix du Monde. She has been nominated twice for Grammy awards; one for best opera recording ("Erwartung"), and best vocalist (Ligeti "Vocal Works"). She has received the Amphoion Award, The Dickenson College Arts Award, The Paul Hume Award, and the Catherine Filene Shouse Award. She was inducted into the Scandinavian-American Hall of Fame in 2000. She was the first musician to receive the United States - United Kingdom Bicentennial Exchange Arts Fellowship. She received the Distinguished Alumni Award from Syracuse University, the Peabody Conservatory Faculty Award for excellence in teaching, and the Peabody Student Council Award for outstanding contribution to the Peabody Community.

Ms. Bryn-Julson has appeared with every major European and North American Symphony Orchestras under many of the leading conductors such as Esa-Pekka Salonen, Simon Rattle, Pierre Boulez, Leonard Slatkin, Leonard Bernstein, Claudio Abbado, Seiji Ozawa, Zubin Mehta, Gunther Schuller, and Erich Leinsdorf.

Ms. Bryn-Julson's students continue to win prizes and awards, and have made careers in some of the leading opera houses and orchestral venues. They have had contracts in opera houses in Zurich, Duesseldorf, Vienna, Paris, Lyons, London, and Sydney, and in America, the Metropolitan Opera, Houston, Minnesota, Philadelphia, Seattle, and Washington, D.C.



**Cecilia Burcescu** has translated poetry (Letters of John Keats, Ed. Univers: Bucharest, Romania) confronting the difficulty of transferring poems from a Germanic into a Romance language, while striving to be a translator, not a “traitor” (thus counteracting the Latin saying: ”Traduttore - traditore.”) She has published poetry in several American anthologies (A Ray of Hope, Friends I’ve Never Met, The Richness of Night, Who’s Who in Poetry, The Best Poems and Poets of 2003). Yet once approached by Maestro Sergiu Comissiona with the request of writing his biography, she has turned from poetry to prose, accepting the challenge of honoring the trust and privilege of his choice, based on:

in his own words, “My intuition.” The biographer and her subject share a Romanian upbringing and the challenges of immigration as adults.

Cecilia Burcescu - a Romanian by birth, a Canadian by choice - teaches university level literature in Vancouver, British Columbia.



During a concert with the National Symphony Orchestra, **John Clanton** was described by the Washington Post as a promising musician who shows an affinity for the exuberant music while also showing himself to be a conductor of patience and intelligence. A native of South Carolina, he received his undergraduate music degree from Furman University and his Masters of Music in Conducting from the Eastman School of Music, where he

studied with Donald Hunsberger. He had the honor of singing and recording with the Atlanta Symphony Orchestra Chorus for four seasons under Maestro Robert Shaw and is a student of Otto-Werner Mueller. He currently serves as cover conductor for the National Symphony Orchestra where he has worked with such conductors as Leonard Slatkin, Manfred Honeck, and Kurt Masur. In November 2007 he ended his 23-year career in the Army music program having risen to the rank of Lieutenant Colonel. He has experience conducting professional orchestras, mixed choruses, men’s choruses, and wind ensembles as well as volunteer choirs. John has spent most of the previous 10 years with The U.S. Army Band (Pershing’s Own) and The U.S. Army Field Band in Washington, DC, serving as principal conductor of the Army’s three premiere choruses - the Army Chorus, Army Chorale, and Soldiers’ Chorus. He also created and conducted the Armed Forces Chorus, comprised of most military singers in the DC area, which performed during the National Cathedral Memorial Service for the State Funerals of Presidents Reagan and Ford. He has performed regularly at the White House and at functions honoring visiting Heads of State and the Nation’s most senior political and military leaders. His groups have been featured on numerous television broadcasts, at most major music conventions, and have performed in the nation’s finest concert halls, including the Kennedy Center, Boston Symphony Hall, and Carnegie Hall. During joint performances with these choruses, he has guest conducted



the San Francisco Symphony Orchestra, Naples Philharmonic Orchestra, Detroit Symphony Orchestra, Cincinnati Pops, Ravinia Festival Orchestra, London Symphony Orchestra, and the Mormon Tabernacle Choir.



**Colonel Michael J. Colburn** is 27th Director of “The President’s Own” United States Marine Band. During his twenty years with “The President’s Own,” Col Colburn has served as principal euphonium, Assistant Director, and since July 2004, the Director who is leading the Marine Band in its third century.

As Director of “The President’s Own,” Col Colburn is music advisor to the White House. He regularly conducts the Marine Band at the Executive Mansion and at all Presidential Inaugurations. He also serves as music director of Washington, D.C.’s prestigious Gridiron Club, a position held by every Marine Band Director since John Philip Sousa.

After joining “The President’s Own” in May 1987 as a euphonium player, Col Colburn regularly performed at the White House, in the metropolitan Washington, D.C., area, and throughout the country during the band’s annual concert tour. He quickly distinguished himself as a featured soloist, and in 1990 was appointed principal euphonium. In addition to his euphonium duties, Col Colburn was active as a conductor for “The President’s Own” chamber music series. In 1996, he was appointed Assistant Director and commissioned a first lieutenant. He accepted the position of Senior Assistant Director and Executive Officer in 2001, and in 2002 was promoted to the rank of major. He was promoted to lieutenant colonel one day before he assumed leadership of “The President’s Own” on July 17, 2004. He was promoted to colonel on July 3, 2007 by President George W. Bush in an Oval Office ceremony.

While Senior Assistant Director, Col Colburn worked to strengthen and expand the reputation of “The President’s Own.” He was especially involved in the refinement of the Marine Band’s audition process and the development of the chamber music series. He also arranged for the band’s participation in numerous high-profile events. In July 2003, in celebration of the Marine Band’s 205th anniversary, he brought to the podium renowned conductor and Academy-Award winning film composer John Williams, who led the Marine Band for a gala performance at the John F. Kennedy Center for the Performing Arts in Washington, D.C. As Director, Col Colburn has continued to attract prominent guest conductors for the band, including Leonard Slatkin in 2006 and José Serebrier in 2007.

Col Colburn is deeply committed to seeking new works for “The President’s Own.” While Assistant Director, he facilitated the commissioning of David Rakowski’s *Ten of a Kind*, a work which was honored in 2002 as a finalist for the Pulitzer Prize in music. In 2006, Mr. Rakowski was awarded the Barlow Endowment Prize, a distinction that will result in a new work to be premiered by “The President’s Own” in 2008. Future Marine Band commissions include compositions by the American composers David Chaitkin and

Melinda Wagner. Col Colburn also has worked to expand the Marine Band's educational outreach efforts by increasing master classes at schools throughout the nation during the band's annual concert tour, and by initiating Music in the High Schools, a program that sends musicians from "The President's Own" to perform in Washington, D.C., area high schools.

Col Colburn is a native of St. Albans, Vt., where he graduated from Bellows Free Academy in 1982. Following high school he attended the Crane School of Music at the State University of New York in Potsdam for two years. He continued his education at Arizona State University in Tempe, where he studied euphonium with Daniel Perantoni and earned a bachelor's degree in music performance in 1986. In 1991, Col Colburn earned a master's degree in conducting from George Mason University in Fairfax, Va., where he studied with Anthony Maiello. In addition to his duties with "The President's Own," Col Colburn is an active clinician and guest conductor.



Having gained a reputation in Europe and the UK as a conductor of great skill, charisma, energy and versatility, **Andrew Constantine** moved to the US in 2004 to become Assistant Conductor of the Baltimore Symphony Orchestra. Within his first season there he was promoted to Associate Conductor.

In the US he has won great praise for his ability to communicate with audiences and his energetic and compelling advocacy for classical music have gained him many admirers. In May of 2007, following a two year search and a pool of over 280 applicants, he was appointed Music Director of the Reading Symphony Orchestra in Pennsylvania.

After winning the first Donatella Flick/Accademia Italiana Conducting Competition, Andrew Constantine made his Royal Festival Hall debut with the London Philharmonic. Press reviews were unanimous in their praise: "Definiteness of intention is a great thing, and Constantine's shaping of the music was never short of it" was the Financial Times' view, whilst The Independent wrote, "Andrew Constantine showed a capacity RFH audience just what he is made of, ending his big demanding programme with an electrifying performance of Prokofiev's Symphony No. 5."

Described by Classic FM (the UK's largest radio station) as "a Rising Star of Classical Music" Andrew Constantine is regularly engaged by the UK's leading symphony orchestras including The Philharmonia, Royal Philharmonic and London Symphony Orchestra, and by many others throughout Europe. He was recently awarded the Honorary Degree of Doctor of Music by the University of Leicester, for this "contribution to music", and also a prestigious British NESTA Fellowship to further develop his international career.



**William Henry Curry** is in his seventh season as Associate Conductor of the North Carolina Symphony. In July 2002, he was also named to the post of Interim Artistic Planning Advisor. He came to the North Carolina Symphony by way of New Orleans where he served as Resident Conductor of the New Orleans Symphony. Maestro Curry serves as the artistic director for Summerfest and all North Carolina Symphony summer programs. He also conducts classical, educational and pops concerts throughout the state.

A native of Pittsburgh, Curry started conducting at age 14. His first major appointment was at age 21 when he was named Assistant Conductor of the Richmond Chamber Orchestra. On the same day, he was called in to replace a conductor who suddenly became ill for a performance of Beethoven's Ninth Symphony. Maestro Curry's unexpected debut was hailed by the critics and audience alike. He went on to serve as Resident Conductor with the Baltimore Symphony for six years (1978-1983) and with the St. Paul Chamber Orchestra for two years (1983-1985).

Maestro Curry was appointed Associate Conductor of the Indianapolis Symphony in 1983, a post he held until 1988, the same year he was named winner of the Leopold Stokowski Conducting Competition and performed in Carnegie Hall. He was featured conductor for the tour and recording of Anthony Davis' Grammy-nominated opera *X, The Life and Times of Malcolm X*, and the New York City Opera's U.S. premiere of *The Mother of Three Sons* by Leroy Jenkins with choreography by Bill T. Jones.

Maestro Curry's other guest conducting appearances have included performances with the Cleveland, Houston, National, Detroit, Denver, American and San Diego symphonies. In November of 1997 he made his debut in Israel with the Israel Camerata Jerusalem orchestra conducting four performances in Jerusalem, Rehovot and Tel Aviv. His other international engagements have included performances in Bangkok, Thailand with the Sai Jai Thai Orchestra and in Taipei, Taiwan with the National Symphony Orchestra of Taiwan. This season he makes appearances as guest conductor with the Indianapolis, Detroit, New Jersey and Mississippi Symphonies as well as the Tulsa Philharmonic. He made his conducting debut in December 2002 with the New York City Ballet in their famed Ballenchine production of *The Nutcracker*.

