

Conductors Guild

NATIONAL CONFERENCE

JANUARY 2,3,4, 2019

NEW YORK, NY





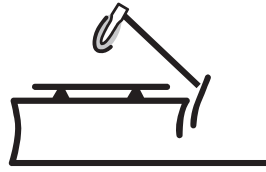
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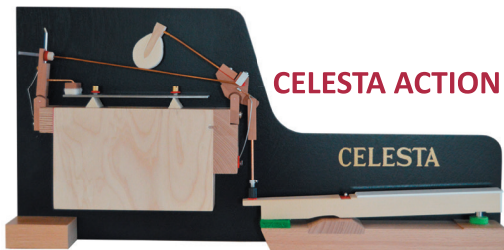
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President's Welcome

Dear Friends and Colleagues,

Welcome to New York City! My fellow officers, directors, and I would like to welcome you to the 2019 Conductors Guild National Conference. Any event in New York City is bound to be an exciting experience, and this year's conference promises to be one you won't forget.

We began our conference with visits to the Metropolitan Opera for a rehearsal and backstage tour, and then we were off to the Juilliard School to see some of their outstanding manuscripts and rare music collection! Our session presenters will share helpful information, insightful and inspiring thoughts, and memories of one of the 20th Century's greatest composers and conductors, Pierre Boulez. And, what would a New York event be without a little Broadway, and Ballet?

An event such as this requires dedication and work from a committed planning committee. I want to thank our tireless conference committee members, conference chair, David Leibowitz, Marc-André Bougie who has taken over the New Music Project, and Dominique Røyem who created the program booklet. Thank you for your creative and collaborative work! Also, thanks to John Koshak and Christopher Blair who are organizing the Mentoring/Consulting sessions.

I have had the great fortune of serving as your President during a period when the Guild has undergone many changes, but we have always tried to keep in sight our overarching mission; service to our members in the art and profession of conducting!

During the conference, please take the time to introduce yourself to a colleague you've never met, join your colleagues for a meal or drink, establish new friendships and renew longtime connections. The Conductors Guild conference is designed to provide you with an intimate few days with colleagues who have worked hard, just like you, and who continue to work toward making the great music for all audiences. We learn so much from each other as we share our own "war" stories of performances, rehearsals, auditions, repertoire planning, and working with administrators. Share your story with us!

As I leave the Presidency, I am confident we are on a "forward-and-upward" path. We have new systems, new staff, new board members and officers, and new members of all ages and experience. Participate and get to know your colleagues. You have everything to gain by staying connected.

It has been my pleasure to serve you, our members, and know that the Conductors Guild is working for you.

Thank you,

Dr. John Farrer, President
Conductors Guild

Schedule

Wednesday, January 2, 2019

10:15am-1:30pm	Metropolitan Opera Piano Rehearsal Derrick Inouye, Cover Conductor Principal singers - <i>Pelléas et Mélisande</i>
1:30pm-2:00pm	Lunch on your own
2:00pm-3:15pm	Tour of the Metropolitan Opera House
3:25pm-4:30pm	Tour of Juilliard Rare Manuscript Collection Jane Gottlieb, <i>Vice President for Library and Information Resources</i> <i>Juilliard School of Music</i>
4:30pm-7:30pm	<i>Dinner On Your Own</i> Mentoring Session I - TBA John Koshak - <i>Past Member, CG Board of Directors</i>
7:30pm-10:00pm	(Suggested Options) Otello - Metropolitan Opera - Gustavo Dudamel 7:30PM start time - Maestro Dudamel's debut at the MET. Call the MET Box Office to arrange for your tickets.



Mentoring and Consulting

One-on-one mentoring/consulting sessions are available by appointment throughout the duration of the conference. Visit the registration desk for more information, or contact Mentor/Consulting committee chair, John Koshak, to make arrangements to meet with one of our consultants. Conductors Guild Mentors and Consultants provide a unique benefit to our members and we would like to take this opportunity to thank them:

John Koshak, chair
Christopher Blair, vice-chair
Leonard Atherton
Emily Freeman Brown
Michael Charry
Joann Falletta

Harvey Felder
Grant Gershon
Lawrence Golan
Philip Morehead
Harlan Parker
Jonathan Sternberg*

Kate Tamarkin
Markand Thackar
Paul Vermel
Hal Weller
Diane Wittry
Victor Yampolsky

*in Memoriam

Schedule

Thursday, January 3, 2019

8:00am - 9:00am	Breakfast on your own Mentoring Session II - TBA <i>John Koshak - Past Member, CG Board of Directors</i>
8:30am - 9:00am	Registration - pick up name badge and folder Yamaha Artists Studio 689 Fifth Ave @ 54th Street, #3
9:00am - 9:10 am	Welcome - Dr. John Farrer, <i>President, Conductors Guild</i>
9:10am-9:55am	New Music Project Presenters: <i>Marc-André Bougie, CG Board of Directors</i> <i>John Gordon Ross, Treasurer, CG Board of Directors</i> <i>David Leibowitz, Vice-President, CG Board of Directors</i>
10:00am-10:55am	Conducting from the Keyboard <i>Eugene Albulescu, Ronald J. Ulrich Endowed Chair in Orchestral Studies, Lehigh University</i>
11:00am-12:00pm	The Rite of Spring and Mahler 5 with Youth, Honors, and College Orchestras <i>Wes Kenney, Professor of Music and Director of Orchestras at Colorado State University, Past President, CG Board of Directors</i>
12:00pm - 1:00pm	Lunch on your own Mentoring Session III - TBA
1:00pm - 2:25pm	Broadway Music Directors – The Path to the Podium Moderator: <i>Dominique Røyem, CG Board of Directors</i> Panelists: <i>Rob Berman, Music Director, Encores!</i> <i>Joey Chancey, Associate Music Director, Annie, An American in Paris</i> <i>Annbritt duChateau, Associate Music Director, Frozen, Aladdin</i>

Schedule

Thursday, January 3, 2019

2:30pm - 4:00pm	Ballet Conducting - The Path to the Podium Moderator: Geneviève Leclair, <i>CG Board of Directors</i> Panelist: Charles Barker, <i>Principal Conductor, American Ballet Theatre</i>
4:00pm - 5:00pm	Conductors Guild Annual Membership Meeting *Members- only, please be certain your membership dues are paid! Welcome - Julius Williams, President Introduction of Officers for 2019
5:00pm - 7:00pm	Dinner on your own - we will be making arrangements for groups to dine together, ad hoc, if desired. Mentoring Session IV - TBA
7:00pm - 10:00 pm	(Suggested Options) - New York Repertory Orchestra Reading Rehearsal David Leibowitz, Music Director Church of St. Mary the Virgin - 145 West 46th Street Time: 7-10pm Drinks afterwards! New York Philharmonic, Paavo Järvi, conductor Gautier Capuçon, cello - Dvorak - Cello Concerto Sibelius - Lemminkainen and the Maidens of the Island, Ravel - Daphnis and Chloe, Suite No. 2 Contact Box Office to reserve your tickets.



Advancing the Art and the Profession

The Conductors Guild would like to thank our hosts

Yamaha Artists Studio

*for providing our conference meeting space and
assisting in making our event a huge success!*

BRAVO!

Schedule

Friday, January 4, 2019

8:00am - 9:00 am	Breakfast on your own Mentoring Session V - TBA
9:00am - 9:55am	The Anatomy of a Baton Phil Aguglia - <i>President, PaGU Batons</i>
10:00am - 10:55am	New Music Project Marc-André Bougie, <i>CG Board of Directors</i> Robert Whalen, <i>CG Board of Directors</i> Michael Griffith, <i>Past President, CG Board of Directors</i>
11:00am - 11:55am	Music and Music Therapy for the Special Needs Audience Barbara Yahr, <i>Music Director and Conductor, Greenwich Village Orchestra</i>
12:00pm - 1:00pm	Lunch On Your Own Mentoring Session VI - TBA
1:00pm - 1:55pm	Engaging School-Age Audiences - Link Up with Carnegie Hall Moderator: Claire Fox Hillard, <i>CG Board of Directors</i> Panelists: Eun Lee – <i>Manager of Learning & Engagement Programs at Carnegie Hall's Weill Music Institute</i> Matt Frey – <i>Associate of Learning & Engagement Programs at Carnegie Hall's Weill Music Institute</i>
2:00pm - 4:00pm	PIERRE BOULEZ RETROSPECTIVE Moderator: Silas Nathaniel Huff, <i>CG Board of Directors</i> Panelists: Leonard Hindell, <i>bassoon</i> Morris Lang, <i>percussion</i> Orin O'Brien, <i>bass</i> Gino Sambuco, <i>violin</i>

Schedule

Friday, January 4, 2019

4:05pm - 4:15pm	Julius Williams, President, CG Board of Directors
4:15pm - 5:30pm	Conductors Guild Board of Directors Meeting

Presenters

Eugene Albulescu



Eugene Albulescu is an award-winning conductor and pianist who combines a blazing technique with the artistic integrity and originality to express musical emotions at their most personal level. His emergence on the international scene came in 1994, when his

solo piano debut recording (Albulescu Plays Liszt, MANU1446) earned him the Grand Prix du Disque Liszt, awarded for the best Liszt recording of the year, adding Albulescu's name to that of legendary recipients such as Horowitz and Brendel. Noted New York Times critic Harold Schonberg praised Albulescu in the American Record Guide for his "infallible fingers of steel," declaring that "nothing, anywhere, has any terrors for him."

