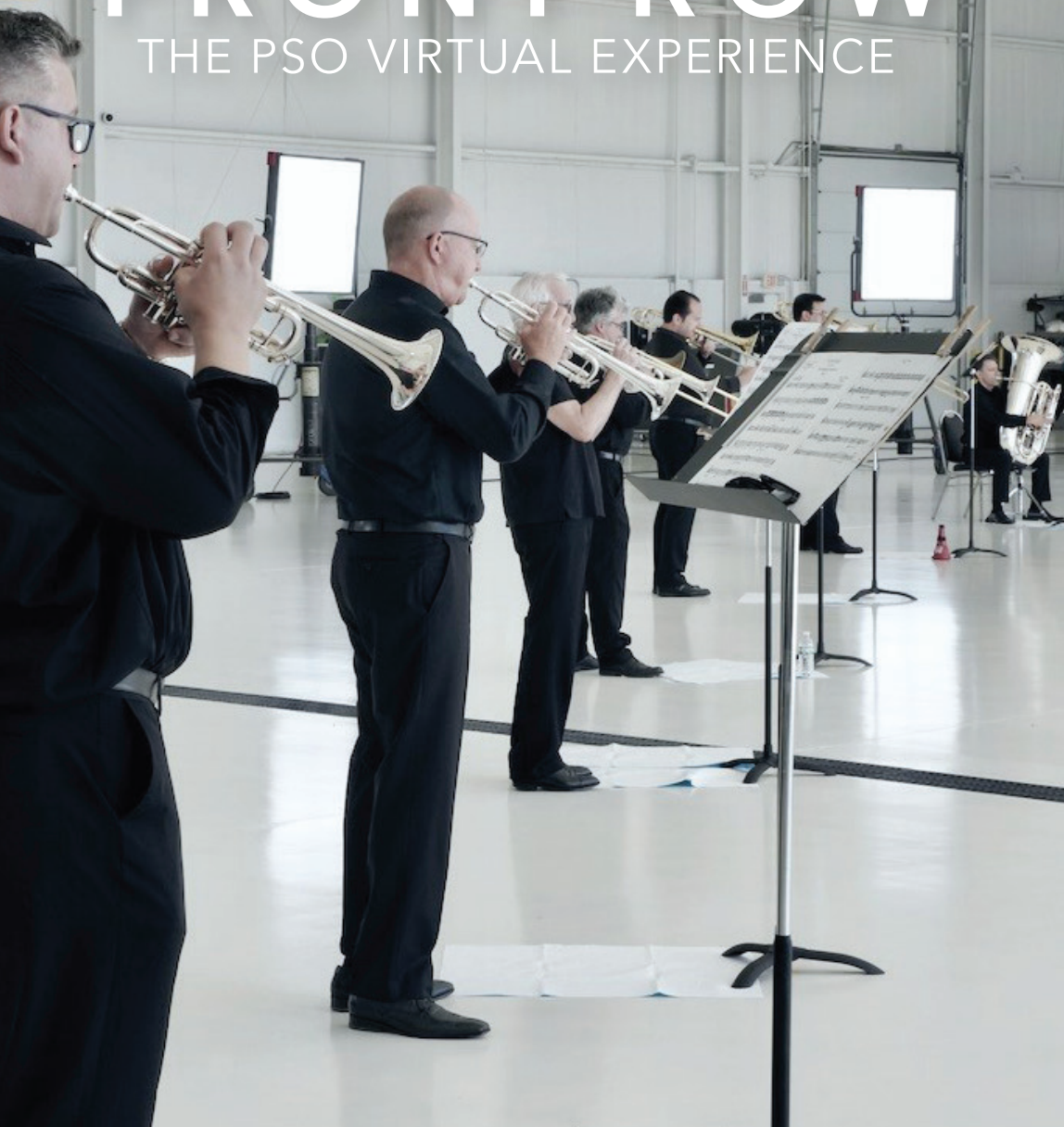




PITTSBURGH SYMPHONY ORCHESTRA

FRONT ROW

THE PSO VIRTUAL EXPERIENCE



FOR THE PEOPLE

Place is a powerful force in cultural expression. The seeds of inspiration for this latest program, “For the People,” come from close to home: the landscape of America—its vastness and variety, its wildness and ruggedness, and the wide open spaces both of land and sky that have defined this country from its earliest days. Collectively, these attributes speak to possibility and the opportunity to explore and to find one’s own way, including through music.



Presenting music and concerts during a pandemic has significant constraints, understandably so to protect the safety and health of all. Our safety protocols in the early fall of 2020 when this program was recorded meant that we could not have wind and brass players performing together indoors. In thinking about the possibilities for this all-American program, I was inspired by the sense of big spaces and wide-open skies, along with some of the most iconic works of the American soundscape. What was needed was a vast, open space where we could bring our musicians together. Through a connection with our wonderful Jack Heinz Society member, Marty Bates, the idea of an airport hangar was introduced—interestingly, a place of comings and goings, and an outdoor space that would also allow us to assemble many members of our brass and woodwind sections. From there, the program took flight.

At the center of this exploration is a powerhouse constellation of five female, diverse composers (Jennifer Higdon, Libby Larsen, Jessie Montgomery, Florence Price and Joan Tower). Several of these names may be familiar to our Pittsburgh audiences, both Jennifer Higdon and Joan Tower having served as distinguished PSO Composers of the Year. Likewise, we are excited to share more music by Jessie Montgomery, introduced to Pittsburgh for the very first time as part of our Front Row Digital Series. We’re equally thrilled to feature the music of Florence Price and Libby Larsen. Together, these five women form the foundation for this two-part episode, a celebration of our unique American soundscape.

I think of the program as an American Prism—each of the 14 pieces on this program was written in the past 100 years, but together, they shine as an array of diverse and multi-cultural voices and genres. Throughout, we pay homage not only to the sounds of these American visionaries, but also explore distinctly American idioms and inventions, including jazz, anthems, ragtime and the blues.

You will hear the grand, sweeping gestures of Aaron Copland’s *Fanfare for the Common Man* juxtaposed with Joan Tower’s *Fanfare for the Uncommon Woman*, both highlighting the mighty sounds of our renowned Pittsburgh Symphony Orchestra brass and percussion sections. Our woodwind players are featured both in solo works and chamber combinations, while the string quartet also takes center stage, including special appearances by The Clarion Quartet, colleagues in the Pittsburgh Symphony who formed their own ensemble to play music that gives a voice to great composers who have suffered the injustices of suppression and imposed silence. The exploration of dualities continues in the spaces (in our home at Heinz Hall and at the Washington Plastics Hangar) and in the music (we explore both intimate and large works by Montgomery and Higdon), together with a pair of works by Larsen.

This pandemic has given us the opportunity to seek new destinations, to answer the challenge of place and instruments, and to do some things for the first time. Thank you for continuing to join us on this journey.

With best wishes,

Mary Persin
Vice President for Artistic Planning



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IN MEMORIAM

Hong-Guang Jia

This program is dedicated to the remembrance of Hong-Guang Jia who recently passed away. He retired from the Pittsburgh Symphony Orchestra in September 2020 after 29 years as assistant concertmaster. We send our deepest condolences to his family and will always remember his welcoming smile and passionate dedication to music.

Hong-Guang Jia began violin lessons at the age of six with his father in Shenyang, China. He later studied with professor Yao Ji Lin at the world-renowned Central Conservatory of Music in Beijing.

When Yehudi Menuhin visited China in 1979, Jia was selected to play for him. Menuhin offered Jia a full scholarship to the Menuhin International Music Academy in Gstaad, Switzerland. After completing his studies with Menuhin and Alberto Lysy in Switzerland, Jia came to the United States to participate in the Tanglewood Festival where he was the concertmaster of the Music Center Orchestra. Raphael Druian subsequently offered Jia a full scholarship to study with him at Boston University.

Before being hired by Lori Maazel as assistant concertmaster of the Pittsburgh Symphony Orchestra, Jia held the position with the Baltimore Symphony and Orchestre Symphonique de Montreal, where he also served as assistant concertmaster under Charles Dutoit.



Jia performed recitals in Europe, Asia and throughout North and South America and has been recorded by the BBC in London and the CBC in Beijing. In June 2004, Jia returned to China for the first time in almost 20 years. He performed recitals and taught master classes at the Central Conservatory of Music in Beijing and the Conservatory of Music in Shenyang. Both conservatories honored him with appointments as guest professor of violin. In 2009, Jia was a soloist at the Beijing Festival and awarded Artist of the Year. In 2012, he was invited as guest concertmaster with the Xian Symphony Orchestra and performed several concerts. He additionally served as a faculty member of the Duquesne University School of Music in Pittsburgh for 10 years.



*In rehearsal
at The Proms,
London, 2017*



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PREMIERE: JANUARY 22, 2021 7:30 P.M. EST

Alexi Kenney, Guest Concertmaster & Leader

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Tatjana Mead Chamis, Viola

Mikhail Istomin, Cello

Aaron Copland

Fanfare for the Common Man

Mr. Franco (conductor)

Philip Glass

Company

Quarter note = 96

Quarter note = 160

Anthony Plog

Four Sketches for Brass Quintet

I. Allegro

Mr. Wilkinson

Mr. Berntsen

Mr. Caballero

Mr. Sullivan

Mr. Knox

Florence Price

String Quartet No. 1 in G major
II. Andante moderato – Allegretto

Mr. Kenney
Mr. Black
Mr. Wickesberg
Ms. Shivone

Libby Larsen

Jazz Variations for Solo Bassoon
Ms. Goeres

Gunther Schuller

Suite for Woodwind Quintet
II. Blues

Ms. Kenny
Mr. Blair
Mr. Howell
Mr. Pandolfi
Mr. Smith

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Strum for String Quartet
Ms. Orchard
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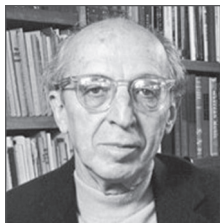
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AARON COPLAND

Fanfare for the Common Man for Brass and Percussion

(1942)

In the first volume of his autobiography (*Copland, 1900 through 1942*, St. Martin's/Marek, 1984), Copland recounted the genesis of his popular *Fanfare for the Common Man*: "Eugene Goossens, conductor of the Cincinnati Symphony Orchestra, had written to me at the end of August [1942] about an idea he wanted to put into action for the 1942-43 concert season. During World War I, he had asked British composers for a fanfare to begin each orchestral concert. It had been so successful that he thought to repeat the procedure in World War II with American composers. [Goossens' additional requests inspired a total of ten fanfares from such other notable musicians as Creston, Cowell, Piston, Thomson, Milhaud and Gould.] Goossens wrote: 'It is my idea to make these fanfares stirring and significant contributions to the war effort, so I suggest you give your fanfare a title, as for instance, 'A Fanfare for Soldiers, or for Airmen or Sailors.' After I decided on *Fanfare for the Common Man* and sent the score to Goossens, I think he was rather puzzled by the title. He wrote, 'Its title is as original as its music, and I think it is so telling that it deserves a special occasion for its performance. If it is agreeable to you, we will premiere it 14 March [sic] 1943 at income tax time....' [The income tax deadline was changed to April after the war.] I was all for honoring the common man at income tax time. I later used the *Fanfare* in the final movement of my *Third Symphony*."

