LIU Post Chamber Music Festival 2014
33rd Summer Season
LIU POST CHAMBER MUSIC FESTIVAL
WITH THE PIERROT CONSORT
July 14 to July August 1, 2014
SUSAN DEAVER & MAUREEN HYNES, FESTIVAL FOUNDERS
SUSAN DEAVER, FESTIVAL DIRECTOR
DALE STUCKENBRUCK, ASSISTANT DIRECTOR

cambre ensembles ♦ chamber orchestras
festival artists & participants concert series ♦ conducting program
concerto competition ♦ master classes

DEPARTMENT OF MUSIC
LIU Post
720 Northern Blvd., Brookville, New York 11548-1300
www.liu.edu/post/chambermusic
Phone: (516) 299-2103 • Fax: (516) 299-2884
e-mail: post-chambermusicfestival@liu.edu
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Mission Statement – LIU Post Chamber Music Festival

The LIU Post Chamber Music Festival is dedicated to the study and performance of chamber music through an intensive three-week festival which provides an learning environment in which Festival Participants can study and perform standard chamber music repertoire in a series of master classes, educational residencies, chamber music classes and a series of informal and formal performances. The Pierrot Consort (the faculty ensemble-in-residence at LIU Post) along with the Festival’s faculty and guest artists provide an opportunity and learning environment of excellence and broad artistic vision in which Festival Participants, whether it be the professional bound musician, the music student or the music educator, to excel further in their studies of chamber music and develop their existing knowledge, skills and talents in music and prepare them for future careers in music and the arts.

History of the LIU Post Chamber Music Festival

The LIU Post Chamber Music Festival (formerly known as the C.W. Post Chamber Music Festival) was founded in 1982 by Susan Deaver, flutist, and Maureen Hynes, cellist, who are both performing members of the Pierrot Consort, the faculty ensemble-in-residence at LIU Post. This intensive three-week festival, unique to Long Island, focuses on the study and performance of the standard chamber music repertoire. Participants are coached by members of The Pierrot Consort, Festival Artists and Guest Artists. The Festival includes a weekly schedule of chamber ensembles, chamber orchestras, master classes, chamber music performance classes, educational residencies, musicianship classes, concerto and ensemble competitions and a conducting program. During the Festival, the Pierrot Consort with Guest Artists presents a series of concerts. During the final week of the Festival, a series of chamber and orchestral concerts are presented by Festival Participants. Concerts traditionally are held in the Hillwood Recital Hall and LIU Tilles Center for the Performing Arts.

Over 100 participants are selected through auditions each spring for openings in piano, voice and all orchestral instruments. In addition, a limited number of conductors are chosen for the Festival’s Conducting Program. From the very beginning, the Festival has attracted young musicians from some of the country’s finest conservatories, such as The Juilliard School, Manhattan School of Music, Mannes, Curtis, Eastman School of Music, Peabody, the New England Conservatory, and music schools and conservatories from abroad. In addition to students from Long Island and New York State colleges and universities, the Festival has accepted talented younger students in recent years, some of whom have already won competitions. Music educators from Long Island also attend the Festival to enhance both their teaching and performance abilities.

The Festival offers schedules in which undergraduate and graduate credits can be earned. High school students may earn college credit through the High School Enrichment Program. The Festival is also offered as a non-credit tuition based program. Full-time and part-time schedules are available. Scholarships, Fellowships and Academic Assistantships are available.

For additional information about the auditions, scholarships or the LIU Post Chamber Music Festival, contact the Festival Office at (516) 299-2103, or e-mail post-chambermusicfestival@liu.edu You can also visit the Festival’s website at www.liu.edu/post/chambermusic

Festival Administration 2014

Susan Deaver, Festival Director
Dale Stuckenbruck, Assistant Director

Administrative Assistants to the Directors – Alexander Arellano & Michael Roberts

Festival Webmaster – John Meschi

Summer Interns – To be announced
Descriptions of Festival Programs
As part of the LIU Post Chamber Music Festival, all participants are carefully placed in ensembles that study and perform standard chamber music repertoire. All groups are coached by The Pierrot Consort, Festival Artists and Special Guest Artists. With the exception of students in the Seminar Program, all chamber music ensembles meet for coaching from 2 to 5 p.m. each afternoon (Monday through Friday). Ensembles perform at the Friday Chamber Music Performance Classes and the chamber orchestras and selected ensembles perform in the concerts during the final week of the Festival.

Participation in the Festival is offered either on a credit or non-credit basis

Credit Programs-Undergraduate, Graduate and High School Enrichment Program
Graduate students and music educators can earn one, two or three credits with a specially designed program that includes chamber ensembles, chamber orchestra and master classes in their area of interest. Undergraduate and High School Enrichment Program students can earn three credits with a specially designed program of study.

Artistry Program for young professionals and preformed chamber ensembles
The Festival’s emphasis on young professionals and preformed chamber ensembles is to present an opportunity to showcase existing talent and to further their careers. There are opportunities during the Festival for performance at pre-concert recitals and/or in the Festival’s Mini-Performances. Artistry Program participants also will have the opportunity to interact with The Pierrot Consort, Festival Artists and special guest artists. Past guest artists have included Lawrence Dutton, violist of the Emerson String Quartet; Timothy Eddy, cellist of the Orion String Quartet; and members of the Imani Winds. There are also opportunities to participate in educational residencies with members of The Chamber Music Society of Lincoln Center and members of the Orpheus Chamber Orchestra. Fellowships are available.

Performance Program for college & conservatory musicians
The Festival’s focus on college and conservatory-level students is to further develop their chamber music experience. Advanced chamber music repertoire in past seasons has included challenging works such as Brahms and Schumann piano quartets; Shostakovich, Ravel and Bartok string quartets; Nielsen and Barber woodwind quintets; the Stravinsky Octet; and the Poulenc Sextet for piano and winds. Chamber ensembles meet daily for coaching with individual Festival Artists and members of The Pierrot Consort. Each participant’s schedule also includes morning chamber orchestra rehearsals and master classes. Fellowships and scholarships are available.

Music Educators Program for the Advancement of Chamber Music
The Festival’s commitment to chamber music is the focus of this specially designed program on the “Advancement of Chamber Music.” This program will assist music educators who are interested in developing chamber music programs at their schools, or in further developing existing programs for their students. Music educators will find this program to be informative and inspiring. Music educators accepted into the Festival may earn up to three credits, or, if offered, two in-service credits. Schedules are tailored to each music educator’s interest and educational needs, and often schedules incorporate a mixture of chamber music and master classes of interest. Course work can be scheduled to cover one to three weeks of the Festival.

Advanced Program for students ages 15 to 18
The musically advanced high school student’s schedule includes morning chamber orchestra rehearsals and master classes. Each afternoon the schedule from 2 to 5 p.m. focuses on chamber music. With a full-time schedule, a student will be placed in four different chamber ensembles that meet for daily coaching with faculty members.

Seminar Program for students ages 9 to 14
This program is designed for younger students (usually ages 9 to 14) who are interested in gaining experience in chamber ensemble and chamber orchestra playing. Seminar students participate in the Seminar Chamber Orchestra and various chamber ensembles on Monday, Wednesday and Fridays (10 a.m. to 1 p.m.). On Tuesday and Thursdays, Seminar students attend Master Classes (10 a.m. to 12:30 p.m.) that focus on their specific instrument. On Friday afternoons (2 to 5 p.m.) students attend Chamber
Music Performance Classes and are involved as active listeners and performers. Seminar students’ morning schedule may include one or more of the following – the Seminar Chamber Orchestra, the Hilltop Chamber Ensemble, the Woodwind Ensemble, various chamber ensembles and musicianship classes.