Performances in New York at BargeMusic in 1996 attracted the attention of WNYC which broadcast Albulescu's Hammerklavier interpretation live; he later gave his Carnegie Hall debut in the Stern Auditorium in 2001 performing Liszt's Piano Concerto No. 1.

Since then Albulescu has worked as conductor and soloist with numerous major orchestras including the New Zealand Symphony, The Romanian National George Enescu Philharmonic, the New York Chamber Orchestra, the Manukau Symphony Orchestra and the Christchurch Symphony. Albulescu performed at the 2002 Salt Lake City Olympics, and was invited to perform at the White House for the Millennium

celebrations. His work as conductor, soloist and recording artist spans four continents. He toured the US with the Barbizon Chamber Orchestra and later led two national US tours as music director with the French Chamber Orchestra. His recordings have been released on Ode/Manu label, Ode/BMG, Trust, as well as Downstage Recordings. His most recent release on the Naxos label with the New Zealand Symphony features the "Rock Concerto" composed for Albulescu by celebrated New Zealand composer Jenny McLeod. He has led the Ballet Guild of Lehigh Valley in Pennsylvania as music director for the past six years.

Albulescu started his piano studies in Romania at age six, at the Enescu Music School in Bucharest. His family moved to New Zealand in 1984 to escape Romania's Communist regime. He completed his musical studies at Indiana University where, at nineteen, he was the youngest person ever to teach as an assistant instructor. His conducting teachers and mentors have included Thomas Dunn and Jan Harrington, James Sedares, and Franz-Paul Decker.

Eugene Albulescu is a Steinway Artist who holds the R. J. Ulrich Chair in Orchestral Studies at Lehigh University in Bethlehem PA, where he directs the Lehigh Philharmonic.

Presenters

Charles Barker



Charles Barker has conducted orchestras worldwide including the Royal Philharmonic, Paris Opéra Orchestra, Danish Radio Symphony, La Orquesta Filarmonica de Buenos Aires, Adelaide Symphony, Columbus Symphony and the Pacific Symphony. He is currently

Principal Conductor of American Ballet Theatre (since 1987), Music Director for the Pittsburgh Ballet Theatre (since 2007) and a regular guest conductor for San Francisco Ballet and Houston Ballet.

In addition to his work with ABT, he was Music Director of The Australian Ballet from 1997 to 2001 when he joined The Royal Ballet in London until 2003. He was Music Director of the Kansas City Ballet from 1985 to 1987. From 1995 to 1998 he was a member of the Barnard-Columbia Ancient Drama Group which presents Greek and Latin drama in the original language. In addition to being a cast member, Barker wrote music for *The Bacchae*, *Hippolytus* and *Heracles*. Barker was Music Director and Conductor of the American Chamber Orchestra from 1981 to 1987. In February 1983 he made his Carnegie Hall debut conducting the ACO, and in November 1983 performed *A Tribute to Aaron Copland* at Carnegie Hall in honour of the composer's 83rd birthday. In 1985, he was Music Director for Aaron Copland's rarely performed opera *The Second Hurricane* which played to critical acclaim at the New Federal Theatre in New York.

Barker has conducted numerous film and television features for dance including *Dance in America*, a PBS special presentation on the works of Antony Tudor; the BBC in England; TV Asahi in Japan and the ABC in Australia.

He lives in New York with his wife, Miranda Coney, former principal dancer of The Australian Ballet, and their two sons.

Rob Berman



Rob Berman is a New York based music director and conductor. He is in his twelfth season as music director of *Encores!* at New York City Center for which he has conducted over 30

productions and five cast recordings. His Broadway credits include *Bright Star*, *Tuck Everlasting*, *Dames at Sea*, *Finian's Rainbow*, *Irving Berlin's White Christmas*, *The Pajama Game*, *The Apple Tree*, *Wonderful Town*, and *Promises, Promises*. For nine years he was music director of the Kennedy Center Honors on CBS, for which he won an Emmy Award for outstanding musical direction. He has conducted for Barbara Cook with the Los Angeles Philharmonic, and he was also music director for the PBS presentation of *A Broadway Celebration: In Performance at the White House*. Other credits include *Sunday in the Park with George* (Kennedy Center, Helen Hayes Award), *Pacific Overtures*, and *Passion* (Classic Stage Company). Recordings include the complete restored score of Jerome Kern's *Roberta* for New World Records.

Marc-André Bougie



Praised for his captivating performances, visionary musical leadership, and engaging personality, American conductor Marc-André Bougie is rapidly establishing himself as a highly sought-after conductor in North America and abroad. He was the Founding Music Director and Conductor of the Texarkana Symphony Orchestra, leading it

for over 12 years, and has also conducted the Orquesta Sinfónica de Falcón (Venezuela), Pleven Philharmonic (Bulgaria), Orchestra Cantelli (Italy), Orchestre des Sources (Canada), Shreveport Symphony, Shreveport Opera, Shreveport Chorale, Shreveport Metropolitan Ballet, Texarkana Regional Chorale, Texarkana Youth Symphony Orchestra, Gilbert & Sullivan Society of Northwest Louisiana, St. Pius X Choir & Orchestra, the University of Missouri Philharmonic, Contemporary

Presenters

Chamber Players, and University Singers, the Columbia Youth Orchestra, and the Show-Me Opera Studio – a sum of experiences which speaks to the versatility and adaptability of his conducting style. He made his Carnegie Hall conducting debut in 2010, and returned in April of 2018 to conduct a number of choirs and the New England Symphonic Ensemble. He has also been active working with contemporary American and Canadian composers, and he has commissioned and premiered many new works – most lately Southern Air and Flourish by award-winning composer Clint Needham.

Marc-André is married to soprano Candace Taylor with whom he collaborates as composer, pianist, & conductor. In 2015 they worked on an album featuring one of their new compositions, Ave Maria. He has won the 2001 MTNA National Composition Competition, and holds a Master's Degree in Orchestra Conducting from the University of Missouri-Columbia. In addition to his conducting engagements, Marc-André teaches at Texarkana College, and he was awarded the Texarkana College 2016 Endowed Chair of Teaching Excellence, and a NISOD Excellence Awards recipient in May 2017 on behalf of Texarkana College.

Annbritt duChateau



Annbritt duChateau, a Chicago native grew up playing both piano and horn. Annbritt holds both a Masters and Bachelors degree in piano performance from DePaul University. Her piano teacher was Mary Sauer, pianist of the Chicago Symphony Orchestra. While receiving her doctorate, she postponed her doctoral recital to join the National

Tour of Aspects Of Love. Since then Annbritt has toured as a pianist, conductor (or both) on shows such as Phantom Of The Opera, Miss Saigon and Mary Poppins. Since relocating to New York, Annbritt has been fortunate to serve as Music Director on many great projects, and has had the privilege of serving as an Associate Music Director to one of the greats, Lifetime Achievement Tony Award recipient, Paul Gemignani

(Stephen Sondheim's Music Director). Annbritt was Paul Gemignani's Associate Music Director and pianist for Kristina, a musical written by ABBA's Benny Andersson and Bjorn Ulvaeus. Kristina was performed and recorded at Carnegie Hall, and also performed in London's Royal Albert Hall. Annbritt's other Broadway credits: currently Associate Music Director/Conductor for Disney's Frozen, Associate Music Supervisor for Disney's Aladdin Worldwide (which will soon send her to Hamburg and Stuttgart in February and March), Music Director for Mary Poppins, Associate Conductor for Billy Elliot, Pal Joey, Les Miserables (revival), The Frogs, Into the Woods, Phantom Of The Opera, and Assistant Conductor for Kiss Me, Kate and Oklahoma, all on Broadway. Annbritt is also an in-demand music director for upcoming musical theater projects in development. In November she was Music Director for Tom Kitt and Brian Yorkey's latest project, and in January, she will be M.D. for Alan Menken and Harvey Fierstein's most recent musical that they have written together. Ms. duChateau will be the Associate Music Supervisor for Disney's Frozen Worldwide in September of 2019, which will include a national tour in the USA as well as companies in London, Tokyo, Germany, Australia, Paris and Spain. Annbritt can be heard playing piano and keyboards on several recordings, most recently the Original Broadway Cast recordings of Aladdin and Frozen, as well as Menken's The Hunchback of Notre Dame. Ms. duChateau lives in Westchester NY with her husband, Charles, who is a cellist and conductor on Broadway as well as an educator/String Orchestra Director in their local middle and high schools. They have 2 teenage boys, Julien (16) and Fabien (13).