Music provided courtesy of Boosey & Hawkes, Inc., by arrangement with Concord



PHILIP GLASS

Selections from Company for String Orchestra

(1983)

"You know there is a maverick tradition in American music that is very strong. It's in Ives, Ruggles, Cage, Partch, Moondog, all of these weird guys. That's my tradition." Thus Philip Glass traced his artistic lineage in an interview with composer Robert Ashley. Glass, born in Baltimore on January 31, 1937, began his musical career in a conventional enough manner: study at the University of Chicago and Juilliard; a summer at the Aspen Music Festival with Milhaud; lessons with Nadia Boulanger in France on a Fulbright scholarship; many compositions, several of them published, in a neoclassical style indebted to Copland and Hindemith. In 1965, however, Glass worked with the Indian sitarist Ravi Shankar in Paris on the score for the film *Chappaqua*, and that exposure to non-Western music was the turning-point in forming his mature style. He began writing what is commonly known as "Minimalist" music (though Glass loathes the term; Debussy likewise insisted that he was not an "Impressionist"), which is based on the repetition of slowly changing common chords in steady rhythms, often overlaid with a lyrical melody in long, arching phrases. Glass' works stand in stark contrast to the fragmented, ametric, harshly dissonant post-Schoenberg music that had been the dominant style for the 25 years after the Second World War. Minimalist music is meant, quite simply, to sound beautiful and to be immediately accessible to all listeners. Indeed, Glass represents the epitome of the modern "cross-over" artist, whose music appeals equally to

classical, rock and jazz audiences. Philip Glass' reputation as one of America's most successful and widely known composers has been recognized with election to membership in the American Academy of Arts and Letters, an Oscar nomination for his score for the film *Notes on a Scandal*, the 2010 Opera Honors Award from the NEA, and the National Medal of Arts, presented by President Barack Obama in 2015.

Glass wrote, "*Company* is the name of a short novel by Samuel Beckett that was adapted for the stage and performed [at the Public Theater in New York in January 1983] as a monologue by Frederick Neuman. Mr. Neuman had asked and received Beckett's permission to use an original musical score, which I was commissioned to compose. I liked the idea of using the medium of the strings for the production, which would allow for both an introspective and passionate quality well suited to the text. Beckett picked four places in the work that he referred to as the 'interstices, as it were.' Not surprisingly, these four short movements have turned out to be a thematically cohesive work which now have taken on a life of their own."



ANTHONY PLOG

Movement I (Allegro) from *Four Sketches* for Brass Quintet

(1991)

Anthony Plog, born on November 13, 1947 in Glendale, California, is one of today's leading composers and performers of brass music. His teachers include his father, Clifton Plog, as well as Irving Bush, Thomas Stevens and James Stamp; he received his music degree from UCLA. Plog has appeared as trumpet soloist throughout the United States, Europe, Japan and Australia, and recorded on the BIS, Summit, Crystal, Centaur and other labels. He is a founding member of the Fine Arts Brass Quintet and Summit Brass, and has been Principal Trumpet of the San Antonio Symphony, Los Angeles Chamber Orchestra, Malmö Symphony (Sweden), Stockholm Royal Philharmonic Orchestra (1992 Japan tour), Basel Symphony and Basel Radio Symphony (Switzerland). He has also served as Associate Principal Trumpet of the Utah Symphony and a member of the Board of Directors of the International Trumpet Guild; he has been Professor of Trumpet at the Staatliche Hochschule für Musik in Freiburg, Germany since 1993. Though most of Plog's compositions are for brass instruments, since retiring from the concert stage in 2001 he has written a full-length opera on a Holocaust theme titled *Spirits*, a symphony, concertos for cello, flute and oboe, song cycles on texts of Poe and Blake, a woodwind quintet and three children's operas. *Four Sketches*, commissioned by the Eastman School of Music, explores different brass colors through various instrumental combinations, mutes, and the juxtaposition of contrasting rhythms and harmonies.



FLORENCE B. PRICE

Movement II (Andante moderato — Allegretto) from String Quartet No. 1 in G major

(1929)

Florence B. Price was a musical pioneer — one of the first African-American students to graduate from the New England Conservatory of Music, the first African-American woman to have a symphonic work performed by a major American orchestra, the first winner of the composition contest sponsored by the progressive Wanamaker Foundation. Florence Beatrice Smith was born in 1887 into the prosperous and cultured family of a dentist in Little Rock, Arkansas, and received her first piano lessons from her mother, a schoolteacher and singer; Florence first played in public when she was four. She later also took up organ and violin, and at age fourteen was admitted to the New England Conservatory of Music in Boston. After graduating with honors in 1907, she returned to Arkansas to teach at Arkadelphia Academy and Shorter College and was appointed music department chair at Clark University in Atlanta in 1910. She returned to Little Rock two years later to marry attorney Thomas J. Price and left classroom teaching to devote herself to raising two daughters, though she did give private instruction in violin, organ and piano, and composition. In 1927, following racial unrest in Arkansas, the Price family moved to Chicago, where Florence studied at various schools and published four pieces for piano soon after arriving there. In 1932, she won First Prize in the Wanamaker Foundation Composition Competition for her Symphony in E minor, which became the first symphonic work by an African-American woman performed by a major American orchestra when it was premiered on June 15, 1933 by the Chicago Symphony Orchestra. Price continued to compose prolifically and received numerous performances, including her arrangement of the spiritual *My Soul's Been Anchored in the Lord* that Marian Anderson used to close her historic concert at the Lincoln Memorial in Washington, D.C. on April 9, 1939. Florence Price died in Chicago on June 3, 1953.

Price moved to Chicago in 1927, one of the thousands of Blacks swept from the deep south to the cities of the north in the Great Migration. Black culture and music flourished in Chicago — jazz, blues, spirituals, popular, theater, even classical — educational opportunities were readily available, recording studios were established, the National Association of Negro Musicians was founded there in 1919, and Price took advantage of everything. She ran a successful piano studio, wrote educational pieces for her students, published gospel and folksong arrangements, composed popular songs (under the pseudonym VeeJay), and started to gain recognition for her concert works that led to the premiere of her Symphony in E minor by the Chicago Symphony Orchestra in 1933. In 1929, amid this flurry of activity, Price composed her String Quartet in G major; the provenance of the piece is unknown, as are any early performances. The manuscript ended up among the many scores, letters, diaries and photographs discovered in the Chicago house in which she died that are now preserved in the Florence Beatrice Smith Price Collection at the University of Arkansas. The score was published in 2017 in an edition by Er-Gene Kahng, UofA faculty member and violinist in the Quartet's premiere, given on March 15, 2018 at the Crystal Bridges Museum of American Art in Bentonville, Arkansas.

The G major Quartet comprises two movements, but the second takes on a double structural significance by wrapping a tender, lyrical *Andante* around a quicker, scherzo-like central episode.



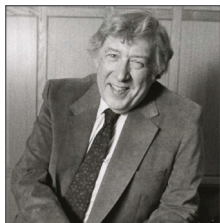
LIBBY LARSEN

Jazz Variations for Solo Bassoon

(1977)

Libby Larsen, born in Wilmington, Delaware on Christmas Eve 1950, is one of today's most prominent American composers. She studied composition with Dominick Argento, Eric Stokes and Paul Fetler at the University of Minnesota, where she earned her bachelor's, master's and doctoral degrees. In 1973, she founded the Minnesota Composers Forum with Stephen Paulus, and served as one of that organization's managing composers. She and Paulus were appointed Composers-in-Residence with the Minnesota Orchestra in 1983, a position she held for four years; Larsen has also held residencies with the Colorado Symphony, Charlotte Symphony Orchestra, and at the John W. Kluge Center of the Library of Congress. She has served on the Music Panel of the National Endowment for the Arts, "Meet the Composer" National Advisory Committee, as vice-president of the American Music Center, as a member of the ASCAP Board of Review, as a trustee of KTCA (Minnesota Public Television), as an advisor to the American Symphony Orchestra League, and as a board member of the Minnesota Composers Forum. Her awards include a composition grant from the Minnesota State Arts Board, National Opera Institute Fellowship, National Endowment for the Arts Composer Fellowship, American Council on the Arts Young Artists Award, and George Peabody Medal for Outstanding Contributions to Music in America.

Larsen wrote, "*Jazz Variations* is the first piece I composed with an ear towards American jazz and how it might find its way into my definition of concert music. I composed the work in 1977 while I was in graduate school and beginning to search for my own compositional voice. In the *Jazz Variations*, I chiefly wanted to explore the rhythms of jazz. I was not interested in flatted thirds or sixths, nor was I really interested in the harmonic progressions of jazz. I was under the influence of John Coltrane's sense of rhythmic flow and chose to try to explore that in a small way in this work. *Jazz Variations* was composed in 1977 for Lynn Moran Riccardo for her senior recital at Juilliard."



GUNTHER SCHULLER

Movement II (Blues) from Suite for Woodwind Quintet

(1944)

Gunther Schuller led a musical career of almost dizzying diversity. The son of a German-born violinist in the New York Philharmonic, he studied theory, flute and horn privately while attending the St. Thomas Choir School in New York City. He proved to be a prodigy on the horn and joined the New York City Ballet Orchestra at age eighteen; a year later, he was appointed Principal Horn of the Cincinnati Symphony. During his tenure in Cincinnati, he discovered the music of Duke Ellington and thereafter devoted much of his career to jazz, performing and recording with such jazz greats as Dizzy Gillespie, Miles Davis and John Lewis, and becoming a leading authority on the subject. His *Early Jazz: Its Roots and Musical Development* is one of the most important contributions to the field of historical jazz research; his monumental study of *The Swing Era* was published in 1989. From 1945 to 1959, Schuller was Principal Horn of the Metropolitan Opera Orchestra. Though he had no conservatory training, he began composing around 1940; among his first works is a Concerto for Horn, which he premiered in Cincinnati in 1945. By the time he gave up performing in 1962, Schuller had completed some forty compositions.

From 1950 to 1963, Schuller taught at the Manhattan School of Music and spent the following three years on the faculty of Yale University. He then moved to the New England Conservatory of Music, which he served as President from 1967 to 1977. He was also associated with the Berkshire Music Center at Tanglewood in various capacities, including that of Director from 1974 to 1984. As a conductor and recording artist, he championed the works of such once little-performed American composers as Scott Joplin and John Knowles Paine, and in 1975, he founded the Margun Press to issue otherwise unpublished American scores. He also prepared important editions of works by Ives, Joplin, Weill and Hartmann. In 1970, he received the Ditson Conducting Award for “his unselfish championship of fellow composers.” In 1997, Schuller published *The Compleat Conductor*, a survey of the history, philosophy and art of conducting (as well as a frank commentary on celebrity conductors). Schuller was also a broadcaster, producing a series of weekly radio programs on 20th-century music for WBAI, New York; in 1973, he wrote and introduced six programs on contemporary music for PBS. A collection of his writings, *Musings: The Musical Worlds of Gunther Schuller*, was published in 1986. Among Schuller’s many honors are eleven honorary degrees, membership in the National Institute of Arts and Letters and American Academy and Institute of Arts and Letters, William Schuman Prize of Columbia University, a MacArthur Foundation grant, BMI Lifetime Achievement Award, Pulitzer Prize (for his 1993 *Of Reminiscences and Reflections*) and Gold Medal for Music from the American Academy of Arts and Letters. He remained active as a conductor and composer until his death in Boston in 2015, and in 2011 published the first volume of his autobiography: *Gunther Schuller, A Life in Pursuit of Music and Beauty*.