**Conducting Program**
The Festival’s Conducting Program, coordinated by Susan Deaver, is an overview of conducting that includes: conducting and rehearsal techniques, score study, musical style, full orchestral and chamber orchestral repertoire, and aspects of conducting. Conducting participants attend master classes, receive training with the Conductors’ Ensemble and actively observe rehearsals of the Festival Chamber Orchestra. Selected advanced conducting students will work with the Conductors’ Ensemble in coached rehearsals and may lead performances themselves. Exceptional conductors may be offered the opportunity to conduct the Festival Chamber Orchestra in rehearsal. Auditions for the conducting program will be held in late May or early June. For conducting audition repertoire, refer to the Audition Information section of the Information Booklet.

**Classes Offered at the Festival**

**Musicianship Classes**
Two levels of Musicianship Classes are held during the Festival. Musicianship Classes are held during the Seminar Program’s morning hours on Monday, Wednesday and Friday. A more advanced level is offered Monday and Wednesday afternoons from 2 to 3:20 p.m. Each class covers the basics of music with elementary music theory and music history and incorporates the chamber music that students are currently rehearsing and preparing for performance at the Festival.

**Individual Master Classes**
Individual Master Classes are offered Tuesday and Thursday from 10 a.m. to 12:30 p.m. during the first two weeks of the Festival. Open to all ages, these classes are offered in flute, woodwinds, brass, violin, viola, cello, piano and guitar. Taught by members of the Pierrot Consort, Festival Artists and Guest Artists, the classes provide an opportunity to perform solo repertoire and to focus on technical and interpretative problems related to the individual instruments.

**Chamber Music Performance Classes**
Attended by all Festival participants, these three-hour classes give ensembles the opportunity to perform informally for each other and to prepare for the concerts of the final week by concentrating on stage presence and decorum. Classes are on Friday afternoons during the first two weeks of the Festival from 2 to 5 p.m.

**Master Classes with Special Guest Artists**
Each summer, guest artists present special master classes that focus on topics of interest to chamber musicians. This year’s special guest artists will include Lawrence Dutton, violist with the Emerson String Quartet and David Alan Miller, international known conductor and Music Director/Conductor of the Albany Symphony, and members of the Imani Winds. Additional guest artists for the Festival will be announced. Past guest artists have included members of the Imani Winds; Erick Friedman, Elissa Lee Koljonen, Daniel Phillips, Todd Phillips, violinists and Timothy Eddy, cellist with the Orion String Quartet; Erik Ralske, hornist with the New York Philharmonic; Richard King, principal horn of the Cleveland Symphony; Charles Barker, principal conductor of the American Ballet Theatre and David Alan Miller, music director and conductor of the Albany Symphony.

**Educational Residencies at the Festival**
Past Educational Residences at the Festival have include members of The Chamber Music Society of Lincoln Center, members of the Orpheus Chamber Orchestra, the Imani Winds, and guest conductor David Alan Miller. Educational residencies for the 2014 Festival will be announced soon.
Chamber Orchestras & Larger Ensembles

Festival Chamber Orchestra
Rehearsals are held on Monday, Wednesday and Fridays from 10 a.m. to 12:30 p.m. The final concert is scheduled for the evening of Friday, July 26 at 8 p.m. at LIU Tilles Center. Winners of the concerto competition are presented in this concert with the Festival Chamber Orchestra.

Seminar Chamber Orchestra
Rehearsals are held on Monday, Wednesday and Friday mornings from 10 to 11:20 a.m. Students selected for the Seminar Chamber Orchestra present a concert on at noon on Thursday, July 25 in Hillwood Recital Hall. The Seminar Chamber Orchestra provides intermediate to advanced-intermediate level students an opportunity to perform in an ensemble setting. Students learn to refine their ensemble and musicianship skills, including the development of good rhythm, intonation and sight-reading. During rehearsals and sectionals, students also receive specialized instruction from Seminar coaches. The orchestra (usually) performs “original” (i.e. unarranged) orchestral music and gives students an opportunity to play challenging yet manageable repertoire they would otherwise not perform in a school orchestra.

Baroque Chamber Orchestra
Rehearsals are held on Monday and Wednesday afternoons. In past years, the repertoire has focused on the music of J.S. Bach, Handel and Telemann. Additional possibilities include music from other eras, as well as works that include vocal or instrumental soloists.

Hilltop Chamber Ensemble
Rehearsals are held on Monday, Wednesday and Friday mornings and a performance is given as part of the Seminar Concert on Thursday, July 25 at noon in the Hillwood Recital Hall. This ensemble was created for younger participants as part of the Seminar Program. Repertoire is selected to give the students an experience in expanded chamber music.

The following lists are of ensembles that are offered at the Festival in addition to the variety of mixed chamber ensembles.

Woodwind Ensemble
Rehearsals are held on Monday, Wednesday and Friday mornings and a performance is given as part of the Seminar Concert on Thursday, July 31 at noon in the Hillwood Recital Hall. This ensemble includes woodwinds and, when possible, brass instruments are added to expand the repertoire possibilities.

Brass Ensemble
The Brass Ensemble is a chamber music ensemble that features music written specifically for brass instruments stemming from the Renaissance to Twentieth Century. Brass students are offered the opportunity to experience playing repertoire for large brass ensemble as well as repertoire for smaller brass ensembles, such as the brass quintet. Smaller ensembles such as quartets and trios are also explored along with solo brass repertoire with or without an accompanist.

Cello Ensemble
The Cello Ensemble gives the student an opportunity to explore works for multiple cellos. Renaissance dances, tangos, serenades and transcriptions from 3 to 8 parts by composers such as Goltermann, Schubert, Tchaikovsky, Villa-Lobos and others are rehearsed and prepared for performance.

Conductors’ Ensemble
Rehearsals are Monday and Wednesday afternoons. Selected conductors from the Conducting Program will conduct this ensemble and be coached by Susan Deaver. Past repertoire has included works by J.S. Bach, Vivaldi, Mozart, Bartok and Copland, as well as other composers, and has on occasion included concerto movements and arias. The Conductors’ Ensemble will perform on Wednesday, July 30.
**Flute Ensemble**
The Flute Ensemble provides a broad performance experience of repertoire written for flute ensemble – from duos to larger flute ensemble pieces, utilizing piccolo and alto flute, and pieces for multiple flutes with piano. The selected repertoire is sometimes expanded to include harp, vocalists and a mixture of instruments as well. Music from the Baroque Period to the 20th Century is included to give the ensemble members an overview of available flute ensemble music.

**Guitar Ensemble**
The Guitar Ensemble brings students together in quartets, trios and duos and features diverse repertoire from the guitar’s unique history. Music will include works from the Renaissance through the present including composers such as Goss, York, Handel, Dowland and others. The Guitar Ensemble is open to players of all levels and repertoire will be chosen accordingly.

**Percussion Ensemble**
The Percussion Ensemble will include a historical overview of the percussion ensemble and repertoire written for percussion ensemble (duos to full percussion ensemble). In addition to coachings and rehearsals, the sessions will include score studying and listening. Participants would participate in performances on a concert during the third week of the Festival.

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**Concerto Competition**
This is open to participants who are attending the Festival on a half time to full-time basis. A minimum of one movement from a standard concerto for soloist and chamber orchestra is required. An accompanist is mandatory for the auditions. Concerto choice needs approval of the directors and the conductor of the Festival Chamber Orchestra. A recommended list of concertos with chamber orchestra is available from the Festival Office. The first prizewinner will perform with the Festival Chamber Orchestra in concert on August 1 at LIU Tilles Center. The Concerto Competition will be held on Sunday, July 13.
THE PIERROT CONSORT & GUEST ARTISTS
Friday, July 18 and Friday, July 25
Hillwood Recital Hall at 8 p.m.