Dr. John Farrer



John Farrer enjoyed a thirty-two year career as the music director of the Bakersfield Symphony. He is also music director of the Roswell Symphony Orchestra, and the Santa Maria Philharmonic. Dr. Farrer is a frequent guest conductor with orchestras in England. As senior guest conductor of the English Sinfonia, he has toured with the orchestra throughout England and northern France. His eight recordings

Presenters

with the London Philharmonic, Royal Philharmonic, Bournemouth Symphony, and English Sinfonia have received high praise from critics around the world. His recording of music by Aaron Copland and George Gershwin was re-released by Sanctuary Classics March 2005, and his compact disc of English string music was re-issued in the spring of 2006. Dr. Farrer's new CD of the Brahms Symphony No. 2 with the New Queen's Hall Orchestra has been enthusiastically received. Critics have compared it favorably with definitive recordings of this work made by William Mengelberg, Pierre Monteux, and Felix Weingartner.

Dr. Farrer was associated with the San Francisco Symphony as a cover conductor for the Orchestra's subscription concerts. He was a speaker in the San Francisco Symphony's series of Inside Music talks, led the Orchestra in Concerts for Kids, and conducted a program at Stern Grove which attracted 20,000 listeners.

John Farrer is director of the California Conducting Institute, a national training program held in Bakersfield. Conductors from around the world participated in the fifth workshop in May 2006. Dr. Farrer was also an instructor at the London Conducting Workshop at the Royal College of Music the summers of 2005 and 2006.

Dr. Farrer is a member of the music advisory committee of the Young Musicians Foundation of Los Angeles, a board member of the Chamber Orchestra of New York, and a national trustee of the National Symphony Orchestra at the John F. Kennedy Center in Washington D.C.

of Music in Theory and Composition at New York University and is active in the NYC music community often as a composer, sometimes as a clarinetist, and occasionally as a conductor.

Jane Gottlieb



Born in Brooklyn, Jane Gottlieb joined Juilliard in 1986, where she now holds the position of vice president for library and information resources and director of the C.V. Starr Doctoral program. She

holds a Bachelor of Arts in music from Binghamton University and a Master of Science in Library Service from Columbia University, where she also pursued studies in musicology. Prior to joining Juilliard, she was head librarian at Mannes College of Music and also worked at the New York Public Library for the Performing Arts and the American Music Center. Gottlieb has published extensively on various aspects of music librarianship. Her book *Music Library and Research Skills* was recently published in a second edition by Oxford University Press (2016). Other publications include co-editor, *Pianist, Scholar, Connoisseur: Essays in Honor of Jacob Lateiner* (2000); co-editor, *Guide to The Juilliard School Archives* (1992); associate editor, *The Musical Woman: An International Perspective* (1983-91); editor, *Collection Assessment in Music Libraries* (1994); co-compiler, *Knowing the Score: Preserving Collections of Music* (1994); as well as articles in *The New Grove Dictionary of American Music*, *Dictionary of American Biography*, *Scribner Encyclopedia of American Lives*, and *Fontes Artis Musicae*. She served as editor of the peer-reviewed journal *Notes: Quarterly Journal of the Music Library Association* from 2010 to 2015. A past president of the Music Library Association, Gottlieb received the M.L.A. Citation in 2015 in recognition of her distinguished service to music librarianship. She is vice president of the International Association of Music Libraries, Archives, and Documentation Centers.

Matt Frey



Matt Frey has been on the staff of Carnegie Hall's Weill Music Institute as Associate of Learning & Engagement Programs for three years, following an internship in School Programs in the 2014-15 season. He assists with running the Link Up program, focusing on the relationships between Carnegie Hall and national Link

Up orchestra partners. Matt earned his Masters

Presenters

Michael Griffith

Now in his 30th year as conductor of the University of Wyoming Symphony, Dr. Michael Griffith has been a guest conductor of concerts in such far-flung locales as Rio de Janeiro, Shanghai, La Paz,



New York's Times Square and Goiânia (Brazil). He is a past president of the Conductors Guild, a winner of an ASCAP Award for Adventurous Programming, and was a winner of The American Prize in concert programming. He has conducted 27 world premieres, and his UW Symphony was chosen as

one of only three college orchestras to participate in the 2010 Ford Made in America commissioning program. Dr. Griffith has been a visiting professor at the Sibelius Academy in Helsinki, Finland, and taught three summers at China's Shanghai University. He was elected a Top Ten Teacher by two UW graduating classes, taught UW's London Semester, and lectured at the Grand Teton Music Festival and at Brazil's Federal University of Goiás.

from Calvin College. In addition, Hillard received training from several notable conductors of our time including James Dixon, Leonard Slatkin, Pierre Boulez, Maurice Abravanel, Jorge Mester, and John Barnett. Maestro Hillard is also the recipient of the League of American Orchestra's distinguished Helen M. Thompson Award.

Maestro Hillard made his European debut in 1994 conducting the Karlovarsky symfonicky orchestra. Since that time he has returned to conduct that orchestra as well as the Moravian Philharmonic in the Czech Republic, L'Orchestre Chapelle de Lorraine in Brussels, the Filharmonica "Banatul" and Filharmonica Paul Constantnescu in Romania, the Orquesta Sinfonica de San Pedro Sula in Honduras, the Karkov Philharmonic in Ukraine, the Gdansk Philharmonic in Poland, the National Russian Philharmonic, the Orquesta Sinfonica Caxias do Sul in Brazil and the Academic Philharmony of the City of Astana, in the Republic of Kazakhstan. Among the orchestras he has appeared with in this country are the Abilene Philharmonic, West Shore Symphony, North Arkansas Symphony, Tupelo Symphony, Flagstaff Symphony, Cobb Symphony, Quad-City Symphony, and Symphony of Southeast Texas.

Claire Fox Hillard

Claire Fox Hillard serves as Music Director/Conductor of the Albany Symphony Orchestra (GA) and on the Music Faculty at Albany State University. Previously, Hillard served as Music Director of the Meridian



Symphony Orchestra (MS), St. Joseph Symphony Orchestra (MO), the Missouri Western Philharmonia, and as Music Advisor to the Cobb Symphony Orchestra (GA).

A native of Grand Rapids, Michigan, Hillard began piano and violin studies at an early age and made his conducting

debut at the age of 18. He holds DMA and MA degrees from The University of Iowa, with a BA

Leonard Hindell

Leonard Hindell began his bassoon studies while at the High School of Music and Art in New York. After graduation, he attended the Manhattan School of Music, where he won the Harold Bauer Award.



Upon graduation in 1964 he joined the Metropolitan Opera Orchestra. In 1972 he became a member of the New York Philharmonic. He retired from the Philharmonic in 2005.

Mr. Hindell has given recitals at Carnegie Hall Weill Recital Hall and Merkin Concert Hall, where he premiered numerous pieces

written for him. He served on the committee that established the Philharmonic Ensembles, a series

Presenters

of chamber music programs featuring members of the New York Philharmonic in its series at Merkin Concert Hall.

Hindell is on the faculties of the Mannes College The New School for Music, and the Steinhardt School at New York University. He has given master classes throughout the United States, South America and Europe.