Maestro Curry is also a composer, and his works have been played by many of America's finest orchestras. On June 13, 1999, the Indianapolis Symphony, with actor Avery Brooks narrating, premiered his latest work, *Eulogy for a Dream*. This work, based on the speeches and writings of Dr. Martin Luther King, Jr., was a tremendous success and received a standing ovation. This piece was broadcast nationally in January 2000 on the National Public Radio program *Performance Today* and had its North Carolina premiere in January 2001 to enthusiastic audience and critical acclaim. Classical Voice North Carolina praised the work's "emotional intensity" and "majestic climax," and "promises to become a January staple for orchestras around the country." The Triangle Youth Philharmonic and the Tar River Orchestra performed the work in January 2003.

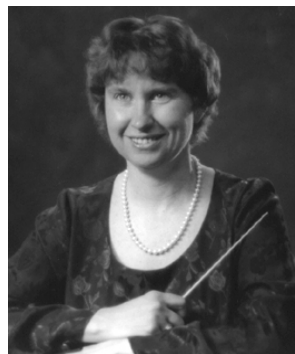


**Stephen Czarkowski**, conductor of the Montgomery College Symphony Orchestra and Wind Ensemble, Cello Faculty Holton Arms School, music director and conductor of the Georgia Governors Honors Program Orchestra, graduated from The Catholic University of America in May 2005 with a Graduate Artist Diploma in conducting studying under Dr. Kate Tamarkin and Dean Murry Sidlin. Mr. Czarkowski began his first season as the music director/choir director of St. John the Baptist Catholic Church in Silver Spring, where he led the

Brahms *Ein Deutsches* Requiem and repeated the performance with the Neumann Chorus and Delaware Symphony Orchestra. He recently joined the faculty of Shepherd University (adjunct cello, string trio, and sectional coach). In May 2002, Mr. Czarkowski graduated in the top percentile of his class from the Mannes College of Music (New School University) with a Master of Music degree in both 'cello and conducting. His conducting teacher was David Hayes; his 'cello teacher, Barbara Stein Mallow. Mr. Czarkowski received his Bachelor of Music degree in 1999 from the Mannes College of Music under the tutelage of Carter Brey, principal cellist of the New York Philharmonic. Mr. Czarkowski led The National Symphony Orchestra in Washington, D.C., as a debut conductor, in conjunction with being selected for the 2003 National Conducting Institute, directed by NSO Music Director Leonard Slatkin. Recently Mr. Czarkowski guest conducted the Honolulu Symphony, The Friday Morning Music Club Orchestra and the Virginia Symphony.

In January 2007, Mr. Czarkowski was elected to serve on the Board of Directors of the Conductors Guild at their annual conference in Toronto, Canada. In January 2006, he served as the head conference coordinator and chair of the New York City Conference, which included sessions with Gilbert Kaplan, David Hayes, Nancy Wilson, and Per Brevig, among others.

For more information about Mr. Czarkowski, please visit his website at [www.sczarkowski.com](http://www.sczarkowski.com).



**Sandra Dackow** holds three degrees from the Eastman School of Music and currently serves as Music Director of the Hershey Symphony Orchestra in Pennsylvania. An Aspen Conducting fellow, she was awarded the Silver medal in the 2001 Vakhtang Jordania/New Millennium Conducting Competition in Ukraine. Dr. Dackow has published over 70 works for student orchestras and is an author of Alfred's *Orchestra Expressions*. She has appeared as a guest conductor, clinician and adjudicator throughout the US and abroad. Sandra Dackow serves as President of the Conductor' Guild, an international organization serving conductors in 31 countries.



**Maestro Harold Farberman** has conducted many of the world's leading orchestras, among them the London Symphony Orchestra, the Royal Philharmonic Orchestra, the Philharmonia, the BBC Symphony, the English Chamber Orchestra, the Bournemouth Symphony, the Stockholm Philharmonic, the Danish Radio Orchestra, the Swedish Radio Orchestra, the Hessischer Rundfunk, the RAI in Rome, the Mozarteum Orchestra, the Linz Philharmonic, the Hong Kong Philharmonic, the KBS, the Seoul Philharmonic, and the Sydney and Melbourne Symphonies in Australia.

Upon graduating from the Juilliard School of Music Mr. Farberman was invited to join the Boston Symphony as a percussionist/timpanist. At the time he was the youngest player ever to become a full-time member of the orchestra. After 12 seasons he resigned to devote his energy to conducting and composing. Posts he has held: principal guest conductor of the Denver Symphony Orchestra, music director and conductor of the Colorado Springs and Oakland Symphonies, and principle guest conductor of the Bournemouth Sinfonietta.

Maestro Farberman has recorded more of Charles Ives' works than any other conductor and is the only one to date to record all four of Ives' symphonies. As a result he has been honored with the Ives Award from the Charles Ives Society. His recording of Gliere's ILYA MUROMETZ (Symp. #3) with the Royal Philharmonic Orchestra was awarded Belgium's highest recording award, the Saint Cecilia Award. The American Record Guide listed Farberman's recordings of Mahler Symphonies Nr.'s 2, 5 and 6, with the London Symphony Orchestra, among the best ever recorded.

A prolific composer Maestro Farberman counts orchestral works, chamber music, concertos, ballet music, film scores, song cycles and 3 operas among his compositions. His last opera "The Song of Eddie" was nominated for the Pulitzer Prize and his recent DOUBLE CONCERTO FOR SOLO VIOLIN AND SOLO PERCUSSION AND ORCHESTRA, premiered by the Puerto Rico Symphony under his baton received stunning reviews. Maestro Farberman founded the Conductors Guild and served two terms as its first president. He is the founder and director of the Conductors Institute, now in its third decade and located at Bard College. He is presently teaching a Conductors Master Class at Bard.

**John Gingrich** founded his own firm in 1983 after working for S. Hurok, Harold Shaw and Sheldon Soffer. In addition, he has served as the president of the Association of American Dance Companies and the Concert Artists Guild, secretary of Chamber Music America and Dance Perspectives Foundation. He was awarded APAP's Fan Taylor Award in 1993 for service to the field, persists in enjoying music and is rarely found at home.

**Herbert Greenberg**, a student of Josef Gingold, has appeared throughout the world as concertmaster, soloist, and chamber musician. He is concertmaster of the Aspen Festival Orchestra and has served as a guest concertmaster for the Houston, St. Louis, Oregon, San Diego, National Arts Centre of Canada, Japan Virtuosi, and the Bergen Filharmoniske Orchestras. He was a member of the Minnesota Orchestra, associate concertmaster of the Pittsburgh Symphony, and, for twenty years, served as concertmaster of the Baltimore Symphony Orchestra. He was featured in Strauss's *Ein Heldenleben* during the nationally

telecast opening concert at Baltimore's Meyerhoff Hall. From Bach to Rouse, Mr. Greenberg has performed over fifty works as a soloist collaborating with conductors such as William Steinberg, Previn, Levi, Vonk, Herbig, Comissiona, and David Zinman. He has also toured as soloist with Denmark's Aalborg Symphony Orchestra and led the New Arts Ensemble of Taipei as violinist-conductor. An avid chamber musician, he was a founding member of the Previn-Greenberg-Williams Trio and the Baltimore String Quartet and has collaborated with many of the worlds great musicians including William Primrose, YoYo Ma, and Pinchas Zukerman. Mr. Greenberg serves as string chair at the Peabody Conservatory. Many of his former students hold positions with major symphonies throughout the world. He has recorded for Argo, Telarc, and Delos and performs on the "Jean Becker" Stradivarius (1685).

### **Tom Hall**

The Baltimore Choral Arts Society, now in its 42nd season, is one of Maryland's premier cultural institutions. The Symphonic Chorus, Full Chorus, Orchestra, and Chamber Chorus perform throughout the mid-Atlantic region, as well as in Washington, D.C., New York, and in Europe.

This summer, Tom Hall led the Chorus in a successful, 3-city tour of France including sold-out performances in Paris and Aix-en-Provence, and the Chorus has also appeared at Spain's prestigious Festival of the Costa del Sol.

For the past 10 years, WMAR Television, the ABC network affiliate in Maryland, has featured Choral Arts in an hour-long special, *Christmas with Choral Arts*, which won an Emmy Award in 2006. Mr. Hall and the chorus



were also featured in a PBS documentary called *Jews and Christians: A Journey of Faith*, broadcast nationwide, and on National Public Radio's *Special Coverage* in the fall of 2001. The ensemble has been featured frequently on *The First Art* (Public Radio International), *Performance Today* (National Public Radio) and *VOX* (XM Radio). In Europe, Mr. Hall and Choral Arts were featured in a program devoted to the music of Handel broadcast on Radio Suisse Romande. On local radio, Mr. Hall is the host of *Choral Arts Classics*, a monthly program on WYPR that features the Choral Arts Chorus and Orchestra, and he is the Culture Editor on WYPR's *Maryland Morning with Sheilah Kast*.

A recording with Dave Brubeck, featuring Brubeck's oratorio, *The Gates of Justice*, was released internationally on the NAXOS label in 2004; Choral Arts is also featured on *Introducing the World of American Jewish Music* on Naxos. Choral Arts has two other recordings in current release: *Christmas with Choral Arts* and a live recording of the Rachmaninoff *All-Night Vigil*. Mr. Hall produced *Let Freedom Ring!*, a highly successful recording for Gothic Records featuring the Washington Men's Camerata, as well the soundtracks for *Legends* on the Learning Channel.

Choral Arts has appeared with the National Symphony, and has made regular appearances with the Baltimore Symphony Orchestra including the Opening Night Gala in September 2007.



Acclaimed artists collaborating with Choral Arts have included Chanticleer, Dave Brubeck, the King's Singers, Peter Schickele, and others. Tom Hall's innovative programs often feature both choral and orchestral music, stage and theater works.

Tom Hall is one of the most highly regarded performers in choral music today. Appointed Music Director in 1982, Mr. Hall has added more than 100 new works to the BCAS repertoire, and he has premiered works by contemporary composers including Peter Schickele, Libby Larsen, Kirke Mechem, Samuel Adler, Daniel Pinkham, Robert Sirota, and many other internationally acclaimed composers.

In addition to his position with BCAS, Mr. Hall is active as a guest conductor in the United States and in Europe including appearances with the Handel and Haydn Society in Boston, the Choral Arts Society of Philadelphia, the Berkshire Choral Festival, Musica Sacra in New York, and Britten Sinfonia in Canterbury, England. His 2005 concert with Orchestre de Chambre de Paris was broadcast on French television. Mr. Hall has prepared choruses for Leonard Bernstein, Robert Shaw, Thomas Dunn, and others, and he served for ten years as the Chorus Master of the Baltimore Opera Company.

Mr. Hall is also a well known teacher, lecturer, and writer. He has served as the President of Chorus America, a panelist for the National Endowment for the Arts, and he has been an Artist in Residence at Indiana University, the University of Cincinnati, Temple University, and Syracuse University. He has been the Director of Choral Activities at Goucher College for 25 years, and has also taught at the Peabody Conservatory, the University of Baltimore, Towson University, Morgan State University, and the Johns Hopkins University.

Tom Hall lives in Baltimore with his wife, Linell Smith. Their daughter, Miranda Hall, is a student at Georgetown University.