SPECIAL CHAMBER MUSIC CONCERT with FESTIVAL ALUMNI
Performing Artists to be announced
Tuesday, July 22
Hillwood Recital Hall at 8 p.m.

EVENINGS OF CHAMBER MUSIC PERFORMED BY SELECTED FESTIVAL PARTICIPANTS’ CHAMBER ENSEMBLES
Wednesday, July 30 & Thursday, July 31
Hillwood Recital Hall at 8 p.m. and Student Art Gallery at 8 p.m.
(Length of these two concerts will be held to approximately two hours.)

SEMINAR CHAMBER ORCHESTRA AND ENSEMBLES
Thursday, July 31 at Noon
Hillwood Recital Hall

FESTIVAL CHAMBER ORCHESTRA
Susan Deaver, conductor
Friday, August 1 – Tilles Center for the Performing Arts at 8 p.m.
Selected works for chamber orchestra and Festival Concerto Winners.
All participants will be included in the final concert.

The Pierrot Consort:
“A cohesive ensemble with real affinity for the music… consistently interesting…” - Newsday

Festival photographs by Han Sook Jang, Gina Motisi and Richard Slattery
General Information

FACILITIES

LIU Tilles Center for the Performing Arts
Hillwood Recital Hall
Fine Arts Center: Classrooms, 20 practice rooms with pianos and a chamber music library.
Music Rehearsal Building
Lorber Hall
Pioneer Room
Interfaith Center

Hillwood Commons: Located in the center of LIU Post’s scenic campus, Hillwood Commons has a cafeteria, which is open on weekdays from 8 a.m. to 6:30 p.m. This facility includes Hillwood Art Museum, Hillwood Recital Hall, the Cinema, The Pioneer Room and the Information Desk.

Housing on campus is available for students 18 years and older at an additional cost. Further information may be obtained from the Festival Office.

Transportation
Participants are responsible for their own transportation to and from the Festival on a daily basis. The Festival Office will, if possible, offer assistance in helping participants and their families set up car pools. Once on campus, the majority of the chamber ensembles and chamber orchestras are scheduled in either the Fine Arts Center or the Music Rehearsal Building, which are within walking distance of each other.

Food Service
Students are encouraged to bring their own lunches in a cool pack. Time permitting, participants can purchase food in Hillwood Commons’ cafeteria. Snacks, soft drinks and water are available in vending machines at the Fine Arts Center.

Student and Faculty ID
Each Festival Participant and Faculty member will be issued a Festival ID card at orientation. Each individual is required to carry this ID with them at all times during the Festival. In addition to their name, the ID also lists the name and phone number of the individual to contact in case of an emergency. If a participant or faculty member has a special medical condition, the directors need to be informed before the Festival begins.

Distribution of Orchestral and Chamber Music
Every effort is made to have each participant’s chamber music and orchestral music available the week prior to the Festival. Participants and preformed ensembles may request specific chamber repertoire.

Orientation
Orientation for all Festival participants and faculty will be held on Monday, July 14 beginning at 9:15 a.m. in LIU Tilles Center. Parents of younger students are strongly encouraged to attend this informative session.

The Festival Office is located in the Fine Arts Center and can be reached by calling (516) 299-2103. If a member of our staff is not working in the office at the time of your call, our voice mail will take your message and someone will return your call as soon as possible. In an emergency, you may also call the Department of Music at (516) 299-2474.
Credit Tuition

UNDERGRADUATE AND GRADUATE CREDIT
Application for credit may be obtained at the time of your audition. Fees for credit are:

<table>
<thead>
<tr>
<th>Credits</th>
<th>Undergraduate Fee</th>
<th>Graduate Fee</th>
</tr>
</thead>
<tbody>
<tr>
<td>Three Undergraduate credits</td>
<td>$1010 per credit (MUS 99B)</td>
<td>$1110 (MUS 657Z)</td>
</tr>
</tbody>
</table>

Please note that Undergraduate and Graduate credits may be taken for 1, 2 or 3 credits if approved by the Festival Directors and Academic Advisors.

HIGH SCHOOL ENRICHMENT PROGRAM
Application may be obtained at the time of your audition. Student must have approval of his or her guidance counselor and the Festival’s Directors.

<table>
<thead>
<tr>
<th>Program</th>
<th>Fee</th>
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</thead>
<tbody>
<tr>
<td>High School Enrichment (3 credits)</td>
<td>$3,030 (MUS99B)</td>
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</tbody>
</table>

POSSIBLE OPTION OF IN-SERVICE CREDIT FOR MUSIC EDUCATORS
If available, one or two In-Service credits may be earned for participation and study of chamber music during the LIU Post Chamber Music Festival.

For one In-Service credit a minimum of 10 hours is required.
For two In-Service credits a minimum of 20 hours is required.

Non-Credit Program Fees
(See 2014 Non-Credit Tuition for Full- & Part-Time Schedules on following page)
A non-refundable deposit of $75 is due upon acceptance to the Festival. Balance of tuition is due by June 20. Tuition not paid by June 21 is subject to late fees. Partial tuition refunds are granted in extreme circumstances and are subject to the discretion of the Festival Directors. All refunds must be requested in writing.

Scholarships and Awards
Numerous scholarships are offered to participants attending the LIU Post Chamber Music Festival. Among these are:

- Academic Assistantships offered by Long Island University to Graduate Students.
- Fellowships awarded to a select number of college students
- The Binkowski Scholarship Fund for outstanding woodwinds
- The Rex Chao Memorial Prize, established in 1996, awarded to a Festival Participant for outstanding dedication to chamber music
- Erick Friedman Memorial Award for an exceptional violinist
- Lillian Fuchs Memorial Award for an outstanding violist
- Tilles Scholar Awards which are given to outstanding students between the ages of 10 and 17 who also have financial need
- The Theresa and Arthur Weiser Scholarship Award for outstanding woodwinds.
- The Frank B. Hynes Award given to an outstanding cellist for his/her contributions to the Festival
- Conductor’s Award given to an outstanding conducting participant
- Outstanding Ensemble Awards are given to recognize exceptional ensembles at the conclusion of the Festival
- Nassau Music Educators Scholarship Fund - awards given to students who attend the Festival
- LIU Post Orchestra Scholarships - awarded to members of the LIU Post Orchestra to attend the Festival
- Hugh G. Williams Scholarship - awarded to a dedicated flutist

Contributions and grants to the Festival may create additional scholarship and awards

Work-Study Program
Work-study is available to a limited number of participants attending the Festival. Work-study students are assigned a specific number of hours to work for the Festival, which in turn reduces their tuition fees. Work-study jobs include working for the Festival Office before and during the Festival, ushering at concerts, stage crews at rehearsals and concerts, selling advertising for the Festival’s concert booklet, assisting in librarian work with the chamber music and the orchestral libraries. Assigned work-study hours that are not completed will result in loss of tuition assistance. Work-study students are expected to complete their assignments in a professional manner and document their hours with the Festival Office. Written contracts for work-study assignments must be completed and signed before the Festival begins. Application for work-study can be found in the back of the Information Booklet. Assignments will be coordinated by the Festival Directors and/or the Administrative Assistants. Participants will be billed for work-study hours not completed. Additional work-study jobs may be available at the discretion of the Directors.
## Non-Credit Program Fees for Full- & Part-time Schedules