Silas Huff



Silas Nathaniel Huff is currently the Music Director of the Astoria Symphony Orchestra (NYC) and Boulder Concert Band, Director of the University of Colorado Boulder Campus Orchestra, Co-Director of the International Conducting Institute, and Commander and Conductor of "New Mexico's Own" 44th Army Band

(Albuquerque). Maestro Huff's past positions include Music Director of the Round Rock Symphony Orchestra (TX), Director of the U.S. Army Orchestra (DC), Assistant Conductor of the Williamsburg Symphony Orchestra (VA), and Associate Producer of Opera at the Manhattan School of Music. In 2011, Maestro Huff won a coveted job as a U.S. Army Music Officer, where he conducted concerts at the White House, U.S. Capitol, Arlington National Cemetery, Pentagon, and other important monuments and landmarks in Washington, D.C., and on tour for audiences numbering in the thousands. Captain Huff previously served as Associate Conductor of the U.S. Army Training and Doctrine Command Band (Fort Eustis, VA), Associate Conductor of The U.S. Army Band "Pershing's Own" (Washington, D.C.), Director of The U.S. Army Orchestra (Washington, D.C.), U.S. Army Central Music Liaison Officer in the Middle East, and Company Commander of the U.S. Army School of Music in Virginia Beach.

Morris "Arnie" Lang



Morris "Arnie" Lang, born Morris Arnold Lang on February 2, 1932 in New York City, NY, is best known for his forty years as a percussionist with the New York Philharmonic. Lang attended the Juilliard School of Music. In 1955, shortly after graduation, he was appointed Associate Principal Timpanist and percussionist with the New York

Philharmonic. He has performed with music directors from Leonard Bernstein, Pierre Boulez, Zubin Mehta to Kurt Mazur on hundreds of recordings and on television including the famous Leonard Bernstein's "Young People's Concerts" and "Live from Lincoln Center." Tours with the Philharmonic included all of Western Europe, Japan, Thailand, Singapore, Korea, India, South America, the former Soviet Union, Poland, Romania and Hungary.

Among his solo recordings is Stravinsky's *l'Histoire du Soldat* and he is the first person to have recorded all Eight Pieces for Timpani by Elliot Carter. His publications include *The Beginning Snare Drummer*, *The New Conception* (drum set), and *Dictionary of Percussion Terms*. Mr. Lang is Professor of Percussion at the Conservatory at Brooklyn College and in charge of the Doctoral Percussion Program at CUNY. At the Percussive Arts Society International Convention (PASIC) 2000 he was inducted into the prestigious Hall of Fame.

In 2014, Hudson Music released Mr. Lang's instructional DVD, *The Gladstone Technique* — an important historical document of Billy Gladstone and his important contribution to modern drum technique.

Presenters

Geneviève Leclair



Canadian conductor Geneviève Leclair was appointed Music Director of Parkway Concert Orchestra in 2013 and Assistant Professor at Berklee College of Music in 2016. She is also a guest conductor with The National Ballet of Canada and a member of the Board of Directors of the Conductors Guild. 2018-19 season highlights will include her UK debut with Northern

Ballet and her South American debut with the Falcon Symphony.

Equally at home in the symphony, ballet and opera worlds, she was Assistant Conductor and later Guest Conductor for Boston Ballet from 2010 to 2017, where she conducted main stage productions on a regular basis.

Ms. Leclair was awarded the 2017 American Prize in Conducting, college/university division and took 2nd place in the professional orchestra division. In 2010, she was honored to receive the Sir Ernest MacMillan Memorial Foundation Award in Orchestral Conducting. In recent years, she has had the opportunity to guest conduct various orchestras both in Canada and the United States, including Winnipeg Symphony, Orchestre symphonique du Saguenay-Lac-St-Jean, McGill Chamber Orchestra, Symphony New Hampshire, Syracuse University Symphony Orchestra and New England Conservatory Chamber and Youth Philharmonic Orchestras. Her performances have been hailed as "impeccable" (Boston Phoenix), "ravishing" and of "exemplary pacing and reading" (Hugh Fraser) while her conducting style is praised for its "verve and precision", "confident dynamics and tempos, crisp rhythms, and crystalline phrasing creat[ing] powerful forward momentum" (Carla DeFord).

Ms. Leclair holds a Doctor of Musical Arts degree in Orchestral Conducting from Boston University under the tutelage of Maestro David Hoose. She had previously obtained Bachelor's and Master's degrees in flute performance at Université de Montréal, the latter under the supervision of Mr. Denis Bluteau, former associate principal flutist of Orchestre Symphonique de Montréal. She also studied choral conducting with Dr. Ann Howard Jones and perfected her art through

public and private master classes led by Boris Brott, Kenneth Kiesler, Carl Topilow, Susan Hoeppepner, Camille Churchfield, Lise Daoust and Jeanne Baxtresser. In November 2010, she was invited by the National Arts Center Orchestra (Ottawa) to attend the first edition of their Canadian Conductors Workshop.

In addition to her career as a performer and teacher, Ms. Leclair is also a published author of music literature and theory exercise books, *Les Devoirs du prof Rémi* / *Prof. Solfa's Workbooks*, through Les Éditions École de musique Vincent-d'Indy. www.genevieveleclair.com

Eun Lee



As a teacher, musician and arts professional, Eun Lee has prioritized socially relevant musical experiences for audiences of all ages. From 2012 to 2016 Eun worked as a teaching artist throughout New York City, and since 2015 has worked as an administrator at institutions such as the Diller-Qaile School of Music

and Orchestra of St. Luke's. She currently serves as a Manager of Learning & Engagement Programs at Carnegie Hall's Weill Music Institute. Eun is also the executive director of The Dream Unfinished, an Activist Orchestra, which she co-founded in 2014. She has been invited to speak on The Dream Unfinished at Chamber Music America, the Kennedy Center, Harvard University, and others. Learn more at www.eunleemusic.com.

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Presenters

David Leibowitz



Celebrated for his innovative programming and exciting performances, conductor David Leibowitz has achieved international acclaim for his work on the concert, opera, and ballet stage.

Mr. Leibowitz is the Music Director/Conductor and founder of the award-winning New York Repertory Orchestra. Some recent

highlights of his tenure there have been a fully staged production of Mozart's *Abduction from the Seraglio* and landmark performances of Mahler's epic Third and Ninth Symphonies. As an avid fan and champion of today's music he has commissioned, worked with, and performed local and world premieres by some of today's most important composers; such as Paul Moravec, Lowell Liebermann, Harold Farberman, Stephen Dembski, John Schwabe, Salvador Brotons, Michael Shapiro, and Steven Rosenhaus.

From 2003-2013, Mr. Leibowitz held the post of Music Director of the Massapequa Philharmonic Orchestra and has recently conducted the New York Opera Exchange in productions of Mozart's *Don Giovanni*, Gounod's *Romeo and Juliet*, Verdi's *La Traviata*, and Strauss' *Die Fledermaus*. He has also been on the conducting faculty of the Westchester Summer Vocal Institute and the International Opera Institute at the Maud Powell Music Festival. In May, 2017 he led the University of Delaware Opera Theater's production of Mozart's *Così fan Tutte*.

For many years, Mr. Leibowitz was on the conducting staff of the Rome Festival Opera (Italy), leading opera, ballet, and concert performances, and was the Orchestra Director of the Siena (Italy) Summer Music Festival. In 2012 he led the Weill Cornell Music and Medicine Orchestra and Chorus in a critically acclaimed performance of Mozart's *Requiem*.

In the New York City area, he has conducted the Astoria Symphony, Manhattan Chamber Orchestra, Greenwich Village Orchestra, Brooklyn Symphony Orchestra, Centre Symphony Orchestra, New York Festival Singers, Litha Orchestra, and the Music at St. Paul's Series at Columbia University. He has also worked with the Dance Theater of Harlem.

A dedicated music educator, Mr. Leibowitz conducted the Third Street Philharmonia at the Third Street Music School Settlement in New York City from 2003-2006 and from 2009-2012 he was the Orchestra Director at the City College of New York. He has worked as a conductor and coach with many other student and youth orchestras, including the the orchestras of Brooklyn College, the InterSchools Orchestra of New York, and the Gemini Youth Orchestra.

In 2011, Mr. Leibowitz was an award-winner of the American Prize in Orchestral Conducting and the American Prize in Orchestral Programming. He was given the "Gift to New York City" award from the Omega Ensemble of New York for his ongoing contributions to the musical life of New York City and is on the Board of Directors of the Conductors Guild, an international service organization of over 2,000 members, devoted to the advancement of the art of conducting and to serving the artistic and professional needs of conductors.