Schuller composed his Suite for Woodwind Quintet in 1944, shortly after joining the Cincinnati Symphony, reasoning that he could get his works performed if “I wrote pieces for small ensembles and for my circle of musician friends.... The Suite reflects my youthful enthusiasms for the then still-considered ‘modern’ French school of, say, Poulenc, Honegger and Ibert (the first and third movements) and, of course, my already long standing interest in jazz (second movement).” The *Blues* is surprisingly smoky for the work of a nineteen-year-old composer.



JESSIE MONTGOMERY

Strum for String Quartet

(2006, revised 2012)

Violinist, composer and music educator Jessie Montgomery began her violin studies at age four at the Third Street Music School Settlement in her native New York City. She was composing and improvising by age eleven, and while still in high school twice received the Composer's Apprentice Award from the Chamber Music Society of Lincoln Center. Montgomery went on to earn a bachelor's degree in violin performance at the Juilliard School and a master's from New York University in film scoring and multimedia; she is currently a Graduate Fellow in Music Composition at Princeton University. As a performer and educator, Montgomery plays with several chamber ensembles, teaches at the Apple Hill Center in New Hampshire, Music at Port Milford in Canada, and Third Street Music School Settlement in New York, and is a long-time affiliated artist with Sphinx, an organization that supports young African-American and Latino string players, in which she was a two-time competition laureate. As a composer, Montgomery has created works for concert, theater and film (one of which was in collaboration with her father, Ed Montgomery, also a composer and an independent film producer); she now serves as Composer-in-Residence for the Sphinx Virtuosi, the organization's flagship professional touring ensemble. Jessie Montgomery is currently working on a commission for Project 19, the New York Philharmonic's multi-year celebration of the 100th anniversary of the 19th Amendment, passed by Congress in 1919 and ratified by the states the following year, which granted women the right to vote. The Philharmonic began premiering these new compositions by 19 women composers in February 2020. Among Montgomery's upcoming projects is a new work commissioned by the Metropolitan Opera.

Montgomery wrote, "Within *Strum*, I utilized 'texture motives,' layers of rhythmic or harmonic ostinatos [repeating figures] to form a bed of sound for melodies to weave in and out. The strumming pizzicato serves as a 'texture motive' and the primary driving rhythmic underpinning of the piece. Drawing on American folk idioms and the spirit of dance and movement, *Strum* has a kind of narrative that begins with fleeting nostalgia and transforms into ecstatic celebration."

PROGRAM NOTES BY
DR. RICHARD E. RODDA



Rbrian Kenny, flute



Members of the Pittsburgh Symphony Orchestra musicians and staff



Stephen Kostyniak, horn

FRONT ROW EPISODE 5: FOR THE PEOPLE — PART 2

RECORDED LIVE SEPTEMBER 26, 2020 AT WASHINGTON PENN PLASTICS CO. INC. IN
WASHINGTON, PA AND OCTOBER 3, 2020 AT HEINZ HALL
PREMIERE: JANUARY 29, 2021 7:30 P.M. EST

Alexi Kenney, Guest Concertmaster & Leader

Andrés Franco, Conductor

Michael Rusinek, Clarinet

Rhian Kenny, Flute

Max Blair, Oboe

Jack Howell, Clarinet

Philip A. Pandolfi, Bassoon

Zachary Smith, Horn

Marta Krechkovsky, Violin

Jennifer Orchard, Violin

Tatjana Mead Chamis, Viola

Bronwyn Banerdt, Cello

David Diamond

Rounds for String Orchestra
I. Allegro, molto vivace

Joan Tower

Fanfare for the Uncommon Woman No. 1
Mr. Franco (conductor)

Libby Larsen

Dancing Solo for Solo Clarinet
IV. Flat Out
Mr. Rusinek

Scott Joplin
arr. Kriegler

The Entertainer for Woodwind Quintet
Ms. Kenny
Mr. Blair
Mr. Howell
Mr. Pandolfi
Mr. Smith

Jessie Montgomery

Banner for String Quartet and String Orchestra
Featuring The Clarion Quartet
Ms. Orchard
Ms. Krechkovsky
Ms. Mead Chamis
Ms. Banerdt

Traditional
arr. Higdon

Amazing Grace
The Clarion Quartet
Ms. Krechkovsky
Ms. Orchard
Ms. Mead Chamis
Ms. Banerdt

Jennifer Higdon

Dance Card
V. Machina Rockus

FRONT ROW

EPISODE FIVE PART 2 ROSTER

FIRST VIOLIN

Alexi Kenney (Guest Concertmaster & Leader)
Huei-Sheng Kao
Justine Campagna
Marta Krechkovsky
Jennifer Orchard

SECOND VIOLIN

Jeremy Black
Louis Lev
Laura Motchalov
Yeokyoung Kim

VIOLA

Tatjana Mead Chamis
Laura Fuller
Andrew Wickesberg
Deanna Badizadegan

CELLO

Mikhail Istomin
Bronwyn Banerdt
Karissa Shivone

BASS

Peter Guild
Jeffrey Grubbs

FLUTE

Rhian Kenny

OBOE

Max Blair

CLARINET

Michael Rusinek
Jack Howell

BASSOON

Philip Pandolfi

HORN

Stephen Kostyniak
Zachary Smith
Robert Lauver
Mark Houghton
Joseph Rounds

TRUMPET

Charles Lirette
Neal Berntsen
Chad Winkler

TROMBONE

Peter Sullivan
James Nova
Jeffrey Dee

TUBA

Craig Knox

TIMPANI

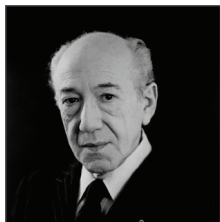
Christopher Allen

PERCUSSION

Andrew Reamer
Jeremy Branson
Xueqing Wu

LIBRARIANS

Lisa Gedris
Grant Johnson



DAVID DIAMOND

Movement I (Allegro, molto vivace) from *Rounds* for String Orchestra

(1944)

David Diamond, born in Rochester, New York in 1915, began “composing” as a small boy in a notation of his own invention. Financial difficulties in 1927 forced the family to live with relatives in Cleveland, where David received his first musical training at the Cleveland Institute of Music. The family returned to Rochester in 1929, and in 1933 he entered the Eastman School of Music, but a year later he moved to New York City, where he supported himself with odd jobs while studying at the New Music School Institute. In 1935, Diamond’s *Sinfonietta* won the \$2,500 first prize in a competition sponsored by bandleader Paul Whiteman; George Gershwin was one of the judges. He continued his studies in Paris with Nadia Boulanger, meeting and receiving inspiration from Stravinsky, Ravel, Roussel, Charles Munch and André Gide during his stay. With the outbreak of World War II, he returned to the United States, composing steadily during those years and receiving important commissions, performances and awards. He returned to Europe on a Fulbright Fellowship in 1951, and settled in Florence for the next fourteen years. After attending a concert of his music in honor of his fiftieth birthday at the Aspen Festival in Colorado in 1965, Diamond remained in this country, teaching at the Manhattan School of Music for two years before moving to Rochester to devote himself entirely to composition until 1973, when he joined the faculty of the Juilliard School. He was elected to the National Institute of Arts and Letters in 1966, and appointed its vice-president in 1974. In 1995, he was awarded the National Medal of Arts at a ceremony held at the White House. He died in Rochester on June 13, 2005.

The composer wrote, “*Rounds* for String Orchestra was commissioned by Dimitri Mitropoulos and composed in June and July 1944, in New York City; the instrumentation was completed at Rhinebeck, New York. ‘Write me a happy work,’ Mitropoulos said. ‘These are distressing times [i.e., World War II]. Make me happy.’ The result was the *Rounds*, which *The New York Times* music critic Olin Downes, in his review of Koussevitzky’s performance with the Boston Symphony, called ‘admirably fashioned, joyous and vernal... there is laughter in the music. And no wasted notes! The counterpoint is ingenious enough, sure in the manipulation of the material, but none of it is superfluous, and all of it is music.’”



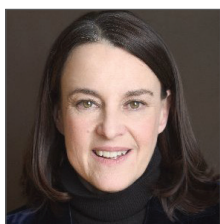
JOAN TOWER

Fanfare for the Uncommon Woman No. 1

(1986)

Joan Tower was born in New Rochelle, New York in 1938, and went to South America with her family at age nine. Her father was a mining engineer whose assignments necessitated frequent family moves to Bolivia, Chile and Peru, but he always found a piano and a teacher to nurture his daughter's musical interests. Tower returned to the United States at the age of eighteen to attend Bennington College and Columbia University, where she earned a doctorate in composition. After finishing her professional training, she taught at Greenwich House, a settlement house in New York, while also composing and performing as a pianist. Since 1972, Tower has taught at Bard College in Annandale-on-Hudson, New York, where she is now Asher Edelman Professor of Music. She is also active in working with performing groups and students in residencies throughout the country, and has served as Co-Artistic Director of the Yale/Norfolk Chamber Music Festival; she was Composer-in-Residence with the Orchestra of St. Luke's in New York from 1999 to 2007, and was Mentor Composer-in-Residence for the Albany Symphony's 2013-2014 season. Tower's many distinctions include awards and fellowships from the Guggenheim Foundation, Koussevitzky Foundation, National Endowment for the Arts, New York State Council on the Arts and Massachusetts State Arts Council, as well as the prestigious Grawemeyer Award from the University of Louisville in 1990, the first woman ever to receive that honor. She has also been elected to the American Academy of Arts and Letters, named a recipient of the Delaware Symphony's Alfred I. DuPont Award for Distinguished American Composers, and inducted into the Academy of Arts and Sciences at Harvard University.

Of the *Fanfare for the Uncommon Woman No. 1*, composed for the Houston Symphony's sesquicentennial in 1986, the composer wrote, "This work was inspired by Copland's *Fanfare for the Common Man*, and uses in fact the same instrumentation. The original theme resembles the theme in my piece. It is dedicated to women who take risks and are adventurous."