<table>
<thead>
<tr>
<th>Schedule Description</th>
<th>Fee</th>
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<tbody>
<tr>
<td>1. Festival Chamber Orchestra only</td>
<td>$500</td>
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<tr>
<td>M/W/F</td>
<td></td>
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<tr>
<td>CONCERT – August 1 at 8 p.m.</td>
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<tr>
<td>2. Mornings only</td>
<td>$800</td>
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<tr>
<td>Festival Orchestra</td>
<td></td>
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<tr>
<td>M/W/F</td>
<td></td>
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<tr>
<td>Master Classes (Series of 5 classes)</td>
<td></td>
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<tr>
<td>T/Th</td>
<td></td>
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<tr>
<td>CONCERT – Festival Chamber Orchestra – August 1 at 8 p.m.</td>
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<tr>
<td>3. Seminar for Chamber Music</td>
<td>$1,025</td>
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<tr>
<td>M/T/W/Th/F/F</td>
<td></td>
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<tr>
<td>(includes Master Classes and chamber ensembles)</td>
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<tr>
<td>Friday</td>
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<tr>
<td>CONCERT – Thursday, July 31 at NOON</td>
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<tr>
<td>Final Seminar Session Friday, July 7 – 11 a.m.-2 p.m. &amp; concert Friday, August 1 at 8 p.m.</td>
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<tr>
<td>4. M-W-F all day</td>
<td>$925</td>
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<tr>
<td>Festival Chamber Orchestra</td>
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<tr>
<td>Chamber Music (two ensembles)</td>
<td></td>
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<tr>
<td>2 to 5 p.m.</td>
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<tr>
<td>CONCERTS – Chamber music ensembles I &amp; II – July 30 &amp; Festival Chamber Orchestra – August 1</td>
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<tr>
<td>5. T-Th-F</td>
<td>$925</td>
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<tr>
<td>Master Classes (Series of 5 classes)</td>
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<tr>
<td>T/Th</td>
<td></td>
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<tr>
<td>Chamber Music (two chamber groups)</td>
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<tr>
<td>T/Th/F</td>
<td></td>
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<tr>
<td>CONCERTS – Chamber music ensembles III &amp; IV July 31</td>
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<tr>
<td>6. Afternoons-only Chamber Music</td>
<td>$1,025</td>
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<tr>
<td>Monday through Friday</td>
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<tr>
<td>Four Chamber Groups (I, II, III &amp; IV)</td>
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<td>CONCERTS – July 30 &amp; July 31</td>
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<tr>
<td>7. M/W/F Afternoons-only Chamber Music</td>
<td>$825</td>
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<tr>
<td>2 to 5 p.m.- Two Chamber Groups</td>
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<tr>
<td>CONCERTS – Chamber music ensembles I &amp; II – July 30</td>
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<tr>
<td>8. T/Th/F Afternoons-only Chamber Music</td>
<td>$825</td>
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<tr>
<td>2 to 5 p.m.- Two Chamber Groups</td>
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<tr>
<td>CONCERTS – Chamber music ensembles III &amp; IV July 31</td>
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<tr>
<td>9. One Chamber Ensemble</td>
<td>$500</td>
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<tr>
<td>Either 2 to 3:20 or 3:40 to 5 on M/W or T/Th</td>
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<tr>
<td>FRIDAY 2 TO 5</td>
<td></td>
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<tr>
<td>CONCERT – EITHER July 30 or July 31</td>
<td></td>
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<tr>
<td>10. Master Classes - Series of Five Classes</td>
<td>$300/$200</td>
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<tr>
<td>T/Th (July 15, 17, 22, 24)</td>
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<tr>
<td>&amp; Tuesday, July 29 – 10 a.m. to 1 p.m.</td>
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<tr>
<td>Performer/Auditor</td>
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<tr>
<td>11. Conducting Master Classes - Series of Five Classes</td>
<td>$300/$200</td>
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<tr>
<td>M/W (July 14, 16, 21 23, 28)</td>
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<tr>
<td>Conductor/Auditor</td>
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<tr>
<td>12. Full Schedule</td>
<td>$1,450</td>
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<tr>
<td>Festival Chamber Orchestra</td>
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<tr>
<td>M/W/F</td>
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<tr>
<td>Master Classes</td>
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<td>T/Th</td>
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<tr>
<td>Chamber Music - Monday thru Friday</td>
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<tr>
<td>(four chamber ensembles)</td>
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<tr>
<td>CONCERTS – Chamber music ensembles (I, II, III &amp; IV) – July 30 &amp; July 31 Orchestra &amp; All Participants – August 1</td>
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Audition Information

For specific audition dates please refer to the 2014 Festival Audition Dates, which is in the back of the Information Booklet along with an application.

Instrumentalist, Vocalist or Preformed Ensemble Auditions
Auditions for the Festival are held each year beginning in mid-April and ending in early June at the LIU Post Campus and in New York City. For the audition, each instrumentalist, vocalist or preformed ensemble should bring two contrasting pieces. It is possible to audition on more than one instrument, in which case chamber music assignments may be divided between the participant’s two instruments. Sight-reading will be included. An application with the nonrefundable $35 application fee must be completed and received by the Festival Office before the audition. If an applicant lives more than 100 miles from the LIU Post Campus, a 10-minute DVD with contrasting excerpts from a solo or concerto may be sent if approved by the directors.

Conducting Program Auditions
Auditions for the Conducting Program are held in late May or early June. In addition to the live audition, which is with piano, the prospective conducting student may submit a 10-minute DVD showing a rehearsal and/or concert performance.

Audition Repertoire
(Candidates must select either Beethoven or Haydn)

Beethoven: Symphony No. 1
1st Movement – Opening to bar 33
2nd Movement – Opening to bar 64 (double bar)

Haydn: Symphony No. 104 “London”
1st Movement – Opening to letter “A” (bar 32)
2nd Movement – Opening to bar 38 (take first repeat)

Please note: Festival auditions are videotaped solely for internal review by Festival directors to assist in appropriate placement within the Festival’s chamber ensembles and chamber orchestras.

All photos, audio and video recordings, taken of students at the Festival with the approval of the Festival directors, and used for the exclusive purpose of furthering the Festival's promotional and educational functions, shall be deemed property of the LIU Post Chamber Music Festival with the rights for use as described. No photos, audio or video recordings shall be used for additional commercial purposes.
Festival Artists
33rd Summer Season
LIU Post Chamber Music Festival

THE PIERROT CONSORT
The Faculty Ensemble-in-Residence at the LIU Post

Formed in 1981, The Pierrot Consort was originally modeled after the instrumentation of Schoenberg's Pierrot Lunaire and has always been dedicated to performing new music as well as the standard repertoire. The Pierrot Consort is currently celebrating its 31st season as the faculty ensemble-in-residence at the LIU Post. The LIU Post Chamber Music Festival was founded by Pierrot Consort members, flutist Susan Deaver and cellist Maureen Hynes. In addition to its regular concert series at Long Island University, The Pierrot Consort has performed at Merkin Concert Hall, Weill Recital Hall, the Kennedy Center, the Bartok Society at Saranac Lake, the Bruce Museum in Greenwich, Connecticut, the Stockbridge Chamber Concerts in Great Barrington, Massachusetts, the St. Paul Chapel Series at Columbia University and for the Islip Arts Council. In November 2000 the ensemble was sponsored by LIU Tilles Center to perform the original ballet version of Aaron Copland’s “Appalachian Spring” on a series of concerts focusing on the music of Copland. In June 2002, the Pierrot Consort presented a concert titled “Making Connections: Influences of the Sea in Song, Chamber and Orchestral Music” for Long Island music and art administrators and educators at a BOCES conference. In addition, The Pierrot Consort has collaborated with LIU Tilles Center’s Arts Education Program performing for the Summer Seminar for teachers. The artist members of the ensemble are actively involved in the musical life of New York City and have a commitment to the educational life of Long Island. The members of The Pierrot Consort are Susan Deaver, flute; Dale Stuckenbruck, violin; Veronica Salas, viola; Maureen Hynes, cello and Heawon Kim, piano. The Pierrot Consort is a member of Chamber Music America.

LIU Post Chamber Music Festival will be held from July 14 through August 1, 2014. Updated information can be found at the Festival’s Web site at www.liu.edu/post/chambermusic.