Mr. Leibowitz received his Master of Arts degree in Performance Practice, Summa Cum Laude, from the City University of New York's Conservatory of Music at Brooklyn College. His main studies were in performance, musicology, and composition. He was awarded a teaching fellowship and was named a

Presidential Scholar of the University.

Orin O'Brien



Bassist Orin O'Brien holds the The Secular Society Chair with the New York Philharmonic. She was born in Hollywood to parents in the film industry, George O'Brien and Marguerite Churchill, and received her early musical training in Los Angeles, where she studied with Milton Kestenbaum and Herman Reinshagen.

She then studied in New York with Frederick Zimmermann and graduated from The Juilliard School, and is an alumna of the Music Academy of the West, now a partner in the New York Philharmonic Global Academy. She has been a member of the New York Philharmonic since 1966, where she has played with

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the world's leading conductors.

She has participated in numerous chamber music festivals, including Marlboro, and in first performances of the Gunther Schuller Quartet for Four Double Basses. She co-chaired the double bass department of The Juilliard School for ten years, and currently serves on the faculties of the Manhattan School of Music and Mannes College of Music. Her most recent chamber music performances were the quintets of Schubert and Dvorak with the Guarneri String Quartet.

John Gordon Ross



John Gordon Ross recently retired from the Music Directorship of the Western Piedmont Symphony after a 27-year tenure, though he remains Music Advisor through the 2018-19 season; and has conducted several educational and outreach concerts during

the search for a new Music Director and Conductor. He is also finishing his service on the Board of Directors of the Conductors Guild, including three years as Treasurer. Last summer he served as Interim Music Director of the Lakeside Symphony Orchestra in Ohio. He continues to teach Music History and Instrumental Conducting at Lenoir Rhyne University in Hickory, North Carolina.

Dominique Røyem



Dominique Røyem is the Music Director of the Fort Bend Symphony Orchestra, Music Director of the Mobile Symphony Youth Orchestra, and the Orchestra Director at the University of South Alabama. An active guest conductor, she has

worked with ensembles such as the Ukrainian State Orchestra, Plevin Philharmonic, Galveston Symphony, Moores Opera Center, Sugarland Opera, HBU Opera Theatre, and the Houston Civic Orchestra. She was the

Resident Conductor for Bayou City Concert Musicals, and Music Director for Houston Grand Opera's Opera to Go! during the 12-13 and 13-14 seasons, and the Conducting Fellow for the Allentown Symphony Orchestra's 2012-2013 season. She serves on the Board of the Conductors Guild.

She has a Doctorate in Orchestral Conducting from the University of Houston Moores School of Music. Her dissertation, entitled "Generic Integration and Its Expressive Potential in the Music of Kurt Weill and Richard Rodgers," uses semiotic and genre theory to illuminate the similarities between opera and musical theatre in the 1940's and 1950's. Dominique currently lectures at the Women's Institute of Houston.

Gino Sambucco



A native of Hartford, Connecticut, violinist Gino Sambucco joined the the New York Philharmonic in 1967 and continued there until his retirement in 2003 – 36 years! A graduate of the Juilliard School, he has appeared in and around New York as concertmaster and soloist with many groups including the Little Orchestra Society, Radio City Music Hall Symphony, Orchestra da Camera,

Municipal Concerts Orchestra, and Brooklyn Opera Company. Other solo appearances have included the New Orleans Philharmonic and Hartford Symphony.

Active in chamber music as well, Mr. Sambucco has performed with the Marlboro Chamber Group, touring Europe and the Near East with them on a State Department tour. He has been a member of the Galimir and Berkshire Quartets, performing with the latter for many years at Music Mountain, and has appeared often with the Philharmonic Ensembles at Merkin Concert Hall. He served as Artistic director of Chamber Music at St. Johns in Salisbury, Connecticut, and regularly performed on that series with the Filarmonia Quartet, which he founded. He and the Filarmonia Quartet have appeared in a concert series at Carnegie's Weill Recital Hall. Mr. Sambucco has taught at Hofstra University – where he was adjunct professor of music and first

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violinist with the Hofstra Quartet – and has served on the faculties of the Sewanee Summer Music Festival, Tennessee, and the Rockland Summer Institute, in Nyack, NY.

Robert Whalen



Conductor and composer Robert Whalen has conducted dozens of world premieres and numerous contemporary masterworks. Whalen was personally selected by Lorin Maazel as

Conducting Fellow for the 2014 Castleton Festival and has served as Music Director of The Barnes Ensemble and the Chamber Orchestra at the University of Chicago. He is a protégé of Pulitzer Prize-winning composer Steven Stucky at Cornell University. A native of New York, Whalen serves as Music Director of the contemporary ensemble SoundLAB, performed as part of the Barnes/Stokowski Festival presented by the Philadelphia Orchestra this past October.

Julius Williams



Julius Williams is an award-winning conductor, composer, recording artist, educator, author, and pianist. His career has taken him from his native New York to musical

venues around the globe and has included virtually every musical genre. Maestro Williams has conducted ensembles at Carnegie Hall, and performances with orchestras in Dallas, New Haven, Savannah, Hartford, Sacramento, Tulsa, Knoxville, Oklahoma, Vermont, Akron, as well as the Harlem Symphony, Armor Artist Chamber Orchestra, Connecticut Opera, and Kalistos Chamber Orchestra, in Boston.

From 1998 – 2003, Williams was Music Director of the Washington Symphony, the official Orchestra of Washington, DC., and conducted performances for the 30th Anniversary of the Peoples Republic of China at Constitution Hall, Washington DC. Maestro Williams

also served as Artistic Director of the Music Festival of Costa del Sol, Spain, Artistic Director of the School of Choral Studies at the New York State Summer School for the Arts for ten seasons, and the Tri-C Jazz Festival concert series in Cleveland Ohio where he opened the season with a powerful performance of Duke Ellington's "Sacred Service".

In Europe, Williams has performed and recorded with the Prague Radio Symphony, Moscow Conservatory Symphony Orchestra, Principal Military Orchestra of the Defense Ministry of the Russian Federation, the Dvorak Symphony Orchestra, Volvodanksa Symphony of Serbia, Dubrovnik Symphony of Croatia, Brno State Philharmonic, and the Bohuslav-Martinů Philharmonic Orchestra.

A prolific composer, Williams has created works for numerous genres of contemporary classical performances, including opera, ballet, orchestra, chamber ensemble, chorus and solo voice, dance, musical theatre, and film. His music has been performed by symphony orchestras, and chamber ensembles around the globe. His "Norman Overture" was premiered by the New York Philharmonic, conducted by Zubin Mehta. The opera "Guinevere" was performed at the Aspen Music Festival and at Dubrovnik Music Festival in Croatia. He was composer of the score for the film "What Color is Love?" and he scored the theatrical production to "In Dahomey". His Cantata "A Journey to Freedom" for the Reston Choral and Festival Orchestra in Virginia was recorded on his Album "Somewhere Far Away" 2009 for the Albany Record label, and the Detroit Symphony premiered Williams' moving tribute to the victims of September 11, "In Memoriam" recorded on Albany Records. He composed the music "Dreams" for the Boston Children's Choir "raising the roof concert: concert televised on national television and recorded on their 2010 new CD. Maestro Williams has served as conductor-composer of the Connecticut Arts Award for Public Television. His film score for Lifetime TV's "Fighting for our Future" won the Gracie Allen Documentary Award in 2003. Julius Williams' discography includes the critically-acclaimed "Symphonic Brotherhood" a collection of African-American symphonic music, "Shades of Blue", "The New American Romanticism", Somewhere Far Away, Places in Time, The American Soloist and Midnight Tolls, all available on the Albany Records label. In 2016-17, Williams had two new orchestral recordings "Moments of Arrival" on Centaur Records

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and “The Bird That Wants to Fly” a children’s opera on Naxos/Roven Records. His recordings are on the Albany, Centaur, Naxos, and Videmus record labels. Recently, Maestro Williams conducted a tour for the Oberlin Conservatory Opera, and the Cleveland Opera Theater receiving rave reviews for the performances of the opera, Harriett Tubman. He has served as Assistant Conductor to the late Maestro Lucas Foss and the Brooklyn Philharmonic, and the American Symphony Orchestra, in New York. Williams’ educational consulting and speaking engagements have included, the Tchaikovsky Conservatory in Moscow, Russia, the Shanghai Conservatory, China, where he served as the first American Adjudicator of the Rivers Music Competition, Artistic Advisor for the Queens Symphony Orchestra, NY, as well as serving on the Advisory Panel of the National Endowment for the Arts (USA), Adjudication Committee for the Fulbright Awards, and the Panel of Jazz and Orchestral Music for the Boston Symphony Orchestra.