LIBBY LARSEN

Movement IV (Flat Out) from Dancing Solo for Solo Clarinet

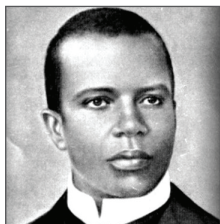
(1994)

Libby Larsen, born in Wilmington, Delaware on Christmas Eve 1950, is one of today's most prominent American composers. She studied composition with Dominick Argento, Eric Stokes and Paul Fetler at the University of Minnesota, where she earned her bachelor's, master's and doctoral degrees. In 1973, she founded the Minnesota Composers Forum with Stephen Paulus, and served as one of that organization's managing composers. She and Paulus were appointed Composers-in-Residence with the Minnesota Orchestra in 1983, a position she held for four years; Larsen has also held residencies with the Colorado Symphony, Charlotte Symphony Orchestra, and at the John W. Kluge Center of the Library of Congress. She has served on the Music Panel of the National Endowment for the Arts, "Meet the Composer" National Advisory Committee, as vice-president of the American Music Center, as a member of the ASCAP Board of Review, as a trustee of KTCA

(Minnesota Public Television), as an advisor to the American Symphony Orchestra League, and as a board member of the Minnesota Composers Forum. Her awards include a composition grant from the Minnesota State Arts Board, National Opera Institute Fellowship, National Endowment for the Arts Composer Fellowship, American Council on the Arts Young Artists Award, and George Peabody Medal for Outstanding Contributions to Music in America.

Larsen wrote, “Dancing alone — improvising with the shadows, the air, on an inner beat, upon a fleeting feeling — has always enthralled me. With *Dancing Solo*, I am making a dance for clarinet, a dance composed of color, rhythm, beat implied and beat explicit, and breath: the music is the dance and the dance is the music. *Dancing Solo* was commissioned by clarinetist Caroline Hartig, who gave the first performance at Weill Recital Hall of Carnegie Hall, New York, on March 11, 1994.”

Movement 4 of ‘Dancing Solo’ by Libby Larsen © Oxford University Press Inc., 1994.
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SCOTT JOPLIN

The Entertainer for Woodwind Quintet

Arranged by Mitchell Kriegler

(1902)

Scott Joplin, the son of an ex-slave, played piano in honky-tonks as a teenager before settling in East St. Louis. He published his first piano rags in 1899 and the *Maple Leaf Rag* sold a half million copies within a decade. The success of the piece encouraged Joplin to get married, write more rags, and expand his artistic horizons to include ballet and opera. After several years of wandering in the Midwest, he moved to New York in 1907 and spent enormous effort in composing and trying (in vain) to find a publisher for his opera, *Treemonisha*. His self-financed production of the opera in 1915 failed, and Joplin’s spirit was crushed. The following year he was admitted to a mental institution in New York, and died there on April 1, 1917 from the complications of syphilis. Today, so popular are Scott Joplin’s rags that they have come to represent an entire era in American musical and social history.

The Entertainer, published in 1902, may have taken its title from the advertising issued by the Maple Leaf Club in Sedalia, where Joplin was billed as “The Entertainer.” More than any other of his works, *The Entertainer* was responsible for the revival of interest in Joplin’s music and in American ragtime in general. The piece reached an enormous audience as the title music for the 1973 Academy Award-winning film *The Sting* (whose score, adapted by Marvin Hamlisch, received an Oscar and sold over two million copies), and did much to bolster the scholarship and performances then being accorded Joplin by Gunther Schuller, Joshua Rifkin, William Bolcom and others. The year after *The Sting* was released, the first ragtime festival ever held took place in Sedalia, Missouri, the town whose Maple Leaf Club suggested the title of one of Joplin’s best-loved creations. *The Entertainer* entered the symphonic repertoire when Lorin Maazel conducted the Cleveland Orchestra in Schuller’s arrangement of it on January 11, 1976.



JESSIE MONTGOMERY

Banner for String Quartet and String Orchestra

(2014)

Jessie Montgomery wrote, “*Banner*, composed in 2014 on a commission from the Sphinx Organization and Joyce Foundation, is a tribute to the 200th anniversary of *The Star-Spangled Banner*, the lyrics of which were written by Francis Scott Key in 1814 [set to a melody written around 1770 by the English composer and organist John Stafford Smith]. Drawing on musical and historical sources from various world anthems and patriotic songs, I’ve made an attempt to answer the question: ‘What does an anthem for the 21st century sound like in today’s multi-cultural environment?’

“In 2009, I was commissioned by the Providence String Quartet and Community MusicWorks to write *Anthem*, a tribute to the historical election of Barack Obama. In that piece, I wove together the theme from *The Star-Spangled Banner* with the commonly named ‘Black National Anthem,’ *Lift Every Voice and Sing*, by James Weldon Johnson (which coincidentally share the same phrase structure).

“*Banner* picks up where *Anthem* left off by using a similar backbone source in its middle section, but expands further both in the number of references and in the role played by the string quartet as the individual voice, working both with and against the larger community of the orchestra behind them. The structure is loosely based on traditional marching-band form, where there are several strains or contrasting sections, preceded by an introduction, and I have drawn on the drum-line chorus as a source for the rhythmic underpinning in the finale. Within the same tradition, I have attempted to evoke the breathing of a large brass choir as it approaches the climax of the central ‘trio’ section. A variety of other cultural anthems and American folk songs and popular idioms interact to form various textures in the final section, contributing to a multi-layered fanfare.

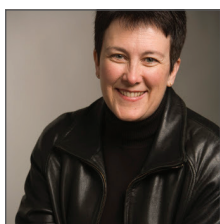
“*The Star Spangled Banner* is an ideal subject for exploration in contradictions. For most Americans, the song represents a paradigm of liberty and solidarity against fierce odds, and for others it implies a contradiction between the ideals of freedom and the realities of injustice and oppression. It is my opinion that we Americans, as a culture, are perpetually in search of ways to express and celebrate our ideals of freedom — a way to proclaim, ‘We’ve made it!’ as if the very action of saying it aloud makes it so. And for many of our nation’s people, that was the case: through work songs and spirituals, enslaved Africans promised themselves a way out and built up the nerve to endure the most abominable treatment for the promise of a free life. Immigrants from Europe, Central America and the Pacific have sought a safe haven here and, though met with the trials of building a multi-cultured democracy, continue to become rooted in our nation and make significant contributions to our cultural landscape. At this time, a tribute to the U.S. National Anthem means acknowledging the contradictions, the leaps and bounds, and the milestones that allow us to celebrate and maintain the tradition of our ideals.”

Amazing Grace

Arranged by Jennifer Higdon

(Early 19th century)

The origin of the music for the hymn best known as *Amazing Grace* is lost to history. William Walker included the melody in his 1835 hymnal *Southern Harmony* without composer attribution, but conjectured that the tune had originated in the southeastern United States at the beginning of the 19th century. With variant texts and under other titles — *New Britain*, *Symphony*, *Solon*, *Redemption* — the piece was a staple in the 19th-century editions of *The Sacred Harp*, the shape-note hymn books that provided much of rural and frontier America with its Protestant sacred music. The text for *Amazing Grace* was by John Newtown (1725-1807), a one-time vagabond, sailor, deserter from the British navy and slave trader who repented of his wicked ways, and became a noted preacher for the Church of England in the parish of Olney. The verses reflect his feelings at the time of his conversion: *Amazing grace, how sweet the sound/That saved a wretch like me./I once was lost but now I'm found/Was blind but now I see.*



JENNIFER HIGDON

“Machina Rockus” from *Dance Card* for String Orchestra

(2015)

Jennifer Higdon, born in Brooklyn, New York on New Year's Eve 1962 and raised in Atlanta and Tennessee, is one of America's foremost composers. She took her undergraduate training in flute performance at Bowling Green State University, and received her master's and doctoral degrees in composition from the University of Pennsylvania; she also holds an Artist Diploma from the Curtis Institute of Music in Philadelphia. Higdon joined the composition faculty of the Curtis Institute of Music in Philadelphia in 1994 after having served as conductor of the University of Pennsylvania Orchestra and Wind Ensemble and Visiting Assistant Professor in music composition at Bard College; she now holds the Milton L. Rock Chair in Composition Studies at Curtis. She also served as Karel Husa Visiting Professor at Ithaca College in 2006-2007 and Composer-in-Residence at the Mannes College The New School for Music in 2007-2008. Her distinctions include three Grammy Awards and a Pulitzer Prize. Among her recent projects is the opera *Cold Mountain*, with a libretto by Gene Scheer based on Charles Frazier's best-selling novel, which premiered at Santa Fe Opera in 2015.

Higdon wrote that *Dance Card*, composed in 2015 for the New Century Chamber Orchestra of San Francisco, “is a celebration of the joy, lyricism and passion of a group of strings playing together! This piece is made up of five movements, each of which is designed so that it can also be played as a separate work. From a string fanfare, through gentle serenades, and actual wild dances, the musicians get a chance to highlight their soloistic and ensemble playing. This work reflects the deep commitment that string players bring to their music-making, not only in the many years of learning to play their instruments, but also in the dedication manifested in gorgeous music-making as an ensemble. When we attend as audience members, we in effect, fill our dance card with that shared experience.”

ALEXI KENNEY

The recipient of a 2016 Avery Fisher Career Grant and a 2020 Borletti-Buitoni Trust Award, violinist Alexi Kenney has been named “a talent to watch” by the *New York Times*, which also noted his “architect’s eye for structure and space and a tone that ranges from the achingly fragile to full-bodied robustness.” His win at the 2013 Concert Artists Guild Competition at the age of nineteen led to a critically acclaimed Carnegie Hall debut recital at Weill Hall.

Recent highlights include debuts with the Omaha Symphony, Sinfonia Gulf Coast, Asheville Symphony, Bay Atlantic Symphony, and Wheeling Symphony, and his return to the Indianapolis Symphony. His recital engagements include the University of Florida, Union College (NY), and University of Southern Maine. Abroad, he will appear in recital with Orion Weiss at Wigmore Hall (London, UK) and debuts with the Orchestre de Chambre de Lausanne (Lausanne, Switzerland). Alexi has appeared as soloist with the Detroit, Columbus, California, Amarillo, Jacksonville, Portland, Riverside, Santa Fe, and Tulare County symphonies, the Las Vegas Philharmonic, the Staatstheater Orchestra of Cottbus, Germany, and A Far Cry. He has appeared in recital on Carnegie Hall’s ‘Distinctive Debuts’ series and at Caramoor, the Isabella Stewart Gardner Museum and Jordan Hall in Boston, the Phillips Collection in Washington D.C., the Green Music Center at Sonoma State University (CA), and Lincoln Center’s Mostly Mozart Festival. He has been profiled by *Strings* magazine and the *New York Times*, written for *The Strad*, and has been featured on *Performance Today*, WQXR-NY’s *Young Artists Showcase*, WFMT-Chicago, and NPR’s *From the Top*.



Photo credit: Yang Bao

Chamber music continues to be a main focus of Alexi’s life – he is a member of the Chamber Music Society of Lincoln Center’s The Bowers Program (formerly CMS Two). He tours with Musicians from Marlboro and musicians from Ravinia’s Steans Institute and regularly performs at festivals including ChamberFest Cleveland, Festival Napa Valley, the Lake Champlain Chamber Music Festival, the Marlboro Music Festival, Music@Menlo, Open Chamber Music at Prussia Cove (UK), Ravinia, and Yellow Barn. He has collaborated with artists including Pamela Frank, Miriam Fried, Steven Isserlis, Kim Kashkashian, Gidon Kremer, and Christian Tetzlaff.

Born in Palo Alto, California in 1994, Alexi holds a Bachelor of Music and Artist Diploma from the New England Conservatory in Boston, where he studied with Donald Weilerstein and Miriam Fried. Previous teachers include Wei He, Jenny Rudin, and Natasha Fong.