**Donald Hunsberger** is one of the world's foremost authorities on conducting, orchestration, and music literature. He has been conductor of the Eastman Wind Ensemble at the Eastman School of Music since 1965. Originally from Pennsylvania, he studied trombone with Emory Remington at Eastman, where he received his undergraduate and graduate degrees (BM '54, MM '59, DMA '63). From 1954-58 he was a trombone soloist and chief arranger with the United States Marine Band in Washington, D.C. He is best known

for championing the work of contemporary composers, invoking a higher standard of conducting practice, advocating for the full use of the possibilities of the wind ensemble, and setting the standard for wind ensemble performance through numerous publications, recordings and tours of the Eastman Wind Ensemble. As an orchestrator and arranger, Dr. Hunsberger's additions to the wind ensemble repertoire are unique in their resourceful effectiveness. He also has arranged the orchestral accompaniments for 18 silent films, which he has conducted around the world. He currently is editor and primary contributor to the Donald Hunsberger Wind Library (Warner Brothers Music Publishing), and is publishing a series of historical and analytical articles on "Defining the Wind Band Sound" for its journal WindWorks.

**Raymond Kreuger** is the Associate Principal Librarian with the Baltimore Symphony Orchestra and has been with the orchestra for thirty years.



American conductor **Anthony LaGruth** has delighted audiences and critics alike with many exciting performances that have been recognized for their innovative presentation of classical music. Roxanne Orgill of the Bergen Record (NJ) wrote, “ Mr. LaGruth conducts with subtlety and a refined sense of style that is refreshing.” and The Ellsworth American (Maine) noted his “...control, musicianship, and involvement with the music.” A versatile musician, Mr. LaGruth is currently the Artistic Director and Conductor of the Garden State Philharmonic (NJ) and Music Director and Conductor of the Lyric Opera of San Antonio (TX), as well as founder of the acclaimed chamber group, The Polished Brass.

Mr. LaGruth has worked with some of the greatest composers of our age, including Hans Werner Henze, John Corigliano, and Pulitzer Prize winner Karel Husa. He has collaborated with a wide range of soloists including Frederica Von Stade, Judith Ingolfson, Christopher Collins Lee, and Neal Sedaka.

A proponent of American music, Mr. LaGruth is one of the co-founders of the American Symphony Orchestra League's commissioning project; *Made in America*. This program offers regional orchestras throughout the country the opportunity to commission works by major American composers through “grass roots” consortiums. This project debuted in 2005 to national acclaim with a work by Joan Tower.

Mr. LaGruth recently made his European debut in Romania leading concerts with several orchestras including the state philharmonics of Satu Mare, Botosani, and Raumnica Valcea. He also made his Lincoln Center debut leading a young artists concerto concert at Alice Tully Hall.

Noted by his colleagues for his rapport with audiences, Mr. LaGruth builds relationships with his listeners through many outreach programs and his very popular pre-concert discussions, *Musically Speaking*. Whether entertaining and educating students in a Young Peoples concert or chatting informally with audience members, Mr. LaGruth finds innovative ways to bridge the gap between new audiences and classical music.

A graduate of Ithaca College, Mr. LaGruth earned a master's degree in orchestral conducting and bachelor's degree in composition. He also attended the world-renowned Pierre Monteux School for Conductors, where he was a conducting fellow under the tutelage of Charles Bruck and Michael Jinbo. Mr. LaGruth has enjoyed a close association with the Pierre Monteux School and has served on the staff of that institution.





**Colonel Dennis M. Layendecker** is commander and music director of The United States Air Force Band, Washington, D.C., "America's International Musical Ambassadors." He assumed command on July 9, 2002. Originally from Springfield, Illinois, his Air Force career began in 1983.

Colonel Layendecker is a graduate of the American Conservatory of Music in Chicago, where he was awarded a Bachelor of Music Education in 1975. He began his conducting studies in 1977 while on full piano scholarship at the Royal Conservatory of Music in Brussels, Belgium. He subsequently augmented his conducting studies during summer master classes at the Accademia Musicale Chigiana in Siena, Italy, and at

the Vienna Academy of Music. In 1981, he earned a Master of Music in Orchestral Conducting at Northwestern University in Evanston, Illinois, and in 1988, he completed a Doctor of Musical Arts in Conducting at the Catholic University of America in Washington, D.C. Prior to joining the Air Force, Colonel Layendecker served on the music faculties of The American Conservatory of Music, Chicago, Illinois and Eastern Washington University in Cheney, Washington. He is currently a member of the American Bandmasters Association.

During his 24-year Air Force career, Colonel Layendecker has performed throughout America, the United Kingdom and Europe--from Los Angeles to New York, Vienna to London and Oslo to Bucharest. Gifted in foreign languages, he is fluent in French, German and Italian. He has performed in such notable venues as the Kodak Theatre in Los Angeles; Semper Opera, Dresden; Neues Gewandhaus Leipzig; Royal Albert Hall in London; and the Beethovenhalle in Bonn. He has led his ensembles before numerous world leaders to include six American presidents, Queen Elizabeth of England, and Pope John-Paul II.

His radio and television broadcast credits include appearances on BBC, German Radio and Television, Polish National Radio, Radio Luxembourg, RAI Italy, and public radio and national television across America.

Colonel Layendecker is a graduate of the Air War College, a distinguished graduate of the Air Command and Staff College, and a graduate of the Air Force Academic Instructor's School and Squadron Officer School, Maxwell Air Force Base, Alabama. His military decorations include the Air Force Meritorious Service Medal with four oak leaf clusters, Air Force Commendation Medal with oak leaf cluster, Air Force Achievement Medal with oak leaf cluster, Air Force Outstanding Unit Award with oak leaf cluster, Air Force Organizational Excellence Award with oak leaf cluster, National Defense Service Medal with bronze star, and the Global War on Terrorism Medal.



**Commander Kenneth W. Megan's** diverse, multi-faceted background within the Coast Guard Band includes work as musician, arranger, assistant director, director of public information, and producer of the Band's acclaimed radio broadcast series. Commander Megan joined the U.S. Coast Guard Band in June 1975 and was appointed the Band's assistant director in July 1986. Since becoming director in October 2004, Megan has led the Coast Guard Band with world-renowned soloists such as opera superstars Nicole Cabell and Elizabeth Futral, pianist Makoto Ozone, clarinet virtuoso David Shifrin, renowned trumpeter Philip Smith, and principal tubist of the Boston Symphony Orchestra, Mike Roylance. In addition, he invited legendary wind ensemble conductors Donald Hunsberger, Frank Battisti, and

H. Robert Reynolds to lead the Band in three unforgettable performances. Under Megan's stewardship, the Band has released five critically acclaimed disks: *Holiday Fanfare*, *Gershwin Remembered*, *Russian Connection*, *American Landscapes*, and *South*. In addition, Megan has led several performances of the Band in Carnegie Hall and has conducted at the prestigious Midwest Clinic. Connecticut Public Radio regularly broadcasts Band concerts on its Sunday Spotlight series.

Commander Megan's body of work as a composer and arranger includes more than thirty pieces. For eighteen years he served as both assistant director and announcer for each performance. He produced a radio series featuring the Band, which included three complete, internationally broadcast seasons consisting of thirteen hour-long programs. In addition, he has supervised both the Band's popular Young People's Concerts and the Coast Guard Band Recital Series. Over the span of his career, his musical excellence and versatility have earned him the Coast Guard Meritorious Service Medal, two Coast Guard Commendation medals, and the Coast Guard Achievement Medal.

Megan has represented the Band as an unofficial ambassador on several occasions. During the Coast Guard Band's visit to the former Soviet Union in June 1989, he served as liaison between the Ministry of Culture in Leningrad, the Soviet Armed Forces, and the American Consulate in Leningrad, coordinating the first tour of an American military band in that country. During the tour, one of Megan's most memorable moments was conducting *The Stars and Stripes Forever* during a joint performance with the Leningrad Military District Band. In January 1993, Megan was the Coast Guard's sole representative in the farewell program "An Armed Forces Salute to President Bush." He represented the Coast Guard twice by serving on the Armed Forces Inaugural Committee for the inaugurations of Presidents Ronald Reagan and George Herbert Walker Bush.

A native of Norwood, Massachusetts, Megan began his musical studies on clarinet at age 8, adding saxophone at age 12. He holds a Bachelor of Music degree from the Eastman School of Music and has done post-graduate study in composition and conducting at the University of Connecticut, the Hartt School of Music, and Connecticut College. He earned a master's degree in business administration with a concentration in management and organization from the University of New Haven in 1990.



Photo by Jeffrey Herman

**Frank J. Oteri** is the Composer Advocate at the American Music Center and the Founding Editor of its web magazine *NewMusicBox* ([www.newmusicbox.org](http://www.newmusicbox.org)), which has been online since May 1999. An outspoken crusader for new music and the breaking down of barriers between genres, Frank has written for publications including *BBC Music*, *Chamber Music*, *Ear Magazine*, *Stagebill/Playbill*, *Symphony*, *Time Out New York* and the *Revised New Grove Dictionary of Music and Musicians*, has been a frequent radio and pre-concert speaker, and has served as the host for ASCAP's

*Thru The Walls* showcase, Meet The Composer's *The Works* in Minneapolis, and the 21st Century Schizoid Music series at the Cornelia Street Café. Frank holds a B.A. and a M.A. (in Ethnomusicology) from Columbia University where he served as Classical Music Director and World Music Director for WKCR-FM. Frank's own musical compositions, which reconcile structural concepts from minimalism and serialism and frequently explore microtonality, span operas and chamber music, solo keyboard works and original bluegrass/old-timey songs for his band The String Messengers. His music has been programmed in venues ranging from Carnegie's Weill Recital Hall, the Los Angeles Contemporary Museum of Art and the Theatre Royal in Bath, England to Galapagos, the Knitting Factory, the Sidewalk Café and the Bethlehem Musikfest (PA), and has been performed by sopranos Gilda Lyons and Cybele Paschke, tenors Rob Frankenberry and Harlan DeBell, keyboardists Sarah Cahill, Trudy Chan, Jenny Lin, Guy Livingston, Rebecca Pechefsky, guitarists Dominic Frasca and David Starobin, the Magellan String Quartet, Sylvan Winds, Pentasonic Winds, the PRISM Saxophone Quartet, and the rock band Capital M, among others. *MACHUNAS*, Oteri's "performance oratorio in four colors" based on the life of Fluxus-founder George Maciunas created in collaboration with painter/performance artist Lucio Pozzi, was staged at the Contemporary Arts Centre in Vilnius, Lithuania as part of the International Christopher Summer Festival in a production conducted by Donatas Katkus (August 20-21, 2005).

**Dr. Barbara A. Petersen** is Assistant Vice President, Classical Administration, at BMI (Broadcast Music, Inc.). She joined BMI in 1977 and since then has worked tirelessly on behalf of contemporary (mostly American) composers, publishers, and classical music licensees (largely orchestras). Petersen has written articles on performing rights and music licensing for such publications as the College Music Society Newsletter, SAI's Pan Pipes, BMI MusicWorld, and Chorus America's Voice. She has spoken on many aspects of the classical/concert music business at colleges, conservatories, festivals, conferences, and composers' organizations. She has attended American Symphony Orchestra League conferences for over 20 years and worked with the Management Fellows for at least 15.