Maestro Williams is currently Artistic Director and Conductor of the Berklee Contemporary Symphony Orchestra in Boston, Music Director and Conductor of the Trilogy: An Opera Company in New Jersey, a composer with the Boston Symphony Orchestra “Composer-in-Residence Project” and serves as a cover (understudy) conductor to the Boston Pops Orchestra (BSO). In January 2019 Maestro Williams will become President of the Board of Directors of the International Conductors Guild.

Barbara Yahr



Now in her sixteenth season with the GVO, Music Director Barbara Yahr continues to lead the orchestra to new levels of distinction. With blockbuster programming and internationally renowned guest artists, the GVO under Barbara’s baton has grown into an innovative, collaborative institution offering a full season

of classical music to our local community.

A native of New York, Ms. Yahr’s career has spanned from the United States to Europe, the Middle East, and Asia. Her previous posts include Principal Guest Conductor of the Munich Radio Orchestra, Resident

Staff Conductor of the Pittsburgh Symphony under Maestro Lorin Maazel and conductor of the Pittsburgh Youth Orchestra. She has appeared as a guest conductor with such orchestras as the Bayerische Rundfunk, Düsseldorf Symphoniker, Deutsche Kammerphilharmonie, Frankfurt Radio, Orchestra Sinfonica Siciliana, Janáček Philharmonic, New Japan Philharmonic, NHK Symphony Orchestra, Singapore Symphony, and the National Symphony in Washington D.C. She has also conducted orchestras in Anchorage, Calgary, Chattanooga, Columbus, Detroit, Flint, Louisiana, New Mexico, Lubbock, and Richmond, as well as the Ohio Chamber Orchestra, St. Paul Chamber, Rochester Philharmonic, Cincinnati Chamber Orchestra, New World Symphony, and the Chautauqua Festival Symphony Orchestra. She has also appeared in Israel conducting in both Jerusalem and Elat. As an opera conductor, she has led new productions in Frankfurt, Giessen, Tulsa, Cincinnati, Minnesota and at The Mannes School of Music in NYC. She has coached the actors on the set of the Amazon Series, Mozart in the Jungle, and last season conducted the Ridgefield Symphony Orchestra and musicians from the Pittsburgh Symphony.

Ms. Yahr is a Phi Beta Kappa graduate of Middlebury College where she studied piano and philosophy. She holds a Bachelor’s degree in Conducting from the Curtis Institute of Music where she studied with Max Rudolf and an MM in Music Theory from the Manhattan School of Music. She was a student of Charles Bruck at the Pierre Monteux School in Hancock, Maine.

Ms. Yahr’s commitment to finding new ways to reach a broader population with music ultimately led her into the field of music therapy. She is a Board Certified Music Therapist, with an MA in Music Therapy from NYU and post-graduate certification from the world-renowned Nordoff-Robbins Center for Music Therapy in New York City. Her pioneering, community music therapy project, Together in Music, brings orchestral music to the special needs community with uniquely interactive programs.

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Christopher Blair



Christopher Blair is a Partner at AKUSTIKS, based in Norwalk Connecticut where he specializes in the acoustic design of concert halls, opera houses, and theaters. Current or recently completed projects include the Schermerhorn Symphony

Center, home of the Nashville Symphony, the Juliet Rosch Recital Hall for SUNY-Fredonia, new additions to the Cleveland Institute of Music, renovations to the Boston Opera House, renovations and additions at the Eastman School of Music, as well as major projects in the USA, Mexico, Canada, Thailand, Columbia, Chile, and Brazil. Some of his important projects prior to his work at AKUSTIKS include Singapore's Esplanade Performing Arts Centre, Lucerne's Cultural and Congress Centre, the City of Culture in Galicia, Spain, and Brazil's famous Sala São Paulo.

Following undergraduate studies at the University of Vermont, Mr. Blair earned Master's degrees in Orchestral Conducting from the New England Conservatory and Acoustics from the Massachusetts Institute of Technology. Early professional conducting appointments included the Music Directorships of the Metropolitan Symphony Orchestra of Boston, the South End Symphony and Choral Society, the Melrose (MA) Symphony Orchestra, the Brown University Orchestra (where he was also Chairman of the String Program), and the position of Artistic Director of the Boston Light Opera.

In recent years Blair has appeared in concert with the Bolivian National Orchestra, the Porto Alegre (Brazil) Symphony Orchestra, the San Diego Symphony Orchestra, the Nashville Symphony Orchestra, the Tianjin (China) Symphony Orchestra, the Bangor Symphony Orchestra, the Eastern Connecticut Symphony Orchestra, the El Paso Symphony Orchestra, the Vidin (Bulgaria) Philharmonic, and the Woodstock Chamber Orchestra. In the course of his acoustical consulting activities he has also led rehearsals of the Oklahoma City Philharmonic and Indianapolis Symphony Orchestra.

Michael Charry



Born in New York City, Michael Charry studied piano and oboe at the Oberlin Conservatory of Music and received Bachelor and Master of Science Degrees in orchestral conducting from the Juilliard School of Music in the class of Jean Morel. He studied with Pierre Monteux at his school for conductors for

four summers, and, on a Fulbright Scholarship, studied at the Hochschule fuer Musik in Hamburg, Germany, with Hans Schmidt-Isserstedt.

For nine years Mr. Charry was assistant conductor under George Szell of The Cleveland Orchestra, and is author of Dr. Szell's biography, which was published by the University of Illinois Press in 2011.

Mr. Charry's past positions include Music Director of the Nashville (Tennessee) and Canton (Ohio) Symphonies, and the Peninsula Music Festival (Wisconsin). He has been a guest conductor of the orchestras of Pittsburgh, St. Louis, Dallas, Syracuse, Louisville, San Antonio, and Kansas City; the St. Paul Chamber Orchestra, the Belgian BRT, Vancouver CBC and Swiss Radio Orchestras, the Singapore Symphony, the Oslo Philharmonic, and the Orchestra of the State of Mexico.

Opera credits include the New York City, Santa Fe, and San Francisco Spring Operas, Kansas City Lyric Theater, Lake Erie Opera Theater (with the Cleveland Orchestra), Lake George Opera Festival, Netherlands Opera, Holland Festival, and the Boston Lyric Opera. He has conducted for the José Limón Dance Company in the United States, South and Central America, Europe, and the Far East and, in the US, for the Martha Graham Dance Company.

A member of the faculty of the Mannes School of Music in New York City since 1988, Mr. Charry was Music Director of the Mannes Orchestra and head of Orchestral Conducting from 1989 to 1999. In October 1990 he conducted the Mannes Orchestra at the Kennedy Center, and in June 1995, led the Mannes Chamber Orchestra in eight concerts in France. Mr.

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Charry and the Mannes Orchestra were recipients of an ASCAP award for adventuresome programming of contemporary music.

In addition to Mannes, Mr. Charry has also held faculty positions at Boston University and its Tanglewood Institute, Syracuse University, and The Juilliard School.

John Koshak



John Koshak is Conductor and Professor Emeritus, Chapman University, and Music Director and Conductor Emeritus and holder of the Ambassador and Mrs. George L. Argyros Music Director's Chair of the Orange County Youth Symphony Orchestra. His leadership of the OCYSO

established the orchestra as one of the prominent youth orchestras in the United States and has brought national attention to the arts in Orange County. He recently completed his thirty-two-year tenure at Chapman University where he served as Director of Orchestras and Instrumental Music. At the university Professor Koshak was responsible for building Chapman's nationally prominent orchestra program and one of the nation's leading undergraduate conductor training programs in orchestral conducting. To honor his achievements and contributions, Chapman University recognized John Koshak as Conductor and Professor Emeritus and established the John Koshak Visiting Professorship. The university also established the John Koshak Practice Studio in Oliphant Hall, the newest music building on the Chapman University campus.