Susan Deaver – Festival Director & flute/conductor
Susan Deaver, co-founder and director of the LIU Post Chamber Music Festival, is flutist of The Pierrot Consort and conductor of the Festival Chamber Orchestra. As a flutist, she has performed in the United States, Europe and Korea and was principal flutist of Washington Chamber Symphony at the Kennedy Center from 1981 to 2002. She has performed with Long Island Philharmonic, Brooklyn Philharmonic, Queens Symphony Orchestra, Philharmonia Virtuosi and on Broadway in “Phantom of the Opera.” She received fellowships from the Bach Aria and Tanglewood Festivals and performed at the Music Festival of the Hamptons in 2006. She has recorded for New World records, CRI, Arabesque Recordings and North/South Consonance. Susan Deaver is the music director and conductor of the North Shore Symphony Orchestra, the University Orchestra at Stony Brook University and Principal Guest Conductor of the Long Island Youth Orchestra, which she conducted at Carnegie Hall. She has guest conducted in Scotland, England, Spain, Korea and Germany and was a conductor for Manhattan School of Music’s Contemporary Ensemble. Newsday featured her in an article about her work as Conducting Instructor for actor Freddie Highmore in Warner Brothers’ movie “August Rush.” As conductor of the LIU Post Orchestra from 1981 to 2006, she developed the orchestra from an ensemble of 11 to a full sized symphonic orchestra of over 70 undergraduate and graduates students. She creatively expanded the orchestral program to include a series of concerts at LIU Tilles Center, an annual concerto competition, performance courses for music educators and orchestral educational residency programs with the New York Philharmonic and LIU Tilles Center. Dr. Deaver is on the music faculty at the LIU Post, Stony Brook University and Manhattan School of Music’s Precollege Division. She earned a bachelor’s and master’s degrees and a doctorate of musical arts in performance from Manhattan School of Music.

Dale Stuckenbruck – Assistant Director & violin
Dale Stuckenbruck enjoys an active diverse musical life in New York as a soloist, concertmaster, chamber musician and teacher. His main studies were with his mentor of three decades, the violinist Erick Friedman, with whom he has appeared as soloist, in recording and in chamber music. He has performed as soloist/concertmaster with the Brooklyn Philharmonic, Philharmonia Virtuosi, New York Virtuosi, New York String Ensemble, Tchaikovsky Chamber Orchestra, Taipei City Symphony Orchestra, Music at St. Ignatius, Dance Theater of Harlem, Queens Symphony, Masterworks, and Long Island Philharmonic. He has recorded the violin concerto by Lou Pelosi on CRI, recorded with Erick
Friedman on Kultur Video, for countless commercial labels, and one hundred films. He has received international acclaim with Steve Margoshes, “Sawing to New Heights,” and acclaim for his performances of the “Divination by Mirrors” by Michael Levine with the New Century Chamber Orchestra and the New York Virtuosi. His performance of "Ancient Voices of Children" by George Crumb with the Lincoln Center Chamber Music Society led to the recording of this work for Bridge Records, which was nominated for a Grammy. As a mandolinist he has appeared at the Metropolitan Opera, New York City Opera, ABT, with Paula Robison at the Metropolitan Museum, and in a recording with the Charleston Symphony. He has been featured in Strings Magazine, Korean Monthly Music Magazine, Newsday, and the New York Times. He has been a guest lecturer for the Juilliard School of Music and the Long Island Guitar Festival. He is also the founder of Long Island's conductorless-string ensemble for young talent, Kammermusik, and Long Island Vegetable Orchestra. 1975 he has performed with Heawon Kim, his wife, in recitals in Asia, Europe and South America. He wrote and recorded the soundtrack for “Shadows” by Ed Lachman and Slater Bradley, shown at the Whitney Museum for five months. He has a member of the music faculty at LIU Post since 1986. Music Director at the Waldorf School of Garden City. D.M.A. from Manhattan School of Music, 1984. Visit www.violin-saw.com.

Veronica Salas – viola
With her "fluidly lyrical" playing (New York Times), violist Veronica Salas is a versatile performer and teacher who has been featured as soloist, chamber musician and master class artist throughout the world. As soloist Salas has performed with Mostly Mozart, CW Post Orchestra, Aspen Music Festival, USC Symphony, Colonial and Westfield Symphonies. Under the auspices of the State Department, she has given recitals and master classes in Hong Kong, the Philippines and Taiwan as well as touring the Greek Isles as violist of the Elysium String Quartet. As violist of Modern Works the recording of Ge Gan-Ru String Quartets, on the Naxos label, was chosen by critics of The New York Times as a notable recording of 2009. Highlights of other recordings include a Virgil Thomson CD where Salas is featured, an all Mozart CD with Stanley Drucker and the Bach Brandenburg Concerti featuring Lukas Foss. An avid chamber musician, Salas is violist of The Pierrot Consort, Elysium Ensemble, Modern Works, Bronx Arts Ensemble, Canta Libre, and Queens Chamber Band in which she plays concertos on viola and viola d'amore. She has performed chamber music with YoYo Ma, Eric Friedman, Lawrence Dutton, Joseph Fuchs and Stanley Drucker. Salas is presently principal violist of American Composers Orchestra, Opera Orchestra of New York, Manhattan Philharmonic, Phantom of the Opera on Broadway and Westfield Symphony. She is on the faculties of LIU Post and Bennington Chamber Music Conference. Salas received her BMA, MMA and DMA from The Juilliard School where she studied with Lillian Fuchs.

Maureen Hynes – cello
Maureen Hynes, co-founder of the LIU Post Chamber Music Festival, enjoys an active career as soloist, chamber musician, orchestral player and teacher in the New York musical world. She performs regularly with the American Ballet Theater, the American Symphony Orchestra, the Opera Orchestra of New York, American Composers Orchestra, the Westchester Philharmonic, the Bard Festival Orchestra and the Queens Symphony. She has appeared at the Spoleto and Aspen Festivals, and at the Lake George Opera Festival. Her work in New York has included substitute work in many Broadway shows and the Radio City Music Hall Christmas Show. Ms. Hynes was a winner of the Concert Artist Guild Award with the Janus Ensemble and she is currently a member of the Pierrot Consort. She has performed in Europe, Canada, Korea and Hong Kong both as cellist and gambist. Professor Hynes is Director of Orchestral and String Studies at the LIU Post, where she is professor of cello and conductor of the LIU Post Orchestra, the LIU Post String Ensemble and the Merriweather Consort. In 2009, she received the Adjunct Faculty Recognition Award from Long Island University for her contributions to the Department of Music. She was also the creator and director of the LIU Post Pre-College Music Program. She has guest conducted at the Nassau All-County Festival at LIU Tilles Center, the SCMEA Festival and the Long Island String Festivals in Nassau and Suffolk Counties. She received her B.M. and M.M. degrees from Manhattan School of Music. Ms. Hynes has given Master Classes in Seoul, Korea and on Long Island and has coached at the Mannes Pre-College Division. She has recorded for the Albany label. Ms. Hynes is a member of Chamber Music America, Early Music America, MENC and the American String Teachers Association.
Heawon Kim – piano