A clarinetist and choral singer growing up in Evansville, IN, she studied at Carleton College, then earned her M.A. and Ph.D. degrees in musicology at New York University.

A resident of New York City since 1967, Petersen served on the American Music Center's board of directors for 12 years (beginning in 1985) and in 2003 rejoined the board. Currently, she serves AMC as 1st vice president and chairs the Nominating Committee. She has chaired New York Women Composers since 1985 and serves on boards of or acts

as advisor to several new music organizations. As board president of The Poné Ensemble for New Music, she enjoys introducing composers to audiences in her second home of New Paltz, NY. Other boards on which she serves include New Music for Young Ensembles and The Aviva Chamber Players.

Petersen is the author of numerous articles and reviews in musicological and music journals. Her book on the lieder of Richard Strauss has been published in both English and German; she continues her Strauss work when possible and also writes about contemporary composers, among them Miriam Gideon and Ursula Mamlok. She has contributed composer biographies to the New American Grove, Grove Dictionary of Opera, and other reference works.



**Mr. Terry Ponick** has served as the senior music and culture critic for the *Washington Times* since 1994. His *Times* features on the revived “Dagnet” series and on “Shakespeare’s Villains” were nominated for a 2003 Washington Dateline Award. He authored the main *Playbill* (formerly *Stagebill*) feature in the 1996 opening night Kennedy Center National Symphony Orchestra program describing the newly renovated Concert Hall.

A former English professor, he has published scholarly biographies in the *Dictionary of Literary Biography* series (2003), and recently provided the primary text for *MENC: A Century of Service to Music Education*, published in May, 2007.

As a consultant to the Government, he has worked for two administrations at the National Coordination Office for Networking and Information Technology R&D (NCO) under the White House Office of Science and Technology Policy where he served as writer-editor for the narrative Supplement to the President’s Science Budget from 1997-2001.



**Colonel Thomas Rotondi, Jr.**, is the eighth Leader and Commander of The U.S. Army Band “Pershing’s Own.” Originally from Chicago Heights, Illinois, Col. Rotondi holds a Bachelor of Music degree from Millikin University, Decatur, Illinois, and a Master of Business Administration in Management degree from Golden Gate University, San Francisco, California. While at Millikin University, Col. Rotondi was active in Phi Mu Alpha, the men’s professional music fraternity, and was selected for Pi Kappa Lambda Honorary Music Fraternity.

Col. Rotondi joined the U.S. Army as a trumpet player in December of 1977. He received his commission in July of 1982 through Officer Candidate School, where he was an honor graduate. His previous assignments include Commander, Enlisted Student Company, and Director of Evaluation and Standardization, Armed Forces School of Music,

Norfolk, Virginia; Executive Officer, U.S. Continental Army Band, Fort Monroe, Virginia; Staff Band Officer, Forces Command, Fort McPherson, Georgia; staff conductor and administrative intern, Fort Worth Symphony Orchestra, Fort Worth, Texas (this assignment made possible through the Army's "Training with Industry" program); Commander/Conductor, U.S. Continental Army Band, Fort Monroe, Virginia; Deputy Commander, U.S. Military Academy Band, West Point, New York; Commander/Conductor, U.S. Army, Europe, Band and Chorus, Heidelberg, Germany; and Commander/Conductor of the U.S. Military Academy Band at West Point, New York.

Col. Rotondi has studied conducting with John Giordano, Conductor Emeritus of the Fort Worth Symphony Orchestra, and with Eiji Oue, Music Director of the Barcelona Symphony Orchestra. He has twice attended the Conductor's Seminar at the Tanglewood Music Center (summer home of the Boston Symphony Orchestra) where the faculty included Seiji Ozawa, Maurice Abravanel, and Gustav Meier.

His military decorations include the Legion of Merit, the Meritorious Service Medal with five Oak Leaf Clusters, the Army Commendation Medal with three Oak Leaf Clusters, and the Army Achievement Medal with one Oak Leaf Cluster.



Since its founding in 1982 **Elizabeth Schaaf** has served as Archivist and Curator of the Peabody Archives, the region's premier performing arts archives. The opening of the archives coincided with the opening of The Joseph Meyerhoff Symphony Hall. The Archives maintains the historical records of the Baltimore Symphony Orchestra, the Concert Artists of Baltimore and the Lyric Opera House. The cultural artifacts of these Baltimore arts organizations and collections documenting the lives and careers of musicians fill more than a mile of shelving.

Celebrating their 25th anniversaries, Schaaf designed the exhibit currently on display at the Meyerhoff. The photographs and artifacts documenting every stage of the hall's construction, as well as its festive opening, are displayed in the exhibition.

She is currently working on a book on music in Maryland for Hopkins Press.





Conductor **Murry Sidlin** is now serving his sixth year as director (Dean) of the School of Music at Catholic University of America in Washington, D.C.

Before coming to Catholic University, for eight years, he served as resident conductor of the Oregon Symphony with James DePreist, where he originated the *Illuminations* concert dramas that set records for audience attendance and which he now performs across the country.

The year 2008 will mark his thirtieth season at the Aspen Music Festival and School,

where, with Maestro David Zinman, he co-founded the American Academy of Conducting at Aspen, which he serves as associate director and program coordinator. Sidlin also performs regularly each summer, bringing *Illuminations* to the famed Aspen music tent, where he has received enthusiastic reviews.

In addition, this summer Sidlin embarks on his thirteenth season as artistic director/conductor of the Cascade Festival of Music in Bend, Oregon, one of the largest and most popular arts festivals in the Pacific Northwest.

On New Year's Eve, he will conduct his thirteenth consecutive New Year's Eve Gala with the National Symphony at Washington's Kennedy Center. The National Symphony has long had a special place in Sidlin's career, for he spent four years there as associate conductor to Antal Dorati. Sidlin also served for 2 ½ years as assistant conductor to Sergiu Comissiona at the Baltimore Symphony. His career includes tenure as music director of the New Haven Symphony (12 years), the Long Beach Symphony(8 years), and the Tulsa Philharmonic(3 years).

Last year, Sidlin debuted with the Juilliard Orchestra in New York, several concerts with the San Diego Symphony, and returned to the Lindberg Orchestra in Holland. This season, he will make his debut with the George Enescu Orchestra in Bucharest, a return to the Jerusalem Symphony, 3 ILLUMINATIONS concerts with the Columbus Symphony, and his concert/drama DEFIANT REQUIEM with the Buffalo Philharmonic.

Sidlin's guest conducting has taken him to the Gulbenkian Orchestra in Lisbon, the Jerusalem Symphony, Holland's Lindberg Orchestra, the RTVE Orchestra in Madrid, I Solisti Veneti in Italy, the Monte Carlo Philharmonic, Sweden's Gavleborg Orkester, the Jerusalem Symphony, and the Canadian orchestras of Vancouver, Victoria, Edmonton, Quebec, and Kitchner-Waterloo.

In the United States, he has conducted the orchestras of Pittsburgh, St. Louis, Minnesota, San Diego, Utah, San Francisco, Houston, Seattle, Baltimore, Boston Pops, Atlanta, San Antonio (Symphony and Opera), and many, many others.

Sidlin gave the eastern European premiere of Leonard Bernstein's MASS at the Vilnius Festival, and took this work on tour with the Lithuanian Orchestra and Chorus to Slovenia and Germany. In America, he has conducted more than fifteen performances of Bernstein's MASS.

He has conducted hundreds of opera performances, among them nearly 100 performances of his own chamber ensemble version of Aaron Copland's only opera, THE TENDER LAND. Copland himself authorized and approved the arrangement, which was recorded on Koch International recordings. Recently, Sidlin recorded MARIA DE BUENOS AIRES, the tango opera by Astor Piazzolla, which was released in September 2006. He also presented the American staged premiere of Karol Szymanowski's 1926 masterpiece Król Roger in California.

In May of 2006, Sidlin conducted his most well-known concert/drama DEFIANT REQUIEM on the grounds of Terezin, the Nazi concentration camp in the Czech Republic. He is currently finishing a documentary film about DEFIANT REQUIEM, the Verdi Requiem and the prisoners at Terezin who gave 16 performances between October, 1943, and June, 1944.

In addition to DEFIANT REQUIEM, Sidlin's ILLUMINATIONS include: SIGMUND FREUD AND THE DREAMS OF GUSTAV MAHLER, SILENT BUGLES/THE WAR REQUIEM, AARON COPLAND'S AMERICA, SHADOWS AND VOICES-THE FINAL DAYS OF TCHAIKOWSKY, THE ANATOMY OF THE NINTH, RUSSIAN DAVID-SOVIET GOLIATH: Shostakvich vs. Stalin, FROM LENNY TO MAESTRO, and 16 others. Last summer at the Aspen Music Festival he premiered a new creation entitled, "WHO KILLED MOZART?"

Sidlin's numerous television credits include MUSIC IS . . . , a ten-part series about music for young people that which was broadcast nationally in America for five years. As conductor and teaching conductor, he has been featured on major television morning shows in the United States: NBC's TODAY, CBS Sunday Morning, and ABC's GOOD MORNING AMERICA as conductor and teaching conductor.

Sidlin's teachers were Sergiu Celibidache, and Leon Barzin. In addition to his professional conducting, Sidlin has served on the faculties of the University of Minnesota, and Pacific University, lectured extensively throughout the United States, and has taught more than 200 conducting master classes.

In 1997, Sidlin was named "educator of the year" by the National Association of Independent Schools of Music in America.

**Tim Smith** was born in Washington, D.C., and received an M. A. in music history from Occidental College, Los Angeles. He joined the staff of the Baltimore Sun as classical music critic in April 2000. He was named 'Best Local Critic' by the City Paper's 'Best of Baltimore' edition, September 2006.

Previously, he was music critic of the South Florida Sun-Sentinel. He has also written for the New York Times, Washington Post, Opera News and BBC Music Magazine, among others. His writing has won several regional and national awards, including a first place in arts criticism from the American Association of Sunday and Feature Editors.

He is the author of 'The NPR Curious Listener's Guide to Classical Music' (Perigee, 2002). In 2005, he was elected president of the Music Critics Association of North America.

**Ray Sprenkle** is a long-time member of the history and theory faculties at the Peabody Institute. In addition he has taught since 1981 in the Masters of Liberal Arts Division of Johns Hopkins University. For fifteen years he produced and hosted "On Music," aired on WBJC-FM and WJHU-FM (Public Radio). A composer, Sprenkle's works have been played by the Baltimore Symphony, the Bavarian Radio Orchestra and the Berlin Brass Ensemble. In 1998 and 1999 Sprenkle's music was used to soundtrack CNN Television's productions of "John Glenn: Return of the Hero" and "John Glenn: Return to Space." Sprenkle has lectured on behalf of both Peabody and Johns Hopkins on various musicological subjects throughout the United States. He is published by Boosey & Hawkes, Lyric Brass, Atlantis Press and Sun Press.