Critics both at home and abroad have enthusiastically reviewed Maestro Koshak. A Los Angeles Times reviewer wrote: "Carefully regulating each crescendo, Koshak made every climax powerful, dramatic and exhilarating without exhausting his resources at the first fortissimo." In Germany, the Rhein Zeitung reviewer wrote: "both the overall harmonic picture and the artistic discipline can be attributed to the conductor, John Koshak." Of the Brahms Symphony No. 1, the

critic described Koshak as a "true Salzburgian." While in Australia, the Sydney Herald music critic wrote: "John Koshak presided over first rate string sounds in the Barber Adagio, and in a Gabrielli Canzona made the brass ring out triumphantly, while Bernstein's Candide Overture hustled along with irresistible panache." About Maestro Koshak's Celebration/Finale Concert with the OCYSO, Timothy Mangan, from the Orange County Register, wrote, "A medley from West Side Story, followed, the orchestra showing a fine sense of its brash and sentimental style, and judging the instrumental balances well, Koshak led them in precise but expressive motions, giving them just what they needed for accuracy's sake without fuss, but also gently shaping the musical flow."

Koshak has conducted orchestras in Australia, China and Europe, and has conducted honor, festival and all-state orchestras in California, Nevada, Montana, Washington, and New York. He has served as artist-in-residence and guest conductor at the Sydney (Australia) Conservatorium of Music and was twice invited as guest conductor of the Pan Pacific Music Festival in Australia.

Maestro Koshak has toured extensively with his orchestras, including performances in Europe, China, Hong Kong, Japan, and New York. He has conducted in some of the world's greatest concert halls, including the Mozarteum, Salzburg, Austria, the Konzerthaus, Vienna, Austria, the Sydney Opera House, Australia, and New York's prestigious Carnegie Hall.

Prior to his appointment to the faculty of Chapman University, he was a Public School music educator and conductor in New York, Germany, New Jersey, and California. In Orange County, California, Professor Koshak was recognized for his work in music education when he received the Irene Schoepfle Award for distinguished contributions to Orange County music and by the Philharmonic Society of Orange County which presented him with their Golden Lyre Award for his work with their music education programs and for his artistic leadership of the Orange County Youth Symphony Orchestra. Arts Orange County recognized him and the OCYSO with the Arts Educator of the Year Award. With the OCYSO Maestro Koshak has conducted youth concerts in Orange County for over a half million Orange County students.

While conducting and teaching in Europe, Professor Koshak received recognition by the United States

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Government, which granted him the Superior Performance Award for his work in Germany. He and his orchestras have twice received the ASCAP Award from the American Symphony Orchestra League for the performance of American music. At Chapman University, Professor Koshak received the Faculty of the Year Award from the Chapman Alumni Association for his outstanding teaching and conducting. Arts Orange County recognized his music and arts leadership by giving him their prestigious Artistic Visionary Award for lifetime achievement in the arts. He is the author of the conducting book, *The Conductor's Role: Preparation for Individual Study, Rehearsal and Performance* that is now in its 5th edition.

Professor Koshak received his Bachelor of Music degree from The Pennsylvania State University, his Master's degree from Columbia University, and his Conducting Diploma from the Mozarteum in Salzburg, Austria. He serves as Chair of the Mentoring Committee of the Conductors Guild.

Kate Tamarkin



Kate Tamarkin joined the faculty of the University of Virginia in the fall of 2006 bringing a background of over twenty years as a professional conductor and educator. She is currently

the Music Director Laureate of the Charlottesville and University Symphony Orchestra, having retired from the Orchestra and the University of Virginia in May of 2017. She has been Music Director of the Monterey Symphony (CA), Vermont Symphony, East Texas Symphony, and the Fox Valley Symphony Orchestra (WI). She was also the Associate Conductor of the Dallas Symphony under the late Eduardo Mata. Her guest conducting credits include the Shanghai Symphony, Edmonton Symphony, National Symphony of Moldova, and the following US orchestras: Chicago, Houston, St. Louis, Phoenix, Nashville, New Mexico, Oklahoma City, Tucson, Pacific (CA), Eastern Music Festival (NC), and Chicago's Grant Park Festival. Ms. Tamarkin is a Certified Music Practitioner on the harp and is a Musician in Residence at the UVA Medical

Center as well as the Program Coordinator for "Music by the Bedside" for the Hospice of the Piedmont. Ms. Tamarkin holds a Doctor of Musical Arts from the Peabody Conservatory of Music, a Master's Degree in Orchestral Conducting from Northwestern University, and a Bachelor of Music Education degree from Chapman University in California.

Markand Thakar



Markand Thakar is Music Director of the Baltimore Chamber Orchestra.

A former assistant conductor of the New York Philharmonic, Maestro Thakar's appearances include concerts and a national radio broadcast with that orchestra; as well as concerts with the National, San Antonio, Columbus, Fort Worth, Alabama,

Edmonton, Winnipeg, Amarillo, Charlotte, Wichita, Chattanooga, Knoxville, Richmond, Colorado Springs, Greensboro, Illinois, Kalamazoo, Windsor, Flint, Maryland, Ann Arbor, National Gallery, Waterbury, Annapolis, and Florida West Coast symphony orchestras; the Calgary, Louisiana, Long Island, and Ulsan (South Korea) philharmonics; and the Boston Pro Arte, National and Cleveland chamber orchestras; and opera productions with the Baltimore Opera Theater, the Teatro Lirico d'Europa, Opera on the James, and the Duluth Festival Opera. A frequent guest conductor at the Aspen Music Festival, Mr. Thakar has appeared with Yo-Yo Ma and the Colorado Symphony Orchestra and with Itzhak Perlman and the Boulder Philharmonic and is a winner of the Geraldine C. and Emory M. Ford Foundation Award. Familiar to national radio audiences as a frequent commentator for National Public Radio's Performance Today, he has appeared on CBS This Morning and CNN conducting the Colorado Symphony.

With BCO Thakar has recorded three CDs for the Naxos label, including disks of concertos by Classical Era masters Stamitz, Hoffmeister and Pleyel, and music by Jonathan Leshnoff on the American Classics imprint, named to Naxos' "Best of the Best" list. BCO traveled

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to China to perform a series of Viennese New Year's concerts, and recent a performance in New York earned a warm review from the New York Times, which praised the group's "warmth and substance." During his 12-year tenure in Duluth, the DSSO saw dramatic growth in both audience and artistic prominence, to what Minnesota Public Radio called "Minnesota's other great orchestra."

Noted internationally as a pedagogue, he was for over two decades Co-Director of Graduate Conducting at the Peabody Conservatory, and his two annual intensive conducting programs with BCO have drawn conductors from five continents. His students have won significant conducting positions across North America and internationally, including music directorships with the Aachen (Germany), Winnipeg, Hartford, Eugene, Charleston, Lubbock, Muncie, Williamsport, Amarillo, Young Musician's Foundation, Lake Forest, Mid-Atlantic, Sioux City, Waterloo-Cedar Falls, Lake Charles, Washington-Idaho, and Grande Ronde Symphony Orchestras; staff conducting positions with the Metropolitan Opera and the orchestras of Philadelphia, New York, Los Angeles, Cincinnati, Dallas, Seattle, Saint Louis, Portland (OR), Richmond, Winnipeg, Portland (ME), Buffalo, Phoenix, Charlotte, Kansas City, Canton, Winston-Salem, and El Paso; as well as numerous collegiate positions. Formerly associate conductor of the Colorado Symphony Orchestra and conductor of the Eugene Symphony's "NightMusic" pops series, Maestro Thakar was music director and conductor of the Amadeus Chamber Orchestra in New York City, the Barnard-Columbia Philharmonia, the Classical Symphony of Cincinnati, the Penn's Woods Philharmonia, and the National Festival Orchestra of the Great Lakes Festival of Musical Arts.

Thakar was awarded a Fulbright fellowship for study of orchestral conducting in Romania, and is a past winner of the national Exxon Conductors Program auditions. He earned a bachelor's degree in composition and violin performance from The Juilliard School, a master's degree in music theory from Columbia University, and a doctorate in orchestral conducting from the Cincinnati College-Conservatory, and he undertook special studies in orchestral conducting at the Curtis Institute and the Ciprian Porumbescu Conservatory in Bucharest, Romania. Other conducting studies were

with Gustav Meier, Max Rudolf and Peter Perret. Most significant was his work conducting the Munich Philharmonic under the mentorship of Sergiu Celibidache, the legendary former music director of the Berlin Philharmonic. "From Celibidache I came to understand that the 'magic moments' that we all experience from time to time can extend - even possibly from the very first sound of a movement through the very last. In such an extended 'magic moment' we experience a remarkable transcendence: we accept the sound, we absorb the sound, we become the sound, and in so doing we transcend everyday consciousness of time and space; we touch our conscious soul in a most remarkable way. My driving interest has been an exploration of the conditions - from the composer, from us performers, and from the listener - that allow this most profoundly exquisite, life-affirming experience."