ANDRÉS FRANCO

Andrés Franco, the former Resident Conductor of the Pittsburgh Symphony Orchestra, was appointed Executive Director of City of Asylum in October 2020. Recognized globally for providing sanctuary and community for endangered literary writers, City of Asylum is now in its 16th year. Mr. Franco's new role with City of Asylum allows him to fuse his commitment to freedom of artistic expression with his real-life experience as an immigrant in Pittsburgh. A native of Medellín, Colombia, Andrés Franco became a U.S. Citizen in 2015.

A frequent guest conductor in the U.S., Europe, and South America, Andrés Franco has appeared with the symphonies of Columbus, Dallas, Detroit, Eugene, Elgin, El Paso, Fort Worth, Houston, Indianapolis, Mississippi, Omaha, Saginaw Bay, Springfield, St. Louis, Stockton, and Wheeling; the philharmonic orchestras of Boise and Oklahoma City; and the Chicago Sinfonietta. Worldwide, he has conducted the Orquesta Sinfónica de Castilla y León/Spain, the Orquesta Sinaloa de las Artes/Mexico, the National Symphony Orchestra of Peru, as well as the Bogotá Philharmonic, Orquesta Sinfónica Nacional, Medellín Philharmonic, and EAFIT Symphony Orchestra in Colombia. He has also appeared at the Cabrillo, Grant Park, OK Mozart, Oregon Bach, Round Top, and Texas Music festivals.

Andrés Franco served as music director of Tulsa's Signature Symphony (2015-2020), staff conductor of the Fort Worth Symphony Orchestra (2009-2014), and as music director of the Philharmonia of Kansas City (2004-2010).



Born into a musical family, Mr. Franco began piano studies with his father, Jorge Franco. An accomplished pianist, he studied with Van Cliburn Gold Medalist Jose Feghali and attended piano workshops with Rudolph Buchbinder in Switzerland, and Lev Naumov in France. He studied conducting with Marin Alsop, Miguel Harth-Bedoya, Kurt Masur, Gustav Meier, Helmut Rilling, Gerard Schwarz, and Leonard Slatkin.

Andrés Franco holds a Bachelor of Music degree in Piano Performance from the Pontificia Universidad Javeriana in Bogotá, Colombia, as well as Master of Music degrees in piano performance and conducting from Texas Christian University.

He is married to Victoria Luperi, associate principal clarinetist of the Pittsburgh Symphony Orchestra.

PSO SOLOISTS



**MICAH
WILKINSON**

Micah Wilkinson has enjoyed a varied career as an orchestral musician, soloist, chamber artist, and teacher. He was appointed Principal Trumpet of the Pittsburgh Symphony Orchestra by Music Director Manfred Honeck in September 2017. Wilkinson came to the Pittsburgh Symphony from the San Diego Symphony, where he served as Principal Trumpet for three years. He previously held positions with the Houston Symphony, the San Francisco Symphony, the Oregon Symphony, and the Tucson Symphony. He performed recently in subscription programs as Guest Principal Trumpet with the New York Philharmonic, Chicago Symphony Orchestra, and the Seoul Philharmonic.

As a chamber musician, Micah Wilkinson has been recognized for his “complete confidence and refreshing catalogue of contrasting colors” and has been frequently featured on NPR’s Performance Today. Professional summer festival appearances have included the Aspen Music Festival, Chautauqua Institute, Sun Valley Festival, Cabrillo Festival, Brevard Music Center, Round Top Institute, Bellingham Festival of Music, and Astoria Music Festival.

As an educator, Wilkinson strives to help the next generation of brass players to find their own unique voices as musical artists. He is quickly becoming one of the most sought-after instructors for trumpet in the United States and enjoys working privately with students at his home studio in Pittsburgh and online through virtual platforms. He recently edited and released the “Book of Solos,” a curated collection of 30 professional trumpet solos, which includes his commentary on performance and historical context.

In the summers, he has taught at the Aspen Music Festival, Chautauqua Institution School of Music, Round Top Festival Hill Institute, and the Brevard Music Center. He also has served on the faculties of the University of Houston and Portland State University, and has

presented master classes and clinics for colleges and universities all over the United States, as well as in Europe and Asia.

Micah Wilkinson grew up in Norcross, Georgia. A proud graduate of St. Olaf College in Northfield, MN, he pursued additional studies at Arizona State University and the Staatliche Hochschule für Musik in Freiburg, Germany. His primary teachers include Martin Hodel, David Hickman, Larry Black, and Anthony Plog. He lives in the South Hills of Pittsburgh with his wife Stefani, a professional oboist, their beautiful daughters Eleanor and Amelia, and their goofy Basset Hound Barber.



**NEAL
BERNTSEN**

Neal Berntsen joined the Pittsburgh Symphony Orchestra trumpet section in March 1997, having been appointed at the invitation of Music Director Lorin Maazel in 1996. He is a native of Tacoma, Wash. He began his musical studies at age five playing the violin under the tutelage of his mother. By age eight, he advanced to the trumpet and ultimately received a B.M. from the University of Puget Sound and a M.M. from Northwestern University. A former member of the Chicago Lyric Opera Orchestra and the Grant Park Symphony Orchestra, Berntsen also has performed as principal trumpet for the Ravinia Festival Orchestra, Chicago Chamber Orchestra and the Bamberg Sinfoniker in Germany. Other orchestral performances have included the Chicago Symphony Orchestra and the Boston Symphony Orchestra.

Berntsen was a finalist in both the Maurice André International Trumpet Competition in Paris, France and the Ellsworth Smith International Trumpet Competition. His wide ranging discography includes The Orchestras of Pittsburgh, Boston and Chicago, Manheim Steamroller, *The American Girl Doll* Christmas album and Michael Jackson.

As an educator, Berntsen is chair of the Brass Division in the School of Music at Carnegie Mellon University. He previously served on the faculties of Duquesne University and Valparaiso University in Indiana. He has been published in *The Instrumentalist* magazine and the International Trumpet Guild Journal. Berntsen was involved in the editing of Luis E Loubriel's book, *Back to Basics, The Teaching of Vincent Cichowicz* (Scholar Publications 2009). Berntsen was recently involved in the publication of Vincent Cichowicz Flow Studies Volume 1 (Studio 259 Productions 2013) and Volume 2 (Studio 259 Productions 2014). Additionally, Berntsen's performance of the flow studies are contained in the CDs released with the books. Berntsen has presented master classes and recitals around the world.

In summer 2009, Berntsen began an association with the Brevard Music Center in Brevard, N.C. He serves as principal trumpet for the Brevard Music Center Orchestra, performs chamber music, teaches trumpet and coaches chamber music at the festival. Berntsen is an active studio musician and was featured on an award-winning national series of commercials during the broadcast of the Olympic games in Atlanta. His performance on *America* sung by Diana Ross opened the women's final tennis match of the U.S. Open in Flushing Meadows, N.Y. Berntsen has studied with Adolph Herseth, Vincent Cichowicz and Manuel Laureano.



**WILLIAM
CABALLERO**

The 2020-21 Pittsburgh Symphony Orchestra season represents William Caballero's 31st year as its principal horn under its Maestros Manfred Honeck, Mariss Jansons and Lorin Maazel. Before joining the symphony in May 1989, Caballero previously held Principal Horn positions with the Houston Symphony, Houston Grand Opera and Hartford Symphony. He held Third Horn positions with the Montreal Symphony, Montreal Opera and acting Third Horn with the Boston Symphony and Boston Pops. He has performed as guest Principal

Horn with Chicago Symphony Orchestra, the Cleveland Orchestra, the Philadelphia Orchestra, the Los Angeles Philharmonic, the Dallas Symphony Orchestra, and the St. Louis Symphony.

Born in New Mexico and raised in Wisconsin, Caballero's early horn studies included working under Larry Simons, Barry Benjamin and Basil Tyler, as well as studying the piano and pipe organ. Caballero graduated from New England Conservatory in Boston where he studied with Richard Mackey and Thomas Newell, both former members of the Boston Symphony. Currently, Caballero is the associate teaching professor of Horn at Carnegie Mellon University School of Music. Previously he held teaching positions at Indiana University Bloomington, Rice University in Houston, Texas, and Duquesne University.

Caballero solos regularly with the Pittsburgh Symphony with most recent collaboration as soloist under Maestro Honeck. In April 2014, Caballero performed the world premiere of Robert Levin Edition of Mozart's 1st Horn Concerto in D, and in September 2012 performed the Pittsburgh Symphony premiere of Strauss Horn Concerto No. 1. Caballero holds the Pittsburgh Symphony's Anonymous Foundation Principal Horn Chair.



**PETER
SULLIVAN**

In the fall of 1999, Peter Sullivan was appointed Principal Trombone of the Pittsburgh Symphony Orchestra by Mariss Jansons. Canadian-born Sullivan came to Pittsburgh following a long and fruitful tenure as Solo Trombone with the Montreal Symphony under Charles Dutoit. Sullivan has performed as a soloist on many occasions with several orchestras including the Pittsburgh and Montreal Symphonies. In 2006, he performed the world premiere performance of Jennifer Higdon's Trombone Concerto with Sir Andrew Davis and the PSO. Aside from countless orchestral performances in the great concert halls of Europe, Sullivan has performed at the Ascoli Piceno Brass

Festival in Italy, and was featured in Christian Lindberg's Trombone Concerto in Bunol, Spain with the composer on the podium. Sullivan was also the first prize winner in the 1990 Umea International Solo Competition in Sweden. Here at home, Peter Sullivan has given concerts and clinics from coast to coast, including master classes at the Juilliard and Manhattan schools in New York City, The Curtis Institute of Music in Philadelphia, and the Glenn Gould Academy in Toronto. Presently, Sullivan serves on the faculties of Duquesne and Carnegie Mellon universities in Pittsburgh, following 15 years as adjunct professor at McGill University in Montreal.



**CRAIG
KNOX**

Craig Knox has been Principal Tuba of the Pittsburgh Symphony Orchestra since 2005, having previously held positions of Acting Principal Tuba of the San Francisco Symphony, and Principal Tuba of the Sacramento Symphony and the New World Symphony (Miami). He has also performed as a guest artist with many other major American orchestras, including those of Philadelphia, Cleveland, Chicago, Detroit, Minnesota, and Seattle, and with the Orchestre de la Suisse Romande of Geneva, Switzerland. Since 1995, he has spent part of each summer as co-principal tuba of the Grand Teton Music Festival in Jackson, Wyoming.