**Jonathan Sternberg** (b New York, 27 July 1919). American conductor. After studying the violin as a child at the Institute of Musical Art (now the Juilliard School) in New York, Sternberg took an academic degree at New York University (1939), followed by studies in musicology at NYU Graduate School and Harvard. During his undergraduate years, he was active as a New York critic for the Musical Leader of Chicago; he also attended rehearsals of the National Orchestral Association conducted by Leon Barzin, from whom he acquired his conducting technique. Apart from two later private sessions with Barzin (1946) and two summers with Pierre Monteux (1946 1947), he was self taught.

Sternberg began his professional career on Pearl Harbor Day, December 7, 1941, conducting the National Youth Administration Orchestra of New York in Copland's An Outdoor Overture, before entering military service. At the end of the war he found himself in Shanghai where he took over the Shanghai Symphony Orchestra for a season. After returning briefly to the USA, Sternberg moved to Vienna, making his debut with the Vienna Symphony Orchestra in 1947. He worked closely with the Haydn scholar H.C. Robbins Landon, scouring the libraries, monasteries and churches of Austria for lost manuscripts, until Robbins Landon set up the Haydn Society, for which Sternberg made a series of pioneering recordings, initially of Haydn and Mozart, not least the 'Nelson Mass', 'Posthorn' Serenade and some dozen Haydn symphonies. Other recording premieres under Sternberg included Schubert's Second Symphony, Rossini's Stabat mater, Prokofiev's Fifth Piano Concerto, Milhaud's Fantaisie Pastorale and Charles Ives's Set of Pieces.

He also began to present modern American music to European audiences that had heard little of such repertory. With the RIAS orchestra in Berlin he conducted the first European performances of a large number of American scores, including Bernstein's Serenade, Menotti's Violin Concerto and the Second Symphony of Charles Ives. With other orchestras, Sternberg conducted the first European performances of works by Barber, Copland, Diamond and Benjamin Lees. He was also responsible for a number of world premieres, including Rorem's First Symphony (1951) and Laszlo Lajtha's Sixth (1961).

After a year at the helm of the Halifax Symphony Orchestra (1957 1958) and five as music director of the Royal Flemish Opera in Belgium (1961 1966), he returned to the USA to take the position of music director and conductor of the Harkness Ballet of New York



(1966-1968). Sternberg was then appointed musical director of the Atlanta Opera and Ballet, opening the new Atlanta Memorial Arts Center with the American stage premiere of Purcell's King Arthur. After Atlanta he took up a visiting professorship of conducting at the Eastman School of Music in Rochester, New York. On leaving he took up a similar position at Temple University, Philadelphia, where he taught and conducted for 20 years. Here, too, he conducted a number of world premieres, including Music for Chamber Orchestra by David Diamond (1976), A Lincoln Address and Night Dances by Vincent Persichetti (1977) and Stanislaw Skrowaczewski's Ricercari Notturmi for three saxophones and orchestra (1978). In his 80s, Sternberg is still active on the podium and as a lecturer.



**Kristen E Stoetzer** is the Director of Instrumental Music at Winters Mill High School in Westminster, Maryland. She is responsible for instruction of the band, orchestra, jazz, percussion, and marching ensembles, as well as teaching Exploring Music, Music Theory and Music History and Literature.

Mrs Stoetzer was a graduate assistant at the Peabody Conservatory of Music where she earned a Master of Music degree in Wind Conducting. She holds a Bachelor's degree in Music Education from Towson University.

While at Towson, Mrs Stoetzer performed on the clarinet, percussion, and piano in the University's Symphonic Band, Orchestra, Percussion Ensemble, Marching Band, Clarinet Choir and Chamber Ensembles. She also taught the drumline for the University Marching Band. Mrs Stoetzer conducted the Symphonic Band, Clarinet Choir, and conducted and performed several premiere performances of compositions by Towson University Composers.

As a graduate assistant at Peabody, Mrs Stoetzer was responsible for teaching Basic and Intermediate conducting classes in the absence of the professor as well as overseeing components of the undergraduate Music Education Practicum. She also directed sectionals, conducted rehearsals, and was the Assistant Conductor of the Peabody Wind Ensemble.

Mrs Stoetzer's additional conducting experience includes various high school bands and orchestras, the Carroll County String Festival, the Towson University Percussion Ensemble, the Carroll County Concert Band, and the Maryland Intercollegiate Band. She received the Gladys Stone Wright scholarship for excellence and achievement in the area of music education from Women Band Directors International, and is included in the 9th edition of Who's Who Among America's Teachers, the 2007 edition of Who's Who of American Women, and 11th Edition of Who's Who Among American Teachers & Educators.

Mrs Stoetzer was asked to participate in a Music Educators National Conference session in February 2006 (Towson University Wind Ensemble, demonstration group) with Mr Frank Battisti, conductor emeritus at the New England Conservatory. She was also accepted to

conducting workshops located in Philadelphia (Air National Guard Band of the Mid-Atlantic, demonstration group) and North Carolina (University of North Carolina-Chapel Hill Wind Ensemble, demonstration group) sponsored by the Conductors Guild, Inc. Mrs Stoetzer has been nominated for the Thelma Robinson award, which is given to the participant who demonstrates accomplishment, musicality, and promise in the field of conducting. She has worked with Dana Rothlisberger, Patrick Jones, John Koshak, Peter Perret, Michael Votta, Jr., Anthony Maiello, Frank Battisti, Harlan Parker, and Frederick Fennell. Mrs Stoetzer is an active member of the Maryland Music Educators Association, the Conductors Guild, Inc., and an officer of the Executive Board of the Maryland Band Directors Association.

The Winters Mill High School Wind Ensemble has been in existence for 5 years. The group earned straight Superior ratings at the District Band Festival for three years in a row, and received an overall Excellent rating this past year. The Wind Ensemble performs for many school events, including the Veteran's Day, Multicultural, and Character Education Assemblies. The group has also been recognized for their efforts to partner with Francis Scott Key High School. These two schools have presented three combined concerts to the community: two of combined wind ensembles; and one of combined wind ensembles and choirs, which involved over 80 instrumentalists and 120 vocalists. Members of the WMHS Wind Ensemble have been involved with All County Band, All State Band, All Eastern Band, and participate in the district and state solo and ensemble festivals. Several members also participate in community groups, such as the McDaniel Concert Band, The Westminster Municipal Band, The Carroll Concert Band, and others.

Mrs Stoetzer's added responsibilities outside of school for the 2007-2008 academic year include coordinating the Carroll County All County Middle and High School Band and Orchestra auditions, the Carroll County Solo and Ensemble Festival, the Maryland State Jazz Conference, and the 2008 Conductors Guild National Conference, to be held in Baltimore.



**George N. Thompson**  
Captain, U.S. Navy

The son of Elizabeth and George Noble Thompson, Sr., Captain Thompson grew up in Philadelphia, Pa., where he began his early musical training on piano. A graduate of the Westminster School in Simsbury, Conn., Capt. Thompson studied at Phillips Exeter Academy in Exeter, N.H.; Amherst College in Amherst, Mass.; and the University of Pennsylvania's Wharton School of Finance and Commerce.

Enlisting in 1977, Capt. Thompson completed basic training at RTC Great Lakes and was assigned to the School of Music on board Naval Amphibious Base Little Creek, Va. After completing the Basic Course, he received orders to Navy Band Orlando (Fla.) where he performed on piano with the contemporary music ensemble, "Flagship." In January 1980 he transferred to Navy Band Newport (R.I.) where he was assigned as a keyboard

player and vocalist with “Northeastern Navy Showband.” In 1983, after graduating from the School of Music Intermediate Course, Capt. Thompson received orders to the U.S. SIXTH Fleet Band, homeported in Naples, Italy, where he served as Leader of the jazz/rock unit, “The Diplomats.” Returning to the States, he was selected for advanced training in the Navy’s Enlisted Bandleader Course at the School of Music. Graduating in 1987 as an enlisted bandleader, he received orders to Navy Band Seattle. During this tour, Capt. Thompson was promoted to chief petty officer and was later selected for commissioning as a limited duty officer (line) bandmaster. On November 1, 1990, he became the first African-American to be commissioned a Bandmaster in the history of the United States Navy.

After graduation from Officer Indoctrination School (NAS Pensacola), he received orders to the United States Navy Band where he served as officer in charge of the Ceremonial Unit and as head of the Operations and Administration Departments. In June 1994, Capt. Thompson was assigned as Director, SEVENTH Fleet Band on board USS *Blue Ridge* (LCC-19), homeported in Yokosuka, Japan. He then transferred to Jacksonville, Fla., in 1997 for duty as Director, Navy Band Southeast. In October 1999, he reported to Navy School of Music as Executive Officer and took command of the School in July 2002. From April 2005 to April 2007 he served as Head, Navy Music Program located at Naval Support Activity Mid-South in Millington, Tenn.

His awards include the Meritorious Service Medal, Navy and Marine Corps Commendation Medal (two awards), Navy and Marine Corps Achievement Medal, Meritorious Unit Commendation and others.



**Michael Votta, Jr.**, Music Director of the North Carolina Wind Orchestra, is a member of the faculty of The University of North Carolina at Chapel Hill where he serves as Director of University Wind Ensembles and teaches courses in conducting and orchestration. Under his leadership, the wind ensemble has been praised by critics as an ensemble of “tautly drawn sharpness and attention to detail,” and has collaborated with world-renowned conductors and composers. In addition, the wind ensemble has been invited to perform at the College Band Directors National Association Southern Division convention, has hosted conducting

workshops by the Conductors Guild, and has formed an artistic partnership with the Prague Conservatory, leading to the formation of the a Czech/American wind ensemble during the spring semester of 2003. Critics have praised him as “a conductor with the drive and ability to fully relay artistic thoughts” and for his “interpretations of definition, precision and most importantly, unmitigated joy.” Ensembles under his direction have received critical acclaim in the United States and Europe for their “exceptional spirit, verve and precision,” their “sterling examples of innovative programming” and “the kind of artistry that is often thought to be the exclusive purview of top symphonic ensembles.” His performances have been heard in broadcasts throughout the US, on Austrian National Radio (ÖRF), and Southwest German Television, and have been released internationally on the Primavera label. Numerous major composers including George Crumb, Christopher Rouse, Karel Husa, Olly Wilson, Barbara Kolb, Warren Benson, and Louis Andriessen have praised his performances of their works. Before his appointment at UNC, Votta held conducting positions at Duke University, Ithaca College, the University of South Florida, Miami University (Ohio) and Hope College.

Votta maintains an active schedule as guest conductor and clinician in the US, and has appeared in Europe and Israel. He has taught conducting seminars in the US and Israel, and has guest conducted and lectured at institutions such as the Eastman School of Music, the Cincinnati College-Conservatory of Music, the Prague Conservatory and the National Arts Camp at Interlochen. He has also appeared at conferences of numerous organizations including the College Band Directors National Association, the Midwest Band and Orchestra Conference, and state music educators conventions in New York, North Carolina, and Ohio.