Thakar is the author of three seminal books. On the Principles and Practice of Conducting (University of Rochester Press, 2016) is a manual for acquiring necessary and invaluable skills and understandings. Looking for the "Harp" Quartet; An Investigation into Musical Beauty (University of Rochester Press, 2011) is a journey through the experience of musical beauty from the standpoint of the composer, performer and listener. The book is described as "a 225-page tour de force," and "an exercise in academic excellence and a seminal contribution for personal, professional, and academic classical music studies" (Midwest Book Review). Counterpoint: Fundamentals of Music Making (published in English by Yale University Press, 1990) also issued in Italian and Czech) uses species counterpoint to promote an understanding of how both composer and performer contribute to the experience of musical beauty.

Thakar lives in Baltimore with his wife, violist Victoria Chiang, and their son Oliver.

New Music

Alba

COMPOSER: Zosha Di Castri
INSTRUMENTATION: 3/3/3/3; 4/4/3/1; Timp; 4 Perc;
Hp; Pn/Cel; 10/8/6/6/4
DURATION: 8'30"

This work was commissioned by John Adams for the Cabrillo Festival of Contemporary Music. It premiered August 13, 2011 by the Cabrillo Festival Orchestra, directed by Marin Alsop. Taking inspiration from the frozen landscapes of the prairies of Northern Alberta, Alba is an orchestral investigation of the idea of dawn in the dead of winter. This represents a turning toward the stark quilted silences and stunning flatness of my homeland.

Double Play

COMPOSER: TJ Cole (b. 1993, Atlanta, GA)
INSTRUMENTATION: 322(+bass cl)2-3220-0+3-strings
DURATION: 3 minutes

"Double Play," by TJ Cole, is one of 10 compositions commissioned for the centennial year of the Baltimore Symphony. Cole uses the song of the Baltimore oriole as some of her thematic material in a beautifully orchestrated score that is witty, succinct, and great fun to listen to.

Earth and Sky, a Triple Concerto for Violin, Viola, Cello, Orchestra, and Reader

COMPOSER: Gwyneth Walker
INSTRUMENTATION: *Flute/piccolo, oboe, clarinet,
bassoon; 2 horns, 2 trumpets, trombone; percussion
(one player); strings
DURATION: 20:00

The Inspector General: Overture

COMPOSER: Steven Rosensaus
INSTRUMENTATION: *3 2 2 2 - 4 2 3 0 - timp=3
(xylophone, snare drum, bass drum) str.
DURATION: 7:00

Southern Air

COMPOSER: Clint Needham
INSTRUMENTATION: 3(1.2.3/picc)3(1.2.Eh)3(1.2.Bcl)2-
4331-Tmp+4-Hp-Str
DURATION: 9:00

Symphony No. 2 "America"

COMPOSER: Dan Locklair
INSTRUMENTATION: 2.picc.2.ca.2.2.bcl.2.1(o
pt)/4.3.3.1./tp.3perc.hp.pno./stgs
DURATION: 25' (9:35, 6:00, 10:05)

Symphony No. 2 "America" unabashedly celebrates America: "The Land of the Free". Begun in May of 2015, this three-movement composition was completed in July of 2016 and is scored for a large triple-wind symphony orchestra. Approximately 25 minutes in length, each movement is a reflection upon a holiday that is at the heart of America: 1. Independence Day; 2. Memorial Day; 3. Thanksgiving Day. A single, well-known melody associated with the essence of each of these American holidays is heard in each movement. The work was premiered by the Western Piedmont Symphony in Hickory, NC on October 7, 2017 in P. E. Monroe Auditorium with John Gordon Ross, conducting. Score and parts are available from Subito Music Corporation. <http://store.subitomusic.com/images/91410190.jpg>



...Advancing the Art and Profession

Conductors Guild Annual Membership Meeting
New York, NY
Thursday, January 3, 2019

AGENDA

I. Minutes of the January 2018 Membership Meeting (*included below*)

II. Reports

A. President's Report

B. Treasurer's Report

C. Programs and Events:

Conference
Workshop/Meetings
Awards

D. External Relations:

Advocacy
Membership
Nominating

III. Old Business

IV. New Business



...Advancing the Art and Profession

Conductors Guild Annual Membership Meeting
Fort Worth, TX
Saturday, January 13, 2018

AGENDA

Meeting called to order at 3:26pm by President

I. Minutes of the June 2016 Annual Meeting – MSP to accept

II. Reports

a. President's Report – John Farrer

Items discussed: Recent financial issues and the severity of the problems, the conference, etc. Meeting with the LAO/Jesse Rosen and discussing partnering in several initiatives.

b. Treasurer's Report – John Gordon Ross

Items discussed: Issues found at the time of the Executive Director transition. Engagement of an accountant. (\$459 surplus). Discuss membership with colleagues who are not present. Make a donation!

c. Programs and Events:

i. Conference – Marc-Andre Bougie

Items discussed: Success of conference and closing receptions

ii. Workshops/Meetings – Jan Wilson

Items discussed: 2017 and 2018 workshops (Windsor, Coro, etc.)

iii. Symposia – John Farrer

Items discussed: Baltimore Symphony w/Marin Alsop and NYPhil w/

iv. Workshops/Meetings – Jan Wilson

Items discussed: 2017 and 2018 workshops (Windsor, Coro, etc.)

d. External Relations:

i. Advocacy (*there was no written report*)

ii. Membership (*there was no written report*)

iii. Nominating (*there was no written report*)

III. Old Business - None

IV. New Business

Items discussed: If a member cannot attend a meeting, consider donating the cost of the conference...(Markand Thakar)

Motion to adjourn at: 3:50 - MSP

Respectfully submitted,
David Leibowitz, Secretary



Advancing the Art and the Profession

15 E. Market Street, #22

Leesburg, VA 20178

Phone: (202) 643-4791

Email: guild@conductorsguild.org

Website: www.conductorsguild.org

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*Ex-Officio

**In Memoriam



Advancing the Art and the Profession

Theodore Thomas Award

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.

Claudio Abbado**
Maurice Abravanel**
Marin Alsop
Leon Barzin**
Leonard Bernstein**
Pierre Boulez**
Sir Colin Davis**

Frederick Fennell**
Bernard Haitink
Margaret Hillis**
James Levine
Kurt Masur**
Sir Simon Rattle
Max Rudolf**

Robert Shaw**
Leonard Slatkin
Esa-Pekka Salonen
Sir Georg Solti**
Michael Tilson Thomas
David Zinman

Max Rudolf Award

The Max Rudolf Award is presented biennially in recognition of outstanding achievement as a conductor and pedagogue, and significant service to the profession in the realms of scholarship, advocacy and/or ensemble building. This award was established by the Conductors Guild in 1997 in memory of Max Rudolf – a longtime supporter of the Guild, conducting pedagogue and scholar.

Herbert Blomstedt
David M. Epstein**
Donald Hunsberger
Daniel Lewis**
Gustav Meier**

Otto-Werner Mueller**
Helmuth Rilling
Gunther Schuller**
Jonathan Sternberg**
Paul Vermel

Thelma A. Robinson Award

The Thelma A. Robinson Award is a scholarship/award sponsored by the National Federation of Music Clubs and presented biennially to an outstanding participant from the preceding two seasons of Conductors Guild conductor training workshops for career-related expenses or advanced conducting study.

Beatrice Jona Affron
Eric Bell
Miriam Burns
Kevin Gerald

Carolyn Kuan
Katherine Kilburn
Matilda Hofman
Octavio Más-Arocas
Jamie Reeves

Laura Rexroth
Annunziata Tomaro
Robert Whalen
Steven Martyn Zike

**In Memoriam

In Memoriam

"The key to the mystery of a great artist is that for reasons unknown, he will give away his energies and his life just to make sure that one note follows another... and leaves us with the feeling that something is right in the world."

The Conductors Guild mourns the passing of several great colleagues and artists this past year:



José Antonio Abreu Anselmi



Harold Farberman



Daniel Lewis



Maurice Peress



Jonathan Sternberg

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PER-PERSON REGISTRATION DEADLINE: November 15, 2019

Conductors Guild

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