Heawon Kim’s auspicious studies began in her native Korea where she appeared at the age of 7 with the Korean Broadcasting Symphony Orchestra and the Seoul Philharmonic. Subsequently she won numerous competitions, appearing with these orchestras frequently on television and radio. In 1972 Kim came to the North Carolina School of the Performing Arts. There she studied with Clifton Matthews. While studying with him, she won the Vittorio Giannini Award, the Southeastern Music Teachers Competition, and appeared with the Orchestra of the North Carolina School of the Performing Arts under the baton of Nicholas Harsanyi. Following rave reviews, she was brought to New York by Claude Frank, with whom she studied at the Mannes School of Music. She subsequently earned her Master of Music under Robert Goldsband at the Manhattan School of Music performing for the classes of Erick Friedman, Josef Gingold, Janos Starker, Franco Gulli, and Andre Watts. Ms. Kim has been a soloist with regional orchestras in the United States and has appeared as chamber musician with such groups as the Bronx Arts Ensemble, The Pierrot Consort, Rosewood Chamber Ensemble, Garrett Lakes Festival, Leonia Chamber Players, and the Colonial Symphony. She has appeared with the KBS at the opening of the Sejong Arts Center in Korea. She is much in demand as a partner in recitals with internationally renowned artists. She was a frequent partner for the late Erick Friedman for over 30 years. Other collaborations include Dennis Brott, Sergiu Luca, Marion Davies, Sanford Allen, Barry Finclair, and her husband, Dale Stuckenbruck. She is on the faculty of the LIU Post as an instrumental coach and is very active in the Korean musical community, performing for fund raising concerts for displaced persons from North Korea. She has worked with her husband, Dale Stuckenbruck to create the new chamber organization for young talent called Kammermusik with whom she recently appeared in the Clara Wieck-Schumann concerto. They have two children and live on Long Island.

Festival Artists 2013 (Bios for Festival Artists as of January 2013)

Harris Becker – guitar, lute & baroque guitar

Harris Becker has had a rich and varied career as a guitarist and lutenist. He has performed extensively both as a soloist and chamber musician throughout the United States, Europe, South America, Mexico and Canada. His interest in contemporary music has offered him the opportunity to premiere many new solo and ensemble pieces. Among the composers who have dedicated works to him are Carlo Domeniconi (Guitar x2), Hayley Savage, Raoul Pleskow, Howard Rovics, the microtonal composer Johnny Reinhard, Michael Frassetti, Alan Hirsh and Richard Iacona. In addition to his career as a performer he has been very involved as an educator giving master classes, workshops and lectures. Harris Becker is director of guitar studies at LIU Post and he is on the music faculty at Nassau Community College. Mr. Becker has been on the music faculties of the Aaron Copland School of Music at Queens College and Director of Music for Mixed Ensembles at the International Institute for Chamber Music at the Richard Strauss Conservatory in Munich. The Florida State Division of Cultural Affairs selected Mr. Becker to be part of Florida's Artist Residency Program, giving lecture/performances on the lute and baroque guitar. In 2007 Mr. Becker received a faculty recognition award for outstanding service from the School of Visual and Performing Arts at Long Island University. Mr. Becker is Director of the Long Island Guitar Festival, which he founded in 1993. He is also artistic director of a summer music festival in rural Quebec: “Songe d’été en Musique”. His recordings include “Catgut Flambo” with guitarist Pasquale Bianculli and a solo CD “Passing Through”. “Becker’s performance of this demanding work a depiction of one of Australia’s national parks – is lyrical and imaginative” Raymond Tuttle, Classical.net. His editions are published by T.D. Ellis Music Publishing and Calavar Music. His arrangement of “Fool On The Hill” has been recorded by Guitar Trilogy.

Frank Cassara – percussion

A proponent of new and classic, western and world percussion music, Frank Cassara has premiered many works with as many diverse groups. As percussionist for the Philip Glass Ensemble, he has performed around the globe, as well as recording Glass' music and film scores, most recently the Glass work "Orion." He has also toured extensively around the world with Steve Reich and Musicians (including his new CD "WTC/911"), the New Music Consort/PULSE Percussion Ensemble and the Newband/Harry Partch Ensemble, performing and recording on Partch's microtonally tuned instruments and Dean Drummond's Zoomoozophone. He has also performed and toured with groups as Music From China, Manhattan Marimba Quartet, Talujon Percussion Quartet, North/South Cosonance and Ethos
Percussion Ensemble. Principal percussion of the Riverside Symphony, he has also performed with many area orchestras such as the Brooklyn Philharmonic, American Composers Orchestra, and the Long Island Philharmonic. Mr. Cassara has played for many Broadway shows, recorded for numerous CDs and film scores, and heads the percussion departments at LIU Post, Vassar College and Brooklyn College. More information about Mr. Cassara can be found on his Web site, www.frankcassara.com.

Ivy Chatanow – cello
Ivy Chatanow, cellist, began her studies at the age of six under the guidance of Dr. H. T. Ma and later continued her studies with his son, Yo Yo Ma. She went on to study as a scholarship student in the Preparatory and College divisions of the Manhattan School of Music, with Marion Feldman and Ardyth Alton. In addition, she has performed in master classes with David Finckel, Stephen Kates, Joel Krosnik, Fred Sherry and Irene Sharp. As an avid chamber musician, her collaborations have earned multiple honors such as being a two-time winner of the Lincoln Center Chamber Music Society competition and participating in the 1995 Lincoln Center Arts Project Award. Her collaboration of the works of Hovhaness received the 1995 NAIRD "Indie" award as best classical album as well as a Grammy pre-nomination. Over her professional career, Ms. Chatanow has been a performing member of several orchestras including the Manhattan Chamber Orchestra, the Staten Island Symphony and the Staten Island Philharmonic. She has participated in Spoleto Festival USA and has toured throughout the world with numerous ensembles. As an educator, she has had the opportunity to coach both cello and chamber music at many music programs including the Manhattan School of Music Preparatory Division, the New York State Music Camp and Institute at Hartwick College, Queensborough Community College and the Allen Steven son School. Currently, she is an adjunct faculty member of LIU Post Continuing Education Music Program and directs the lower string department at the Music Institute of Long Island. Ms. Chatanow can be heard in ensemble on the Koch International and Newport Classic Labels.

Christine Doré, piano – Master Classes & Festival competitions
Pianist Christine Doré has received international acclaim as a chamber musician with wide interpretative capabilities. She has been hailed for her nimble-fingered brilliance and wonderfully expressive piano playing. Ms. Doré is a founding member of the chamber music ensemble Chamberosity, which recently commissioned and premiered Eric Ewazen’s Trio for Horn, Violin and Piano at Juilliard; on Long Island; in Akron, Ohio; and in Calgary, Canada. The ensemble has made the first recording of this piece, which is available through iTunes, cdbaby and Amazon. Ms. Doré’s chamber music performances have been aired on such radio stations as KSUI (Iowa Public Radio) and WNYC. She currently serves on the music faculty of LIU Post, teaching Instrumental Coaching. Ms. Doré began her musical studies in England at the age of six and later went on to earn a bachelor’s degree with honors from the New England Conservatory and a master’s degree from the Mannes College of Music, where she attended on a full merit scholarship. She made her New York debut in 1996 as a collaborative pianist at Carnegie’s Weill Recital Hall, and has twice toured Eastern Europe, including performances in the Czech Republic and Slovenia. Ms. Doré has appeared as a soloist with the Camerata Orchestra of NY, the Stony Brook Summer Music Festival Orchestra, and the Mannes College Orchestra. She has subbed regularly with the Long Island Philharmonic. She was also a member of the faculty of the highly regarded Stony Brook Summer Music Festival during its tenure. Ms. Doré ran the Music At Greenlawn concert series for the decade of its highly successful existence, ending in 2003. For several years she was a member of the chamber music faculty of the pre-college music program at SUNY Stony Brook. Ms. Doré believes in the highest standards of musical education and is devoted to her many students, both past and present.