**Diane Wittry** is currently the Music Director and Conductor of both, the Allentown Symphony, PA, and the Norwalk Symphony, CT. She is in demand as a guest conductor nationally and internationally and has conducted orchestras in Italy, Japan, Russia, Slovakia, and Ukraine. American orchestras she has worked with include: The Los Angeles Philharmonic, The San Diego Symphony, The Buffalo Philharmonic, The New Jersey Symphony, The Houston Symphony, The Florida Philharmonic, and The Ojai Festivals Chamber Orchestra, among others. Her teachers and mentors have included -- Michael Tilson Thomas, Gustav Meier, Sir Peter Maxwell Davis, Daniel Lewis, Jorge Mester, and most recently, she spent time working with the well-known Russian

conductor, Leonid Korchmar from the Kirov Opera, and the famous conducting teacher Jorma Panula, from Finland.

Over the years, Diane Wittry has received many honors and awards including feature articles in Newsweek magazine (Sept. 1994) and the New York Times (2001); an “Arts Ovation Award” from the City of Allentown, Pennsylvania; the “Women of Excellence” Award in Beaumont, Texas; the national “Helen M. Thompson” Award from the American Symphony Orchestra League for outstanding artistic leadership; and the prestigious Fiorino Doro Award from the city of Vinci, Italy. Her new book, “Beyond the

Baton” was released by Oxford University Press in January 2007. Diane Wittry has recently been asked to be a Conducting Mentor in a new national program established by the League of American Orchestras.

**Rachel E. Zephir** is currently Director of Bands at Hereford High School in Baltimore County. Previous to Hereford, she served as the Director of Instrumental Music at Francis Scott Key High School in Carroll County. In her first year, the Wind Ensemble received straight superior ratings at the District Festival; an accomplishment which had not been achieved since 1977. They also received excellent ratings at the State Band Festival.

Prior to Francis Scott Key, Ms. Zephir taught vocal music at Arundel High School in Anne Arundel County. Her teaching duties included, Concert Choir, Chamber Choir, Women’s Choir, Music Theory and Piano Lab. The Chamber Choir received straight superior ratings at the County Festival and excellent ratings at the State Festival.

Ms. Zephir earned her Bachelor of Music in Music Education and a Performer's Certificate in Trumpet Performance from The Peabody Institute of Music of The Johns Hopkins University. As a Masters of Music student in the Wind Conducting program at Peabody, her responsibilities included assistant conductor of the Peabody Wind Ensemble, sectional work for the PWE, assisting the music education faculty in instrumental and choral/general music practicums, and teaching assistant for both instrumental and choral conducting classes. Ms. Zephir has conducted the Peabody Wind Ensemble on concerts as well as the Peabody Chamber Winds. She also conducted the Peabody Brass Ensemble during her tenure as a conducting student. As a Bachelor of Music student, Ms. Zephir served as the Principal Trumpet of the Peabody Wind Ensemble from 1997-1999 and then again from 2000-2002. She also played Assistant Principal Trumpet in the Peabody Symphony Orchestra from 1999-2001. Ms. Zephir can be heard as Principal Trumpet on four recordings made by the PWE: The debut CD *From an Antique Land*, *Orff*, *Bird*, *Reed* as a soloist, *The Venetian Collection*, and *Poems Pictures and Persichetti*, also as a soloist. Other performing groups included the Peabody Brass Ensemble, and the Nomadic Brass quintet. Her teachers at Peabody included Wayne Cameron (trumpet), David Fedderly(respiratory functions), and Harlan Parker (conducting).

Ms. Zephir belongs to many professional organizations outside of school. She has been a member of the Conductors Guild, an international organization designed to help further the profession of conducting, since 2001. She has also participated in conductor training workshops sponsored by the Conductors Guild with the Air National Guard Band in Philadelphia, Pennsylvania and with the University of North Carolina at Chapel Hill Wind Ensemble. She also was nominated as a finalist for the Thelma Robinson Memorial Award by the Conductors Guild; a prize given biannually to a non-professional conductor who shows promise in the profession. Ms. Zephir has also been named the Co-Coordinator of the 2008 Conductors Guild Conference to be held in Baltimore. She is the youngest person to be given this honor. Other professional memberships include, The Maryland Music Educators (MMEA) and a member of the executive board of The Maryland Band Directors Association (MBDA). She also recently has been nominated for Madison's Who's Who Among American Women, and Who's Who of Executives and Professionals. Ms. Zephir was also nominated for the Carroll County Outstanding Teacher Award for the 2006-2007 school year.

In 1997 Ms. Zephir was the winner of the Baltimore Symphony Orchestra Young Soloist Concerto Competition and performed the Hummel Trumpet Concerto with the BSO in February of 1997. Ms. Zephir was also selected as a member of the Papal Trumpet Choir that performed at Camden Yards in 1995 for Pope John Paul II visit to Baltimore.

Professional musicians that Ms. Zephir has collaborated with include Leonard Slatkin (NSO), Leon Fleisher, Gustav Meier, David Bilger, Philip Smith, Anthony Maiello, Dr. Patrick Jones, Dr. Michael Votta, Peter Perrett, Dr. Frederick Fennell, Eric Ewazen, Johan DeMeij, Robert Jager, and James Curnow. Adjudicating experiences include solo and ensemble festivals in Anne Arundel County, and Charles County. Ms Zephir has also worked with both marching bands and concert bands in Anne Arundel, Baltimore, Carroll, Harford, and Howard counties. She has also guest conducted the McDaniel College Clarinet and Saxophone Ensembles since 2005. She has recently been appointed adjunct faculty of Carroll Community College in studio Trumpet.

## *Performing Ensembles*



For more than two centuries, the **United States Marine Band** has been part of the events that have shaped our nation. As “The President’s Own,” its omnipresent role has made it an important thread in the fabric of American life.

Established by an Act of Congress in 1798, the Marine Band is America’s oldest professional musical organization. Its primary mission is unique: to provide music for the President of the United States and the Commandant of the Marine Corps.

President John Adams invited the Marine Band to make its White House debut on New Year’s Day, 1801, in the then-unfinished Executive Mansion. In March of that year, the band performed for the inaugural of Thomas Jefferson and has performed for every Presidential inaugural since that time. In Jefferson, the band found its most visionary advocate and friend. An accomplished musician himself, Jefferson recognized the unique relationship between the band and the Chief Executive by giving the Marine Band the title, “The President’s Own.”

Whether performing for South Lawn arrival ceremonies, State Dinners, or receptions, Marine Band musicians appear at the White House more than 300 times each year. These performances range from a solo harpist or chamber orchestra, to a dance band or full concert band, making versatility an important requirement for band members. Additionally, the band participates in more than 500 public and official performances annually, including concerts and ceremonies throughout the Washington, D.C., metropolitan area. Each fall, the band travels through a region of the United States during its concert tour, a century-old tradition initiated by John Philip Sousa, the band’s legendary 17th Director.

As Director from 1880-92, Sousa brought “The President’s Own” to unprecedented levels of excellence and shaped the band into a world-famous musical organization. During his



tenure, the band was one of the first musical ensembles to make sound recordings. Sousa also began to write the marches that earned him the title, “The March King.”

“The President’s Own” continues to maintain Sousa’s standard of excellence. Musicians are selected at auditions much like those of major symphony orchestras, and they enlist in the U.S. Marine Corps for duty with the Marine Band only. Most of today’s members are graduates of the nation’s finest music schools, and nearly 60 percent hold advanced degrees in music. On July 11, 1998, the Marine Band celebrated its 200th anniversary with a command performance at the White House and gala concert at the John F. Kennedy Center for the Performing Arts in Washington attended by the President and First Lady. Also during 1998, the Marine Band became the only organization to be inducted into the inaugural class of the American Classical Music Hall of Fame in Cincinnati.

In July 2001, “The President’s Own” performed in Switzerland in conjunction with the 10th International Conference of the World Association for Symphonic Bands and Ensembles (WASBE). The performance schedule included a gala concert at the Luzern Culture and Convention Center, which featured the international première of David Rakowski’s *Ten of a Kind*. *Ten of a Kind* was later named a finalist for the 2001 Pulitzer Prize in Music.

On July 12, 2003, the Marine Band returned to the Kennedy Center to celebrate its 205th anniversary in a concert featuring guest conductor John Williams, renowned composer of American film and concert works and laureate conductor of the Boston Pops Orchestra.

In its third century, the Marine Band continues a tradition of excellence that earned it the title, “The President’s Own.” Whether in White House performances, public concerts, or national tours, the music of the Marine Band is the music of America.





The Hershey Symphony **Festival Strings** is an 80 member string orchestra comprised of middle school students living in the greater Harrisburg/Hershey areas. The ensemble gathers for a few rehearsals, culminating with a concert performance. Membership in the orchestra is open to all area string players in grades six through nine upon the recommendation of school or private music teachers. All students are accepted without audition. All students must be members of their school orchestra, although Festival Strings also services many students in home school, or schools without string programs. High school students who are graduates of the program may return to serve as rehearsal assistants, helping with tuning and placement adjudication. During the past fifteen years, Festival Strings has been selected through audition to perform three times at the Pennsylvania Music Educators Conference and at two Eastern Division MENC Conferences. In 2004 Festival Strings made their first appearance at the MENC National Conference in Minneapolis, and performed again for them in April of 2006 in Salt Lake City. In December of 2006 the Orchestra traveled to Chicago to perform for the Midwest Clinic, the worlds' largest international conference for band and orchestra directors, and this February will appear at the American String Teachers Association national conference in Albuquerque, New Mexico.



## *2008 Theodore Thomas Award Recipient*

The **Theodore Thomas Award** is presented biennially to a conductor in recognition of outstanding achievement as a conductor and extraordinary service to one's colleagues in advancing the art and science of conducting, reflecting honor upon our profession. Recipients have included:

1988 - Max Rudolf  
1989 - Leonard Bernstein  
1990 - Leon Barzin  
1991 - Sir Georg Solti  
1992 - Maurice Abravanel  
1993 - Robert Shaw  
1994 - Frederick Fennell  
1995 - Margaret Hillis  
1996 - Pierre Boulez  
1997 - Leonard Slatkin  
1998 - Kurt Masur  
2000 - Claudio Abbado  
2002 - James Levine  
2004 - Michael Tilson Thomas  
2006 - David Zinman  
**2008 - Marin Alsop**





## ***MARIN ALSOP***

Hailed as one of the world's leading conductors for her artistic vision and commitment to accessibility in classical music, Marin Alsop made history with her appointment as the 12th music director of the Baltimore Symphony Orchestra. With her inaugural concerts in September 2007, she became the first woman to head a major American orchestra, mirroring her ongoing success in the United Kingdom as principal conductor of the Bournemouth Symphony since 2002.

In 2005, Marin Alsop was named a MacArthur Fellow, the first and only conductor ever to receive this most prestigious American award. In the same year, Alsop won the Classical Brit Award for Best Female Artist, and she is the first artist to win Gramophone's "Artist of the Year" award and the Royal Philharmonic Society's Conductor's Award in the same season (2003). When she was awarded the Royal Philharmonic Society's BBC Radio 3 Listeners Award in 2006, Radio 3 voters called her "a breath of fresh air in the music world" and "a fantastic, charismatic conductor," and praised her "boundless enthusiasm." Most recently, she was honored with a 2007 European Women of Achievement Award, presented to individuals whose vision, courage and determination have made a major impact on increasing the influence of women on European affairs.