In March 2018, Mr. Knox played the world-premiere of the Jennifer Higdon Tuba Concerto (a PSO co-commission) with the Pittsburgh Symphony Orchestra and Robert Spano conducting, performances of which the *Pittsburgh Post-Gazette* said, "Mr. Knox played with assurance and complete command of his instrument, providing a convincing case for the solo potential of the tuba." In 2019 he performed the work again, this time in Philadelphia's Verizon Hall, with the Curtis Symphony Orchestra and Mark Russell Smith conducting. In March 2012 Knox performed the world-premiere performances of Andre Previn's Triple Concerto for Trumpet, Horn

and Tuba with the Pittsburgh Symphony Orchestra, and the composer on the podium; he performed a reprise of that work as part of the PSO's 120th Anniversary Celebration Concert, with Music Director Manfred Honeck conducting. Mr. Knox has also performed as a soloist with the U.S. Army Band (Pershing's Own) in Washington D.C., the Tokyo Symphony Orchestra, the New World Symphony, and the Carnegie Mellon University Wind Ensemble, in addition to recital performances at universities and music festivals around the world. His solo recording, *A Road Less Traveled*, of music for tuba and piano with Rodrigo Ojeda, was released in 2012.

Knox is Artist Lecturer of Tuba at Carnegie Mellon University, and a faculty member at the Curtis Institute of Music in Philadelphia. He previously served on the faculty at Kent State University and California State University-Hayward, as well as the San Francisco Conservatory of Music, where he was director of the Brass Chamber Music program. He has presented master classes, seminars and recitals at universities, conservatories and festivals around the world, including the *Music Masters Course in Kazusa* (Japan), the *International Brass Symposium* (Italy), Tainan National University (Taiwan), the Bruckner University of Music (Linz, Austria), Stuttgart Conservatory (Germany), the *National Orchestral Institute* (University of Maryland), the National Youth Orchestra of the U.S.A. (Carnegie Hall) and the New World Symphony, as well as the University of Michigan, Indiana University, Yale University and the Glenn Gould School in Toronto, among many others.

A native of Storrs, Connecticut, Knox began formal musical studies on the classical guitar at age six, and took up the baritone horn in the fifth grade. At age 11, while attending a summer music camp, he was so enamored of the student orchestra that he switched to tuba so he could pursue a life in music as an orchestral performer. His first teachers included Gary Offenloch, Samuel Pilafian and Chester Schmitz, and he attended the Curtis Institute of Music, where he studied with Paul Krzywicki of the Philadelphia Orchestra, and earned a Bachelor of Music degree. Mr. Knox

holds the Dr. Mary Ann Craig Principal Tuba Chair. For more information about Craig Knox and his activities, visit www.CraigKnoxTuba.com, or Craig Knox Tubist on Facebook.



**JEREMY
BLACK**

Violinist Jeremy Black was applauded for his “musical fire” and “effortless technique” by the Chicago Tribune for his debut performance with the Chicago Symphony at age 12, winning first prize in the nationally broadcast 1991 Illinois Bell/WTTW Young Performers Competition. More recently, his “fabulous tone” and “polished, reliable virtuosity” were noted by the Pittsburgh Tribune-Review in his “sensational” solo debut with the Pittsburgh Symphony Orchestra.

Mr. Black has been Principal Second Violin of the Pittsburgh Symphony Orchestra since 2017 after performing in the section of the First Violins for 15 years. He also serves as Concertmaster of the Grant Park Symphony Orchestra each summer in Chicago, a position he has held since 2005. He has performed as a guest Concertmaster with the Pittsburgh Symphony, Minnesota Orchestra, National Symphony Orchestra, Indianapolis Symphony Orchestra, and Buffalo Philharmonic, and in the violin sections of the Chicago Symphony Orchestra, New York Philharmonic, and Cleveland Orchestra. He began his professional orchestral career in 2000 as a first violinist in the Grant Park Orchestra in Chicago.

As a soloist and leader, he has performed concertos with the Pittsburgh Symphony, Grant Park Orchestra, Pittsburgh Live Chamber Ensemble, and in subscription concerts with the Chicago String Ensemble and Evanston Symphony. He won first prizes in the University of Michigan and Case Western Reserve University concerto competitions, the Society of American Musicians Competition, the Nordic Musical Arts Competition, and the Fischhoff International Chamber Music Competition.

A native of Evanston, Illinois, Mr. Black studied with the late Mark Zinger, a former student and colleague of David Oistrakh. Mr. Black’s secondary education began in 1996 at Case Western Reserve University where he studied with Linda Cerone at the Cleveland Institute of Music. After graduating, he moved to Ann Arbor, Michigan, to pursue his Masters degree with Paul Kantor at the University of Michigan. Mr. Black resides in Pittsburgh’s Highland Park neighborhood with his wife, Kate, and their two sons. He plays a violin made by Lorenzo and Tommaso Carcassi, dated 1783.



**ANDREW
WICKESBERG**

Violist Andrew Wickesberg has been a member of the Pittsburgh Symphony Orchestra since the 2007-08 season. Originally from Madison, Wisconsin, Wickesberg earned his Bachelor of Music in Viola and Violin in 2003 from Indiana University and a Master of Music in Viola Performance from New England Conservatory. Prior to winning the audition with the Pittsburgh Symphony Orchestra, Wickesberg held a position with the New World Symphony. Wickesberg has worked with such distinguished conductors as James Levine, Kurt Masur, Michael Tilson-Thomas and Rafael Frühbeck de Burgos. He has studied under the direction of Marcus Thompson, Atar Arad and Alan deVeritch.



**KARISSA
SHIVONE**

Cellist Karissa Shivone joined the Pittsburgh Symphony Orchestra during the 2016-2017 season. She comes to Pennsylvania most recently from Southern California, where she performed regularly with the Los Angeles Philharmonic as a substitute cellist under the baton of Gustavo Dudamel, Semyon Bychkov, Leonard Slatkin and John Williams. Originally from Seattle, her interest in an orchestra career was sparked at age 17 during her time as a

substitute cellist with the Seattle Symphony and Seattle Opera.

Shivone made her solo debut at age 15 performing with Gerard Schwarz and the Seattle Symphony as a winner of the Seattle Symphony Orchestra Young Artist Audition. Subsequently, she appeared as soloist with both the Colburn Orchestra at Zipper Hall and the Wallis Annenberg Center for the Performing Arts, and with the Philharmonia Northwest at Kane Hall. She has also performed recitals throughout the Pacific Northwest and greater Los Angeles areas. Shivone has distinguished herself in numerous solo competitions including the Seattle Young Artist Music Festival Concerto Competition, Coeur d'Alene National Concerto Competition, Mondavi Young Artists National Competition, and the Philadelphia International Concerto Competition. She performed on the live KING 5 television program "New Day Northwest," as well as interactive performances on KING FM 98.1 Northwest Focus Live.

An avid chamber musician, she won the Silver Medal at the 2015 Fischhoff National Chamber Music Competition as the former cellist of the Calla Quartet. The same year, Calla performed at the Perlman Music Program's Chamber Music Workshop and Mimir Chamber Music Festival in Melbourne, Australia and Fort Worth, Texas. She has performed alongside artists including Joseph Silverstein, Alessio Bax, Martin Chalifour, Alexander Kerr, Donald Weilerstein and Barbara Westphal at the Sarasota Music Festival, Mimir Chamber Music Festival, Perlman Music Program and Heifetz International Music Institute. In June 2018 she performed with the Strings Music Festival in Steamboat Springs, Colorado where she will return next summer as well.

Shivone received a Bachelor of Music degree from the Colburn Conservatory of Music where she studied with Mr. Ronald Leonard. She began her studies at age seven with Leslie Marckx, and she has worked with many renowned cellists including Steven Isserlis, Efe Baltacigil, Raymond Davis, Meeka Quan-diLorenzo, Johannes Moser, Desmond Hoebig and Richard Aaron. Her chamber music coaches at the Colburn Conservatory have included Arnold

Steinhardt, Martin Beaver, Clive Greensmith, Peter Lloyd and Paul Coletti.



**NANCY
GOERES**

Principal bassoonist Nancy Goeres joined the Pittsburgh Symphony Orchestra in 1984. Prior to coming to Pittsburgh, Goeres held similar positions with Florida Orchestra, The Caracas Philharmonic and the Cincinnati Symphony. In addition to her appearances with the Pittsburgh Symphony, she has performed at the leading festivals around the country including Aspen, Tanglewood, Marlboro, Sarasota, La Jolla and Mainly Mozart festivals, Music in the Vineyards (CA) and Instrumenta Verano, Puebla, Mexico.

Alan Fletcher's Concerto for Bassoon and Orchestra, commissioned by the Pittsburgh Symphony, was premiered by Goeres and conducted by Manfred Honeck in 2011. With Lorin Maazel and the Pittsburgh Symphony, she premiered Ellen Taaffe Zwilich's Bassoon Concerto, commissioned for her by the Pittsburgh Symphony. Other concerto performances with the Pittsburgh Symphony Orchestra include Haydn's Sinfonia concertante, John Williams' bassoon concerto, The Five Sacred Trees, and the Mozart and Rossini Bassoon Concertos.

An active teacher, Goeres has given master classes in Europe, Canada, Mexico, South America and returns frequently to China. In the United States, she often works with the students of the New World Symphony in Miami Beach, the Juilliard School and the Curtis Institute of Music. She is a member of the faculty of the School of Music at Carnegie Mellon University. Since 1991, she can be found teaching and performing with the Aspen Music Festival and School in the summer. Goeres also joined the faculty of the Boston University School of Fine Arts in fall 2015.

A native of Lodi, Wisconsin, her principal teachers were Sherman Walt and Richard Lottridge. Goeres holds the Pittsburgh

Symphony's Mr. & Mrs. William Genge and Mr. & Mrs. James E. Lee Principal Bassoon Chair. She is also a member of the board of directors of the Woodlands Foundation, whose mission is to enrich the lives of children and adults with disabilities.



**RHIAN
KENNY**

Rhian Kenny joined the Pittsburgh Symphony Orchestra in 1990 as Principal Piccolo. She is active in the PSO's education and outreach programs speaking often to groups throughout the Pittsburgh region. Kenny was born in Benghazi, Libya, and grew up in Calgary, Canada, which is where she began her flute studies at the age of nine. She continued her studies with Timothy Hutchins at McGill University in Montréal where she received a Bachelor's Degree in Music. Throughout her studies, she won many competitions, including the Concours de l'Orchestre symphonique de Trois-Rivières (1989), Concours de l'Orchestre symphonique de Montréal (1988), and the Concours de l'Orchestre symphonique de Québec (1987). Rhian has no spare time because outside of the PSO, she enjoys running and a little yoga to keep her sanity. After that, she coaches softball, is president of her daughter's school PTG, and chauffeur to her three daughters. She also teaches at Duquesne University, and privately



**MAX
BLAIR**

Max Blair joined the Pittsburgh Symphony Orchestra as associate principal oboe in 2016. He has performed as guest Principal Oboe with The Cleveland Orchestra, The San Francisco and Baltimore Symphonies, and the Buffalo Philharmonic. For two seasons, he also served as Principal Oboe of the Mostly Mozart Festival Orchestra in New York City. In 2019, Blair was the only woodwind player from the United States selected to compete in the Tchaikovsky Competition, held once every four years in

Saint Petersburg, Russia. Blair has spent recent summers at the Marlboro, Verbier, Aspen, and Spoleto USA music festivals. Mr. Blair received his master's and bachelor's degrees from the Juilliard School as a student of Elaine Douvas and Nathan Hughes, respectively. While a student at Juilliard, Blair performed as a substitute with the Metropolitan Opera. He went on to spend two seasons as a fellow at the New World Symphony in Miami Beach, where he worked closely with conductor Michael Tilson Thomas. Also a passionate teacher, Mr. Blair is a faculty member of Duquesne University and maintains a private studio. He has taught masterclasses across the country and recently returned to coach and perform as a soloist with the members of his former youth orchestra, the Portland Youth Philharmonic. Born and raised in Portland, Oregon, Max began playing the oboe at age 14. Prior to Juilliard, he studied with Oregon Symphony members Karen Wagner and Marty Hebert. In his free time, he plays the strategy game Go, is a member of an adult ice hockey league, and spends time with his Siberian Husky, Artemis



**JACK
HOWELL**

A graduate of the University of Northern Colorado, Jack Howell served as principal clarinetist of the New Mexico Symphony Orchestra, performing with the Santa Fe Opera and the Santa Fe Chamber Music Festival as well before joining the Pittsburgh Symphony for two one-year stints in 1996-1998. After spending the following season as associate principal clarinet of the New Zealand Symphony, he returned to Pittsburgh, where he married Principal Piccolo Rhian Kenny and embarked on the raising of a family and the pursuit of a freelance career. He served as principal clarinet of the Wheeling (WV) Symphony and second clarinet of the Pittsburgh Ballet and Opera Orchestras, and generally traveled far and wide as an orchestral and chamber musician. In 2015, his career came full circle when he won the Pittsburgh Symphony Orchestra's principal bass clarinet position.