Barbara Fusco-Spera – mezzo-soprano
Barbara Fusco-Spera, Mezzo-Soprano, a native of Long Island, is a member of the Voice Faculty of LIU Post where she maintains a full voice studio. She enjoys an active freelance career as a soloist in and around the Tri-State area, and has performed throughout the United States, Canada, South America, Europe and Africa. Ms Fusco-Spera has sung roles with the Center for Contemporary Opera, Opera on the Sound, West End Opera, and the Wagner Training Center In New York where she recently worked under the baton of David Gilbert in Wagner's "Die Walkurie" as Grimgerde, and Dryade in Strauss's "Ariadne auf Naxos". Her orchestral appearances include the Charlotte Symphony Orchestra, the Adirondack Festival Orchestra at Saranac Lake, the Brooklyn Philharmonic and at Alice Tully Hall under the direction of Robert Craft. She is a regular soloist of the acclaimed Musica Viva of New York and is a featured soloist on the Sunday Morning Broadcast of the All Souls Unitarian service on WQXR.
She has been the Mezzo soloist in such works as the Verdi Requiem, performed at LIU Tilles Center in Brookville, Bach's St. Matthews Passion, the Brahms Alto Rhapsody, Rossini's Messe Solennelle, and The Mozart Requiem to name a few. Her Festival credits include the C. W. Post Chamber Music Festival, and Songe D'ete in Quebec, Canada where she teaches voice and performs as a soloist. In addition to LIU Post, Ms. Fusco-Spera also maintains her own private Voice Studio on Eastern Long Island.

Karen Hansen Gellert – Double Bass
Karen Hansen Gellert has been involved in many facets of music performance and education on Long Island. She received a Bachelor of Music and a Master of Music in Double Bass Performance from the Manhattan School of Music. The majority of her studies were with David Walter, who even today is a constant source of inspiration to her. Ms. Gellert performed at the Aspen Music Festival as well as the International School of Double Bass at the College-Conservatory of Music in Cincinnati, working with such notable bassists as Barry Green, Paul Ellison and Francois Rabbath. Ms. Gellert has been a member of the Westchester Symphony, Queens Orchestral Society and the Nassau and Stamford Symphonies. As a freelance performer, she plays with the Long Island Choral Society and Mineola Choral Society, among others. Teaching music has been the focus of her career thus far. She is presently the Orchestra Director at Elwood-John Glenn High School and has been the Lead Teacher for Music in the Elwood Public Schools. She coaches the bass section for Long Island Youth Orchestra as well as hosts their concerts. She is actively involved in organizations that propel excellent music programs. She is past president of the Long Island String Festival Association and is still on the executive board. She was the Double Bass Instructor at the Usdan Center for the Creative and Performing Arts for 13 years. She is also past State Chair for the NYSSMA All-State Orchestras and is a frequent NYSSMA adjudicator and guest conductor for SCMEA and LISFA. Ms. Gellert is currently the adjunct professor of classical double bass, and on part of the music education faculty at LIU Post.

Nam-Sook Choei Lee – violin
Nam-Sook Choei Lee, violinist, won a number of competitions in her native Korea early in her career, including the Grand Prize in the Dong-A National Competition. Her distinction garnered her appearances as a soloist, with both the Seoul Philharmonic Orchestra and the Korean Symphony Orchestra. Following her graduation from Seoul National University, she enrolled at the Mannes College of Music with a full scholarship, under her mentor Young-Uk Kim. While studying at Mannes, her passion for chamber music lead her to become the first violinist of the Mannes Scholarship Quartet and receive guidance from Felix Galimir. She also studied at the Meadowmount School of Music with Ivan Galamian, and Joseph Gingold. She participated in many festivals such as the Tanglewood Festival, the Round Top Festival, and the Garett Lake Festival, all with a fellowship. Ms.Lee appeared as a concertmistress for several orchestras, such as the AMS Orchestra in Graz, Austria, Bach Festival Orchestra in Marlboro, Vermont, and the New York Sinfonia. She also performed as a leader of the Piri Chamber Ensemble and was a member of the Stamford Symphony Orchestra, Greenwich Philharmonia, Philharmonia Virtuosi, Brooklyn Philharmonic Orchestra. As a soloist, she has appeared with the Seoul Sinfonietta and continues her musical endeavors in the New York community with the New York Virtuosi Chamber Symphony. She also taught at the Brooklyn Conservatory of Music and at the Queensborough Community College, as well as in her own private studio. She is currently a faculty member at the LIU Post Chamber Music Festival. She has been performing extensively in recitals and chamber concerts in both New York and in her native Korea.

Anton Polezhayev – violin
Violinist Anton Polezhayev won “Grand Prix” at the International Violin Competition of Pierre Lantier in Paris, France, 1997, as well as numerous other competitions, awards and scholarships. Mr. Polezhayev was a member of the New York Philharmonic from 2002 to 2004, and prior to the Philharmonic, a member of the New Jersey Symphony Orchestra from 2000 to 2002. In addition to his recital and teaching schedule, Anton Polezhayev held the position of Associate Concertmaster with Orchestra Sinfonica do Estado de Sao Paulo, Brazil. As a soloist and recitalist Mr. Polezhayev was featured on the cover of Part 2 of Newsday on October 21, 1992, and the New York Times on January 18, 2004, and has performed on radio and television. His credits also include performances at the International Concert Series at Hofstra University, LIU Tilles Center, Alice Tully Hall in New York City, and numerous concert halls in Europe and Russia. Mr. Polezhayev was educated at the Manhattan School of Music where he studied with Dr. Albert Markov (1993-1999) and principal associate concertmaster of New York Philharmonic Ms. Sheryl Staples (1999-2001). Mr. Polezhayev was born in
St. Petersburg, Russia, in 1976, and at age five began his violin studies at the Central Music School of Moscow State Conservatory. This past year Mr. Polexhayev was the artist-in-residence with the North Shore Symphony Orchestra, which involved him as a featured soloist as well as concertmaster. He also gave master classes as part of NSSO's Educational Outreach Program.

Hisaichi Shimura – violin
Hisaichi Shimura, violinist, was born in Japan and began violin studies at the age of 6. In 1992 after participating in a master class with Lewis Kaplan in Japan, he was inspired to move to the United States to study with Mr. Kaplan. He received his B.M. and M.M. degrees from the Mannes College of Music and appeared as soloist with the Mannes Orchestra as a winner of the concerto competition 1995. His festival credits include Tanglewood, PMF, Salzburg, Bowdoin and the LIU Post Chamber Music Festival, where he studied with Dr. Dale Stuckenbruck. His New York recital debut was at Carnegie Hall’s Weill Recital Hall in 1996 as an Artists International Competition winner. Currently he is presenting solo recitals and performing chamber music in the United States, South America and Japan. He is a member of orchestras such as the Cayuga Chamber Orchestra, as a principal second violin, New York Virtuosi Chamber Symphony and Solistas Mexico Japon, founded by Yuriko Kuronuma in Mexico. He is a member of the faculty at Newark School of the Arts, The Waldorf School of Garden City and Greenwich House Music School in NYC, and was teaching assistant to Lewis Kaplan at the Juilliard School of Music’s Pre-college Division.