Ms. Alsop is a regular guest conductor with the New York Philharmonic, The Philadelphia Orchestra, Chicago Symphony and Los Angeles Philharmonic. She is also one of the few

conductors to appear every season with both the London Symphony and the London Philharmonic orchestras and has appeared as a guest conductor with many other distinguished orchestras worldwide, including the Royal Concertgebouw Orchestra, Zurich Tonhalle, Orchestre de Paris, Bavarian Radio Symphony, Boston Symphony, Pittsburgh Symphony and Tokyo Philharmonic.

In September 2006, Alsop led the American premiere of Nicholas Maw's opera, *Sophie's Choice*, at the Washington National Opera. She made her debut with the Opera Theater of St. Louis conducting John Adams's *Nixon in China* and in 2004 she conducted a fully staged production of Bernstein's *Candide* with the New York Philharmonic, a production which was nominated for an Emmy Award in 2005.

Ms. Alsop continues her association as Conductor Laureate of the Colorado Symphony following her highly successful 12-year tenure as Music Director; she also continues in her 16th season as Music Director of the acclaimed Cabrillo Festival of Contemporary Music in California. In addition, Ms. Alsop has held the position of Principal Guest Conductor with both the City of London Sinfonia and the Royal Scottish National Orchestra, with whom she made numerous critically acclaimed recordings.

Highlights of Alsop's acclaimed recording collaboration with Naxos include a Brahms symphony cycle with the London Philharmonic Orchestra and an ongoing series of Bournemouth Symphony recordings, which include Bartók's *Miraculous Mandarin*, Bernstein's *Chichester Psalms*, and the symphonies of Kurt Weill. On the recent release of her performance of Brahms' *Third Symphony* with the LPO, the *Baltimore Sun* said, "Alsop seems to have moved into a higher gear ... The result is glowing music-making, rich in character and atmosphere."

One of Alsop's first projects as Music Director of the Baltimore Symphony will be a Dvořák symphonic cycle, recorded on the Naxos label. In June 2006, during her tenure as Music Director Designate of the BSO, Alsop led the Orchestra and violinist Joshua Bell in John Corigliano's *Concerto for Violin and Orchestra*, "The Red Violin," recorded by Sony Classics and released in September 2007. Also in her designate term, Alsop conducted the Orchestra in Stravinsky's *The Rite of Spring*, an acclaimed performance which became the Orchestra's first-ever live-recording release on iTunes and quickly became the number one classical download. In addition to her orchestral recordings, Alsop can also be heard regularly as a commentator on NPR's *Weekend Edition* program "Marin on Music" and on BBC's *Radio 3*.

In 2006, Alsop was the only classical musician invited to attend the annual meeting of the World Economic Forum in Davos, Switzerland, alongside presidents, prime ministers and CEOs of the world's most powerful companies. She has been profiled in *Time* and *Newsweek*, appeared on NBC's *Today Show*, and was featured as ABC News's "Person of the Week" in 2005.

A native of New York City, Marin Alsop attended Yale University and received her master's degree from The Juilliard School. In 1989, her conducting career was launched when she was a prizewinner at the Leopold Stokowski International Conducting Competition in New York, and in the same year was awarded the Koussevitzky Conducting Prize at the Tanglewood Music Center.

## *Conductor Retrospective: Sergiu Comissiona*



*(1928 – 2005)*

Sergiu Comissiona became one of the leading conductors of the twentieth century, particularly respected for his abilities as an orchestra-builder.

He studied conducting at the Bucharest Conservatory, and then privately with Silvestri and Lindenberg. He made his conducting debut at the age of 17, leading a performance of Gounod's opera *Faust* in the Rumanian town of Silbiu.

His first professional engagement was as a violinist in the Bucharest Radio Quartet in 1947 and also as a violinist in the Rumanian State Ensemble in 1947. Meanwhile, he had debuted as a conductor in 1946 with the Rumanian State Opera Orchestra. In 1948 he received an appointment as assistant conductor of the Rumanian State Ensemble, which consisted of an orchestra, a chorus, and dancers. He became its musical director from 1950 to 1955.

In 1955, he became principal conductor of the Rumanian State Opera. In 1956, he won the prestigious Besançon Conducting Competition. His Jewish heritage drew him to emigrate to Israel in 1959, where he was soon appointed musical director of the Haifa Symphony Orchestra the same year. In 1960 he founded and was appointed musical director of the Ramat Gan Chamber Orchestra. He began to appear as guest conductor in Europe, including his British debut with the London Philharmonic Orchestra in 1960. His first North American appearance was taking the Israel Chamber Orchestra on tour in 1963. In 1965 he appeared with the Philadelphia Orchestra, and he frequently guest conducted at the Royal Ballet in London's Covent Garden from 1962 to 1966. He became a favorite for his renditions of Tchaikovsky's and Stravinsky's ballets. In 1966, he resigned from the Haifa Symphony.

In the same year he was appointed musical director of the Göteborg (Gothenburg) Symphony Orchestra in Sweden (remaining there into 1977), and in 1967 he gave up his chamber orchestra position in Israel to become principal conductor of the Northern Ireland Orchestra in Belfast (1967 - 1968). In 1969 he was appointed music director of the Baltimore Symphony Orchestra, and moved his home to that city in the state of Maryland.

In both cities, he was credited with making immediate continuous and marked improvements in the orchestras' standards. He stayed in Baltimore for 17 seasons. Critic Stephen Wigler of the Baltimore Sun said, "The modern Baltimore Symphony was created by Sergiu Comissiona." When his application to become a naturalized United States citizen was accepted, Comissiona chose to receive his citizenship oath in a historical ceremony held on America's Bicentennial Day (July 4, 1976) at Fort McHenry in Baltimore (famed as the site of the events that inspired "The Star-Spangled Banner"). During his tenure in Baltimore (1969-1984), he also was musical director of some music festivals and of the American Symphony Orchestra in New York (1977 - 1982). When he left the Baltimore Symphony, he was appointed Conductor Laureate, and continued to make appearances with them.

In 1990 he became Chief Conductor of the Spanish Radio and Television Symphony Orchestra in Madrid, a position that continued until 1998, and from 1990 - 1994 held the same position with the Helsinki Philharmonic Orchestra. He has also been associated with shorter appointments with several other orchestras. Also in 1990 he became music director of the CBC Vancouver Symphony Orchestra, and was also music director of the Asian Youth Orchestra, which he took on a major European tour. He was also principal conductor of the Spanish national broadcasting network orchestra in Madrid, the RTVE Symphony Orchestra, from 1990 to 1998. He is characterized by rich, clear, fiery interpretations and a knack for innovative, wide-ranging choices of repertory.

### ***2008 Retrospective Panelists:***

**Cecilia Burcescu**, English Literature Professor, Vancouver, British Columbia;  
Writing the authorized biography of Maestro Comissiona

**William Henry Curry**, Resident Conductor of the North Carolina Symphony

**Herbert Greenberg**, Former Concertmaster of the BSO

**Raymond Krueger**, Associate Principal Librarian, BSO

**Isidor Saslav**, Concertmaster of Long View Symphony

**Murry Sidlin**, Dean Benjamin T. Rome School of Music; Former Assistant Conductor of the BSO under Maestro Comissiona

**Conductors Guild National Convention**  
**Saturday, January 12, 2008 at 8 pm**  
Versailles Room—Radisson Hotel Lord Baltimore, Maryland

**Hat City Music Theater, Inc. presents**  
*prior to its five week engagement at Theatre Building Chicago*

**David Katz**  
*in*  
**MUSE of FIRE**

**A Sorcerer and his Apprentice**  
*his new play with music*

original production directed by Tony-winner  
**Charles Nelson Reilly**

sound design and audio equipment by  
**Audio Engineering Services**

**In the play Mr. Katz portrays these characters:**

The Apprentice—*Someone like his younger self*  
The Sorcerer—*Maestro Charles Bruck, Master of the Pierre Monteux School*  
Conducting Students—*Mr. Albatross, Miss Winterhazel, Mr. Stein*  
A Former Teacher—*Maestro Vytautas Marijosius*  
Madame Bruck (Gaby)

**Scenes & Melodramas\***

Overture  
Sorcerer & Apprentice  
The Thirty Bs  
Colloquy/Anxiety  
*\*Melodrama: The Wagner & the Shouting*  
"I have a Thschool"  
Maine Idyll  
*\*Melodrama: Three Conductors and No Answers*  
Surgery

**Intermission**

Bastille Day  
*\*Melodrama: The Schumann & the Sorrow*  
Imitations—but all of them  
*\*Melodrama: A Survivor from Hancock*  
DeGaulle's Tempo  
*\*Melodrama: Fireworks Music*  
Coda

*Following the performance, you are invited to stay for an informal discussion.*

*\*In MUSE of FIRE, the use of the word "melodrama" relates only to its original meaning:  
an ancient musical form in which spoken lines are accompanied by music.*

**Playwright's Note:** *Some in my audience tonight know me or knew Charles Bruck. To you, a gentle caution. MUSE of FIRE is neither documentary nor memoir. It is a play. My intention is not to imitate a man who was clearly inimitable, but rather to present a viable dramatic situation based in part on my experiences. Even the character of "The Apprentice" is in many ways an invention. Thank you for the opportunity to share this labor of love with my friends and professional colleagues in the Conductors Guild.*

## THE PLAY

**ACT I**—After the overture, the silence of anticipation: tonight, secrets are revealed. So much music—a lifetime of music. So many composers—which pieces hold the beauty we need to know?

The Apprentice is alone in his studio, remembering his Sorcerer, the man who would become his Muse: How, at first, he hated him and didn't want to be his student. How he was captured by him, and then freed. How he learned to love him—and what happened on the last day. The Apprentice conjures the ghost of his Muse, but the Sorcerer expresses little interest, except to berate his ambitions and scold him for supposedly attending the wrong school. How did the Apprentice change from horrified observer to unwilling participant to eager disciple?

Years ago, in Maine, while the orchestra played Wagner, the Apprentice watched in terror as the Sorcerer turned a lesson into a student's funeral. Back in the present, the Sorcerer appears again, as if from the dead. He is angry. Some facts the Apprentice got wrong. Now, the Muse insists, he will watch everything that happens, and correct his student, just as he did years before.

The scene shifts quickly to events in the past: Backstage at the opera, the Apprentice rejects an invitation. At the Sorcerer's apartment, the Apprentice receives three words of advice. At dinner, the Apprentice fails a test. But the invitations continue. Finally, drawn to Maine by its beauty, the Apprentice is introduced to the moon that lies.

At the school, the Sorcerer makes a grand entrance. Hapless conducting students suffer his wrath. Soon the Apprentice himself is the victim on the podium, punished for his superficiality. The notes and rhythms are not enough. Music demands more. The cymbals crash. There must be a day of reckoning. When it comes, the Sorcerer proves so powerful that he takes control of everything, even wresting control of the play itself.