He has been a member of the Duquesne University music faculty since 1996, teaching clarinet and chamber music. He is the author of *The Lovely Reed*, a how-to book on making split bamboo fly fishing rods.



**PHILIP A.
PANDOLFI**

Born in Boston and raised in Milwaukee and St. Louis, bassoonist Philip Pandolfi has been a member of the Pittsburgh Symphony since 1995. After undergraduate studies at Indiana University and a Master's degree from Temple University, Philip was selected from over one thousand applicants for the inaugural season of the New World Symphony, in 1988. He spent three seasons in the Miami-based ensemble, performing in the United States, South America and Europe.

Prior to his appointment in the Pittsburgh Symphony, Philip spent two seasons each in the Montreal Symphony and the Florida Orchestra (Tampa). He has also performed with the Cleveland, Chicago, Minnesota and St. Louis Symphony orchestras. He has been Principal Bassoonist of the Peninsula Music Festival in Door County, Wisconsin since 1998.

A busy chamber musician in Miami, Tampa and Montreal, Philip has performed with the Pittsburgh Chamber Music Project, the Shadyside Concert Series, and on numerous faculty recitals at Duquesne and Carnegie Mellon universities.



**ZACHARY
SMITH**

Appointed as assistant principal horn by Lorin Maazel, Zachary Smith has been a member of the Pittsburgh Symphony Orchestra since 1996. Born in Wichita, Kansas, and raised in Falls Church, Virginia, Smith began horn lessons at age 12. He received his Bachelor of Music degree from the Eastman School of Music in 1982 and held the position of third

horn with the Oklahoma Symphony from 1983 to 1988, principal horn with the Savannah Symphony from 1988 to 1994 and third horn with the Jacksonville Symphony from 1994 to 1996.

Active in the chamber music world, Smith plays regularly on concert series and recitals at Duquesne University as well as performances with the Pittsburgh Chamber Music Project. In 2009, Smith played the Brahms Horn Trio on tour in China, performing in multiple cities. He has been featured as a soloist with the Savannah, Jacksonville and Guangzhou symphonies, as well as with the National Symphony Orchestra at the Kennedy Center in Washington, D.C.

Smith currently teaches horn at Duquesne University and has also been a faculty member at Carnegie Mellon University, Georgia Southern University, Armstrong Atlantic University and Oklahoma City University. He has been invited to Tianjin University in China numerous times as a guest teacher/performer and has also taught at Brevard Music Center in North Carolina. Smith has given classes at the Eastman School of Music and the Northeast Horn Workshop.



**JENNIFER
ORCHARD**

"I can't remember a time when I was not playing the violin," says PSO violinist Jennifer Orchard. The statement reflects on her earliest memories of music, but it speaks to a larger truth about this gifted artist: Life and music have always been joined as she lives out her life passion every day. Orchard's biography spans all of the rites of passage that come with attaining the status of a world-class musician- the childhood successes the rigors of conservatory training, and the progress of a professional career. Yet the conventional narrative does not capture the more complete picture of Orchard, who has a heartfelt love for the beauty of music and a sense of purpose as she brings it to life.

Orchard came to the violin as a young child and grew rapidly. Her early success led to admission into the Curtis Institute of Music and The Juilliard School, where she honed the skills that would lead to a professional career. She speaks with reverence of her teachers, including famed violinists Szymon Goldberg, Robert Mann and Lorand Fenyves, who helped her achieve both virtuosity and artistry. From her conservatory studies, Orchard entered her first professional position as a member of the Lark Quartet. She played with Lark for eight years, from 1993-2001 and while there began a recording career that continues to this day.

Now a member of the Pittsburgh Symphony first violin section, Orchard channels her artistic endeavors through many avenues. In 2015, she and three other PSO musicians formed the Clarion Quartet which commits itself to performance and awareness of composers whose lives and careers were destroyed through the atrocities of WWII. These composers, deemed degenerate by the Nazi party have been neglected and largely forgotten since the war. The Clarion Quartet's mission is to break the silence and restore this music to its rightful place on the stages of today. Their recording of three such composers came out in 2018 and is available on Naxos.

Orchard's recording work also includes partnering with pianist Igor Kraevsky on the music of Paul Juon, a Russian composer whose works were also, though not through war, neglected and largely unknown. Orchard and Kraevsky's work together has spanned fifteen plus years, performing the world premiere of Paul Juon's Triple concerto in Moscow Conservatory Hall and producing many recordings including two world premieres entitled *Weisse Nächte* and *Bagatellen*.

Orchard expresses a sincere and humble gratitude for having had the opportunity in her life to play with great musicians and for appreciative audiences, which is the fulfillment of a life mission. As for how she articulates that personal mission, she says without hesitation: "To always have passion about the music, and to never stop playing."



**LAURA
MOTCHALOV**

Canadian violinist Laura Motchalov joined the Pittsburgh Symphony Orchestra during the 2003-2004 season. She holds a Bachelor of Music degree and Performer's Certificate from the Eastman School of Music and a Master of Music degree from the Cleveland Institute of Music.

Laura comes from a very musical family. Her father is a violinist, and her brother is a pianist. She began studying the violin at the age of four and by the age of six, was accepted into the Mount Royal College Conservatory of Music program in Calgary. As a teen, she won many awards at the local, provincial and national levels. She won the Provincial Grand Prize award in Alberta in 1997 as well as prizes at the Austrian-Canadian Mozart Competition and the Canadian Music Competitions. In 2001, she won Second Prize at the Corpus Christie International Concerto Competition in Texas. Throughout the years, she has participated in many summer music festivals such as the Indiana String Academy, Music Academy of the West, Aspen Music Festival, Keshet Eilon, Spoleto USA, National Repertory Orchestra and the Swannanoa Chamber Music Festival. She has studied with William Preucil, Linda Cerone, Zvi Zeitlin, Oleh Krysa, Edmond Agopian, Steven Bryant and Dr. Lise Elson. She has also studied chamber music with members of the Ying Quartet, Cleveland Quartet, and the Cavani Quartet.

Laura is very active as both a chamber musician and soloist. Locally, she often collaborates with other members of the PSO and is also a member of the new music ensemble, IonSound Project. In the past, she was a member of the Atlantica trio in Rochester and toured New York State and New Jersey. She has appeared as a soloist with the Calgary Civic Symphony Orchestra, the National Repertory Orchestra, and the Pittsburgh Symphony Orchestra. When not playing the violin, Laura enjoys hiking in the mountains, biking, running, reading and trying new restaurants.



TATJANA MEAD CHAMIS

Violist Tatjana Mead Chamis has distinguished her career with successes as a principal violist, chamber musician, soloist, Latin Grammy nominated recording artist, teacher and lecturer, as well as advocating for underheard or suppressed music and experimenting with new music.

Principal violist of the Pittsburgh Symphony Orchestra for the 2018-2020 seasons, Mead Chamis has held the title of associate principal viola of the PSO since 2002. Mead Chamis joined the orchestra in 1993, under the directorship of Lorin Maazel, while still a student of the Curtis Institute of Music, at age 22. She has since been featured on numerous performances as soloist with the Pittsburgh Symphony and the Pittsburgh Symphony Chamber Orchestra, often premiering or introducing pieces not yet heard in Pittsburgh, such as the Lionel Tertis transcription of Elgar's Cello Concerto, Boris Pigovat's Requiem for the Holocaust, and Alan Shulman's Theme and Variations.

In the fall of 2015, Mead Chamis formed a string quartet of fellow Pittsburgh Symphony members, Jennifer Orchard, Marta Krechkovsky, and Bronwyn Banerdt included, which would lead to what is now the Clarion Quartet, an ensemble dedicated to performing the many works of suppressed and forgotten composers. While on a European tour with the PSO in 2016, Mead Chamis organized a concert for the quartet at the original stage of the barracks in the former Terezienstadt, now known as Terezin, in the Czech Republic. One of the pieces performed, by Viktor Ullmann, was written during his imprisonment at the camp. With this quartet, Mead Chamis hopes to bring to light the composers and the music that have suffered the injustice of years if not complete suppression, by having their works played and making it easier for students at music schools to have access to them, so that they will also perform and teach these works. The Clarion Quartet's debut album, *Breaking*

the Silence, was released in February of 2018 on the TYE/Naxos label.

Mead Chamis performs chamber music and solo recitals in the U.S. and internationally, including various appearances at the Caramoor International Music Festival, Vail's Bravo Festival, Halcyon Chamber Music Festival, Swananoa Chamber Festival, Teton Music Festival, Tanglewood Music Center, Los Angeles Philharmonic Institute, and Phoenix Phest Chamber Music seminars in Colorado and Ann Arbor, Michigan. Apart from her solo performances with the PSO, she has appeared as soloist with the Curtis Institute of Music Orchestra, Utah Symphony, Porto Alegre and Sao Paulo Symphony orchestras in Brazil. In the fall of 2016, she joined the music faculty of the Carnegie Mellon University, teaching orchestral repertoire.

American born, Mead Chamis began her musical studies on the violin at age seven while living in Germany. It was in Salt Lake City, Utah, that she switched to the viola while studying with Mikhail Boguslavsky, co-founder of the Moscow Chamber Orchestra. She continued her studies at the Curtis Institute of Music with Joseph dePasquale, former principal viola of the Philadelphia Orchestra, graduating in 1994.



MIKHAIL ISTOMIN

Born and educated in Russia, Mikhail Istomin holds a Master of Music degree from the St. Petersburg Conservatory. While still in school, he became Principal Cellist of the State Hermitage Orchestra under the direction of Saulus Sonnetskis and later joined the orchestra of the Kirov Academic Opera and Ballet Theatre under Valery Gergiev.