**ACT II** —The Sorcerer is alone, remembering a special performance from long ago. Soon, the Apprentice returns, and with the help of his Muse, reveals the musical experience that forever changed him. Epiphany. After a great composer arrives to help heal every loss, the Apprentice's future is revealed.

The scene shifts. Did the Sorcerer know his students imitated him? And what about the composers who were his friends (or his enemies)? Lessons. An encounter with music from the Holocaust is a harrowing experience for both men, one that illuminates the Sorcerer's character and the Apprentice's love.

Now old and sick, the Sorcerer can no longer leave his house; the orchestra goes to him. On his deathbed, a fantastic symphony of orchestral music overwhelms the scene. At the climax of the *Fireworks Music*, one conductor stands for all.

The Apprentice reflects on the awesome power of music. How does it transcend ages and oceans? But the Muse of Fire does not answer questions. The answers are to be found only in the music itself.



**David Katz (playwright and actor)** is an award-winning composer, conductor, writer, actor and arts entrepreneur. Originally from Danbury, Connecticut, Katz attended the Hartt School of Music in Hartford, where he earned baccalaureate and masters degrees in composition and conducting, as well as an artist diploma in conducting. From 1984 to 1988, he studied under Maestro Charles Bruck at the Pierre Monteux School for Conductors and Orchestra Musicians in Hancock, Maine, and later founded and conducted there the Monteux Opera Festival and Opera Maine. He formed Hat City Music Theater in his home city in 2002 and the Candlewood Symphony in 2004. He serves both as artistic director. In September 2006, Katz celebrated his

20th season as the founding music director of the Chicago Bar Association Symphony Orchestra with a gala performance of Beethoven's *Ninth Symphony* at Navy Pier.

In Chicago, Mr. Katz was Margaret Hillis's assistant conductor with the Elgin Symphony. Then, for twelve seasons, he was music director and artistic director of Michigan's Adrian Symphony Orchestra, where he founded Opera!Lenawee and created the Friedrich Schorr Memorial Performance Prize in Voice international competition. Honored in 2000 by the Governor of Michigan for his service to the arts, Katz has guest conducted all over the U.S., Canada and Mexico, including concerts with the Detroit Symphony Orchestra, the Corpus Christi Symphony, the Mississippi Symphony, the Oregon Mozart Players, the Regina Symphony (Saskatchewan) and the Bellas Artes Chamber Orchestra (Mexico City), among scores of others. He has partnered such artists as Itzhak Perlman, William Warfield and Misha Dichter in concert, and has collaborated with some of the greatest composers of the age, including Elliott Carter, William Schuman, Hans Werner Henze and Milton Babbitt.

As an actor, Katz's experience includes major and supporting roles in both drama and opera, as well as many appearances with orchestra, narrating such works as *Facade*, *A Survivor from Warsaw*, *Babar the Elephant*, *Pierrot Lunaire* and *Lincoln Portrait*.

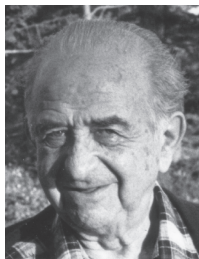
Honored by ASCAP and the National Federation of Music Clubs for his music, David Katz's compositions include works premiered by members of the Chicago Symphony; his music may be found in the catalogs of G. Schirmer and Carl Fischer, among others. Katz's first opera, *Light of the Eye*, for which he wrote both words and music, was awarded special recognition in the Brooklyn College opera competition and has been performed many times. In addition to a planned off-Broadway engagement for *Muse of Fire*, Katz will tour the play nationally beginning in 2008-09.



**Charles Nelson Reilly (director)** was a Tony Award-winning actor and Broadway stage director, and an acclaimed opera director and teacher. Far more than the zany television personality with which he was most often identified, Reilly nurtured the creation of a whole series of unique one-person stage plays. Most famously, he directed Julie Harris in her Tony Award-winning star turn in *The Belle of Amherst*, on the life and poetry of Emily Dickinson. Among his many Broadway directing credits were Ira Levin's *Break a Leg*, Larry Shue's *The Nerd*, and the revival of *The Gin Game*, starring Miss Harris and Charles Durning, for which Mr. Reilly was the sole American director to be

nominated for a Tony in 1997. Mr. Reilly's career as an opera director included productions for Chicago Opera Theater, Dallas Opera, San Diego Opera, Palm Beach Opera, Toledo Opera, Milwaukee Opera and Opera Pacific. David Katz and Charles Nelson Reilly were friends for three decades, first meeting through their mutual Hartford voice teacher, Mrs. Friedrich Schorr. Charles Nelson Reilly died in May 2007. MUSE of FIRE was his last play.





**Charles Bruck (1911-1995)** was for twenty-six years Master Teacher of the Pierre Monteux School for Conductors and Orchestra Musicians in Hancock, Maine, where he mentored hundreds of conductors who now lead orchestras and opera companies all over the world.

Born in Timisoara, Hungary (now Romania), Bruck studied at the Vienna Conservatory and then in France, where he was one of Pierre Monteux's first conducting students in Paris. Simultaneous to earning the degree Doctor of Laws from the University of Paris, he was appointed associate conductor of the Paris Symphony

Orchestra in 1936 and went on to lead the Netherlands Opera, the Strasbourg Radio Symphony and the Paris Radio Philharmonic Orchestra (ORTF). Following World War II, he was made an officer in the French Legion of Honor for his work in the Resistance.

A noted champion of contemporary composers and their music, Bruck conducted worldwide, leading over seven-hundred premieres by such diverse composers as Prokofiev, Poulenc, Martinu, Xenakis and Stockhausen. Bruck recorded for Columbia, Deutsche Grammophon, Erato and EMI. Most famous among his many discs is the historic first recording of Prokofiev's opera, *The Flaming Angel*, and Gluck's *Orfeo*, with the legendary Kathleen Ferrier. Bruck made his U.S. conducting debut in 1936 and later guest-conducted many American orchestras. He served as Director of Orchestral Activities at the Hartt School of the University of Hartford in the early 1980s and was a visiting professor at Princeton University in 1992. Charles Bruck died in Hancock, Maine on July 16, 1995 and was buried in Jerusalem.

### Acknowledgements

A line from *The Harmony of Morning*, poem by Mark Van Doren.

Paraphrase of a line from the libretto of *Death in Venice*, opera by Benjamin Britten, text by Myfawnwy Piper.

Paraphrase of the words spoken by Mr. Chris Frosheiser, in memory of his son, Kurt Frosheiser, PV2, U.S. Army.

*A Survivor from Warsaw*, text and music by Arnold Schoenberg, used by permission of Belmont Music, copyright holder.

The playwright offers thanks, *in absentia*, to my dear friend, Charles Nelson Reilly, to Ruth Draper, Spalding Gray, Uta Hagen and Abe Burrows, for their shining example, and always to Julie Harris.

MUSE of FIRE premiered at the Acadia Repertory Theatre in Bar Harbor, Maine in July 2005 and has since been performed throughout the Northeast.

*If you would like to share **MUSE of FIRE** with your audiences or students as a fundraiser or special event, please speak to Mr. Katz or call Hat City Music Theater toll-free at 1 877 746-2694. Discounts are available to Conductors Guild members who book for the 2008-09 season by May 1, 2008.*

*Additional information available at our website: [museoffiretheplay.org](http://museoffiretheplay.org).*

## *Conductors Guild New Music Project*

Established in the 1980s and coordinated since 1998 by David Bowden, the New Music Project (NMP) is a presentational forum of sessions at the Conductors Guild Annual Conference during which conductors share compositions written within the past 10 to 15 years that they have conducted and that they believe are of excellent quality and worthy of broader recognition and dissemination. One session is also dedicated to major publishers who highlight some of the pieces they represent.

In these intentionally brief presentations, the speakers play a “taste” of a quality recording of the work(s) often while conferees review the scores. Handouts are distributed that give essential information about each piece and composer for further exploration. The post-premiere performance history of a substantial number of outstanding pieces has begun with a NMP presentation.

Scores, often with recordings, from each of these sessions, beginning with the January 2003 conference, have been assembled into a collection at the library of Old Dominion University in Norfolk, Virginia. These scores are then available to the general public either at the library itself or via interlibrary loan. For more information, visit the Conductors Guild Collection online at <http://www.lib.odu.edu/musiclib/newmusic/conductorsguild/>.

In essence, the project is conductors sitting together and saying to each other, “I really like this new piece, and I hope you do, too. If so, here’s what you need to know to check it out.”

**The Conductors Guild would like to extend a special thank you to all presenters and performers and also to the following:**

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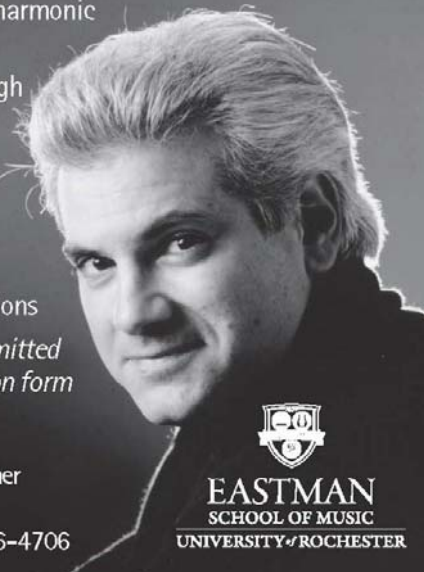
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Visit [www.conductorsguild.org/workshops](http://www.conductorsguild.org/workshops) for more information.



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## **Mission of the Conductors Guild**

The Conductors Guild is dedicated to encouraging and promoting the highest standards in the art and profession of conducting.

The Conductors Guild is the only music service organization devoted exclusively to the advancement of the art of conducting and to serving the artistic and professional needs of conductors. The Guild is international in scope, with a membership of nearly 2,000 individual and institutional members representing all fifty states and more than forty countries, including conductors of major stature and international renown. Membership is open to all conductors and institutions involved with instrumental and/or vocal music, including symphony and chamber orchestra, opera, ballet/dance, chorus, musical theater, wind ensemble and band.

## **History of the Conductors Guild**

The Conductors Guild was founded in 1975 at the San Diego Conference of the American Symphony Orchestra League, and it continued for a decade as a subsidiary of that organization. In 1985 the Guild became independent. Since then, it has expanded its services and solidified its role as a collective voice for conductors' interests everywhere. It is supported by membership dues, grants, donations and program fees and is registered with the Internal Revenue Service as a 501(c) 3 not-for-profit corporation.

## **Purposes of the Conductors Guild**

1. To share and exchange relevant musical and professional information about the art of conducting orchestras, bands, choruses, opera, ballet, musical theater and other instrumental and vocal ensembles;
2. To support the development and training of conductors through workshops, seminars and symposia on the art of conducting, including, but not limited to, its history, development and current practice;
3. To publish periodicals, newsletters and other writings on the art, history and practice of the profession of conducting;
4. To enhance the professionalism of conductors by serving as a clearing house for knowledge and information regarding the art and practice of conducting;
5. To serve as an advocate for conductors throughout the world;
6. To support the artistic growth of orchestras, bands, choruses and other conducted ensembles; and
7. To communicate to the music community the views and opinions of the Guild.

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