In 1987, Istomin became the cellist of the Leningrad Conservatory String Quartet, and in 1989 the group won the grand prize in the National Soviet Union Competition of String Quartets. Later that same year, Istomin defected during the quartet's US tour, and

was granted political asylum in the United States. Immediately following these events, Istomin joined the Richmond Symphony and became a faculty member of both Virginia State University and the Governor's School for the Performing Arts at the University of Richmond.

Istomin was appointed Principal Cellist of the Pittsburgh Opera and Pittsburgh Ballet Theater orchestras in 1991, and the following year he joined the Pittsburgh Symphony Orchestra under Maestro Lorin Maazel. Istomin is a winner of both the Passamaneck Award of the Y Music Society and the Pittsburgh Concert Society Major Auditions. He has appeared as a soloist with the Pittsburgh Symphony Orchestra, the Williamsburg Symphonia, the Asheville Symphony, the Knoxville Symphony and others. In July of 1998, Mr. Istomin returned to St. Petersburg to perform in the Second World Cello Congress under the direction of Mstislav Rostropovich.

Istomin is a founding member of the Pittsburgh Piano Trio. The Trio has released three CDs on the Minstrel Label to resounding critical acclaim. Three Graces features the chamber music of British composer Armstrong Gibbs; Phantasie is dedicated to the chamber music of Frank Bridge; the CD of Russian music includes the Piano Trio by Georgy Sviridov and Seven Romances inspired by the poems of Alexander Blok. "Encore!... Encore!" is a collection of short works for a piano trio, including compositions by Piazzolla, Schostakovich, Albeniz, Glinka and many others.

Frequent guests at major summer music festivals in the US, Canada and Europe, the Pittsburgh Piano Trio recently premiered a Triple Concerto by post-romantic Russian composer Paul Juon with The Tchaikovsky State Symphony Orchestra under Vladimir Fedoseev at the Moscow Conservatory Grand Hall.

Active in music education, Istomin is a faculty member at Duquesne University and the City Music Center. In addition to that Mr. Istomin is an originator and the Artistic

Director of the Music Business and Advanced Chamber Music Seminar, a unique summer event where young musicians are taught how to be true entrepreneurs and leaders. For more information about the Seminar visit www.ChamberMusicPro.com.



**MICHAEL
RUSINEK**

Michael Rusinek is currently the principal clarinetist of the Pittsburgh Symphony Orchestra, teaches clarinet and chamber music at the Curtis Institute of Music in Philadelphia, and teaches clarinet at Carnegie Mellon University in Pittsburgh and at the Aspen Music Festival and School. Born in Toronto, Canada, his early studies were with Avrahm Galper at the Royal Conservatory of Music. He later attended the Curtis Institute of Music, studying with Donald Montanaro. Upon graduation, he served as assistant principal clarinet with the National Symphony Orchestra in Washington, D.C. In addition to his position in the Pittsburgh Symphony, he has performed as principal clarinet with the orchestras of Philadelphia, St. Louis, The Royal Concertgebouw in Amsterdam and National Arts Center in Ottawa, Canada.

Rusinek has performed as a soloist with many orchestras and as a recitalist across Canada, on CBC Radio and throughout the United States and Israel, including appearances with the Czech Philharmonic, Concerto Classic Wien, Toronto Symphony and Belgrade Philharmonic. He has been heard as a soloist with the Pittsburgh Symphony many times and, in May 2008, he premiered a new concerto by composer Alan Fletcher, a concerto commissioned for him by the Pittsburgh Symphony.

Rusinek was awarded the grand prize in the International Clarinet Society competition, and was a prize winner in the Belgrade International clarinet competition. Dedicated to teaching, he has led master classes at some of the leading institutions around the world, including the Royal Conservatory of Music of Toronto, the Colburn Music School, the

Manhattan School of Music and the New World Symphony. He served on the faculty of the Canton International Summer Music Academy in Canton, China for its inaugural season, and returns often to play and teach in Tianjin and Beijing. He also returns frequently to conduct master classes and perform recitals in Mexico City.



MARTA KRECHKOVSKY

Ukrainian violinist Marta Krechkovsky joined the Pittsburgh Symphony Orchestra at the beginning of the 2014-2015 season. An experienced performer of orchestral and chamber music, she has been a substitute player with the New York Philharmonic and was invited to perform with World Orchestra for Peace as a tribute to Sir Georg Solti on the occasion of the 100th anniversary of his birth. Krechkovsky has participated in numerous music festivals such as Verbier Festival Orchestra and Chamber Orchestra in Switzerland where she has served as a concertmaster as well as Pacific Music Festival in Japan where she was a concertmaster as well. She also took part in the Miyazaki International Music Festival in Japan and was personally invited by conductor Valery Gergiev to participate in his Russian Easter Festival in Moscow, where she was a concertmaster. She is currently a violinist with the Grand Teton Music Festival in Jackson Hole, Wyoming.

An active chamber musician, Krechkovsky has appeared in New York concert halls such as Carnegie's Weill Recital Hall, Lincoln Center's Alice Tully Hall and Bargemusic in Brooklyn, as well as Kitara Chamber Music Hall in Sapporo, Japan, and was featured on RAI Live Radio in Milan, Italy. A few recent chamber music highlights include a performance of Mozart's Clarinet Quintet with Yo-Yo Ma as well as performance of Brahms' Sextet No. 2 with Julian Rachlin at the Grand Teton Music Festival.

Marta is a member of the Clarion Quartet. A quartet formed by members of the Pittsburgh

Symphony Orchestra that specializes in *Entartete Musik*. Quartet's mission is to give a voice to great composers who have suffered the injustices of suppression and imposed silence. Clarion Quartet's debut album, *Breaking the Silence*, was released in February of 2018 on the TYE/Naxos label.

She became a prizewinner at Kocian International Violin Competition in Czech Republic at the age of 10 and was a top-prize winner at Canadian Music Competition in Montreal. As a soloist, Krechkovsky has appeared with numerous orchestras in her native Ukraine, including the Lviv State Symphony Orchestra. In Canada, she has performed with Canadian Chamber Academy, Toronto Sinfonietta, Oshawa-Durham Symphony and Canada Pops Orchestra as a top winner of the Toronto Music Competition. In 2013, she performed Bach's Double concerto with Joshua Bell and Verbier Festival Chamber Orchestra during their Asia tour.

Krechkovsky began studying violin at the age of six with her father, Orest Krechkovsky. She received her earlier training at Young Artists Performance Academy at the Royal Conservatory of Music in Toronto, where she studied with Atis Bankas. She holds a Bachelor of Music and Master of Music degrees from The Juilliard School where she studied with Glenn Dicterow and a Professional Studies degree in Orchestral Performance from Manhattan School of Music with Glenn Dicterow and Lisa Kim.



BRONWYN BANERDT

Bronwyn Banerdt joined the cello section of the Pittsburgh Symphony Orchestra in 2014. She made her solo debut with Los Angeles Philharmonic in 2002 and has since appeared in concert throughout the United States, Europe, Russia and southern Africa. Notable solo appearances include performances with the Houston Symphony, Albany Symphony and the world premiere of Poem for Cello & Orchestra

by Michael Kamen. At age 15, Banerdt was personally invited by the world-renowned composer John Rutter to perform the solo from his Requiem in Carnegie Hall. Banerdt was awarded Grand Prize at the Los Angeles Philharmonic's Bronislaw Kaper Awards, and she has also captured top prizes at the Houston Symphony Ima Hogg Competition and Kingsville Music Competition.

Equally passionate about chamber music and orchestral performance, Banerdt has co-founded two uniquely focused chamber music ensembles with other members of the Pittsburgh Symphony. The Clarion Quartet specializes in Entartete Musik — music written by oppressed composers — and seeks to bring light to artists whose legacies would be silenced. The Pittsburgh Cello Quartet offers an eclectic mix from classical to pop and rock in unique arrangements for four cellos. Banerdt has collaborated with renowned artists such as Kim Kashkashian and Mitsuko Uchida, and members of the Emerson, Guarneri,

Juilliard, Borodin and Orion string quartets. She has performed at numerous chamber music festivals including Marlboro Music and Music from Angel Fire. Before joining the Pittsburgh Symphony Orchestra, Banerdt was a member of the prize-winning Trio Terzetto and performed as a substitute with many of the great orchestras of the world, including the New York Philharmonic, Philadelphia Orchestra, Cleveland Orchestra, Detroit Symphony and Lyric Opera of Chicago. Banerdt serves as artist lecturer in chamber music at Carnegie Mellon University.

A native of Los Angeles, Banerdt earned her bachelor's degree at age 19 from the USC Thornton School of Music, where she studied with Ronald Leonard. She subsequently studied at The Curtis Institute of Music with David Soyer and received her master's degree from The Juilliard School with Richard Aaron. Banerdt plays a Montagnana model cello made by Mario Miralles in 1998.

FLYING SCOOTER

P R O D U C T I O N S

Flying Scooter Productions founded by Jennifer Schlieper and Courtney Gumpf is an award-winning agency and film production studio based in Pittsburgh, Pennsylvania. Driven by passion, we cultivate ideas. We produce them. We get results. From customizing cars and national conferences to film and fashion shows to brand development and launch, we tell

your story. We believe in treating people well. Being direct. Working hard. Giving back. We partner with incredibly talented people who love what they do. We believe that gasoline in the tank and an open road can change the course of everything. We are Flying Scooter Productions. Let's go.

THE PITTSBURGH SYMPHONY ORCHESTRA

The two-time 2018 GRAMMY Award-winning Pittsburgh Symphony Orchestra is credited with a rich history of engaging the world's finest conductors and musicians, and demonstrates a genuine commitment to the Pittsburgh region and its citizens. Known for its artistic excellence for more than 120 years, past music directors have included Fritz Reiner (1938-1948), William Steinberg (1952-1976), André Previn (1976-1984), Lorin Maazel (1984-1996) and Mariss Jansons (1997-2004). This tradition of outstanding international music directors was continued in fall 2008, when Austrian conductor Manfred Honeck became Music Director of the Pittsburgh Symphony Orchestra.

The Pittsburgh Symphony is continually at the forefront of championing new American works. They premiered Leonard Bernstein's *Symphony No. 1 "Jeremiah"* in 1944, John Adams' *Short Ride in a Fast Machine* in 1986, and Mason Bates' *Resurrexit* in 2018 to celebrate Manfred Honeck's 60th birthday.

The orchestra has a long and illustrious history in the areas of recordings and live radio broadcasts. Manfred Honeck and the Pittsburgh Symphony Orchestra have received multiple GRAMMY nominations for Best Orchestral Performance, taking home the award in 2018 for their recording of Shostakovich: *Symphony No. 5; Barber: Adagio*.

As early as 1936, the Pittsburgh Symphony has been broadcasted on the radio. Since 1982, the orchestra has received increased attention through national network radio broadcasts on Public Radio International, produced by Classical WQED-FM 89.3, made possible by the musicians of the Pittsburgh Symphony Orchestra.

Lauded as the Pittsburgh region's international cultural ambassador, in 2019 the Pittsburgh Symphony Orchestra, under the leadership of Music Director Manfred Honeck, embarked on an extensive tour of Europe, the 25th in orchestra history.