Matt Sullivan – oboe
Matt Sullivan has performed extensively on four continents and is internationally recognized as a virtuoso performer and master teacher, as well as an important advocate for the modern oboe. The New York Times has praised his "gorgeously lyrical playing" and the New Yorker has called his inventive programming "cutting edge". As composer, his innovative works created for oboe, English horn and digital horn, along with his solo and chamber music performances and compact discs, have been featured locally on WNYC, WQXR and WBAI, and nationally on National Public Radio and internationally on Voice of America. Matt Sullivan began his professional career at the age of 17 with the St. Louis Symphony Orchestra and served at principal oboist with the Miami Philharmonic at the age of 21. Soon after coming to NYC in 1978, he joined Musicians’ Accord, the Richardson Chamber Players (Princeton University), Queens Symphony Orchestra and First Avenue. He is a member of Quintet of the Americas, The Weekend of Chamber Music and is on the tenured faculty of Chamber Music Northeast at Bennington College in Bennington, Vermont. Sullivan’s solo performances include concerts ranging from Cindy Lauper at Carnegie Hall to films, including Miller’s Crossing. Concert venues include Carnegie Hall, The Library of Congress, the Palladium, Roulette, The Kitchen, CBGB’s and numerous other uptown and downtown locations and throughout the New York City area. He has served on the faculties of the LIU Post, The Manhattan School of Music Prep Division, The European Mozart Academy and Rutgers University. Currently, Sullivan is Director of Double Reed Studies at New York University’s Steinhardt School and he teaches at Princeton University where he has served as a Visiting Associate Professor. Matt Sullivan is a Performing Artist for Boosey & Hawkes Musical Instruments and plays exclusively on Buffet Oboes. www.OboeMatt.com

Gregory Williams – viola and co-conductor of the Seminar Chamber Orchestra
Violist Greg Williams is a musician excelling on several fronts. He is currently pursuing his Doctorate in Viola Performance at the CUNY Graduate Center, where he studies with Karen Ritscher. Previous studies were at the Eastman School of Music and Boston University. Cultivating an active career as soloist, chamber musician and orchestral player, Greg Williams first performed on National Public Radio’s “From The Top,” at 17, and has most recently appeared on a series of recitals in the Czech Republic. He was a Fellow at the Aspen Music Festival and School, and has performed with several ensembles including Symphony in C, Ensemble 212, Symphony Z, the Distinguished Concerts International of New York, the Westchester Chamber Symphony, Rhymes With Opera, and the Syracuse Symphony. A champion for contemporary music, he has premiered works by various composers including Anthony Green, Andrew Nishikawa, Mohammed Fairouz, with plans to give the North American premiere of Gilad Hochman’s Akeda for solo viola in New York in 2013. Currently Greg Williams serves as a Graduate Teaching Fellow at the Aaron Copland School of Music, where teaches viola, chamber music, and co-directs the String Ensemble, and has taught viola and violin at Kellenberg Memorial High School since 2008 and will be co-conductor of the Seminar Chamber Orchestra at this summer’s Festival.
SPECIAL GUEST ARTISTS FOR 2014

Lawrence Dutton, viola – Emerson String Quartet

Lawrence Dutton, violist of the Emerson String Quartet, winner of nine Grammy Awards, has collaborated with many of the world’s great performing artists, including Isaac Stern, Mstislav Rostropovich, Oscar Shumsky, Leon Fleisher, Walter Trampler, Menahem Pressler, Lynn Harrell, Yefim Bronfman, Joseph Kalichstein, Misha Dichter, Jan DeGaetani, Edgar Meyer, Joshua Bell, Emanuel Ax and Elmar Oliveira, among others. He has also performed as guest artist with numerous chamber music ensembles such as the Juilliard and Guarneri Quartets, the Beaux Arts Trio and the Kalichstein-Laredo-Robinson Trio. He has been featured on two albums with the Grammy winning jazz bassist John Patitucci and tours regularly with cellist Ralph Kirshbaum and violinist Robert McDuffie. With the Beaux Arts Trio he recorded the Shostakovich Piano Quintet, Op. 57, and the Fauré G minor Piano Quartet, Op. 45, on the Philips label. His Aspen Music Festival recording with Jan DeGaetani for Bridge records was nominated for a 1992 Grammy Award. He recorded works by Stravinsky and Hindemith for Bravo Television. Mr. Dutton has appeared as soloist with many American and European orchestras including those of Germany, Belgium, New York, New Jersey, Connecticut, Colorado, and Virginia, among others. He has also appeared as guest artist at the music festivals of Aspen, Santa Fe, Ravinia, La Jolla and Chamber Music Northwest, and has collaborated with the late Isaac Stern in the International Chamber Music Encounters both at Carnegie Hall and in Jerusalem. Since 2008 he has appeared at the Great Mountains Music Festival in Korea. Currently Professor of Viola and Chamber Music at the Manhattan School of Music and Stony Brook University, Lawrence Dutton began violin and viola studies with Margaret Pardee and continued with Francis Tursi at the Eastman School, when he began playing viola exclusively. He earned his Bachelors and Masters degrees at the Juilliard School, where he studied with Lillian Fuchs and has received Honorary Doctorates from Middlebury College in Vermont, The College of Wooster in Ohio and Bard College in New York. As a member of the Emerson String Quartet, he was a winner of the 2004 Avery Fisher Prize. Mr. Dutton exclusively uses Thomastik Spirocore strings and performs on violas of P.G. Mantegazza (Milan, 1796) and Samuel Zygmuntowicz (Brooklyn, 2003). Lawrence resides in Bronxville, New York with his wife, violinist Elizabeth Lim-Dutton, and their three sons, Luke, Jesse and Sam.

Additional Guest Artists and Educational Residencies to be announced
LIU POST
LIU Post is located on 307 beautiful acres in Brookville, New York, on the north shore of Long Island. The Campus is set in the idyllic neighborhood known as the “Gold Coast,” an historic suburban community that has been the subject of popular novels and major motion pictures. The campus is just 50 minutes away from the excitement of New York City.

Our campus is considered one of the most beautiful in the country. It is shaped by modern buildings and historic mansions, including the former homes of Post Cereal Company heiress Marjorie Merriweather Post and financial wizard E.F. Hutton. The campus has an arboretum featuring 4,000 trees, magnificent formal gardens, sprawling green lawns, and nature trails.

LIU Post’s ideal location in Nassau County gives you quick and easy access to Long Island’s world-class beaches, exciting entertainment, great restaurants and shopping. The campus is only 10 minutes by car from the Long Island Expressway – your thoroughfare to all that Long Island and New York City have to offer.

DIRECTIONS
LIU Post is located in Nassau County on Northern Boulevard (Route 25A) in the suburban Long Island community of Brookville. We are only 50 minutes from Manhattan.

From New York City — Take Queens-Midtown Tunnel to Long Island Expressway (I-495) and Exit 39N (Glen Cove Road north). Go north for 2 miles; turn right (east) on Northern Boulevard (Route 25A). LIU Post is two miles on the right.

From Bronx, Westchester and Points North — Take Throgs Neck Bridge to Clearview Expressway (I-295) south. Exit to eastbound Long Island Expressway (I-495); proceed to Exit 39N and continue as indicated above.

From Southern New Jersey and Points South — Take the New Jersey Turnpike to Exit 13. Cross the Goethels Bridge to I-278 east (Staten Island Expressway). Cross the Verrazano Narrows Bridge to the Belt Parkway east. Follow the Belt Parkway to the Southern State Parkway east. Take the Meadowbrook Parkway north and follow directions given from south shore of Long Island.

From Northern New Jersey — Take the George Washington Bridge east to the Cross Bronx Expressway. Cross the Throgs Neck Bridge then follow directions given from Bronx, Westchester and Points North.

From Eastern Long Island — Take Long Island Expressway (I-495) to Exit 41N (Route 107). Turn right (north) onto 107 north to Northern Boulevard (Route 25A). Turn left (west) at Northern Boulevard. LIU Post is on the left.

From South Shore of Long Island — In Nassau County, take Wantagh State Parkway or Meadowbrook Parkway north to Northern State Parkway Exit 31 (Glen Cove Road North; NOT Exit 31A). At light, turn left (north) on Glen Cove Road. Proceed for 3 miles to Northern Boulevard (Route 25A), turn right (east). LIU Post is 2 miles on the right. In Suffolk County, take most convenient north-south road to the Long Island Expressway (I-495) and follow directions from Eastern Long Island.

Train — From Pennsylvania Station: Take either the Long Island Rail Road’s Port Jefferson train line to the Hicksville station or the Port Washington-Manhasset line to the Great Neck station or the Manhasset station or the Oyster Bay train to the Greenvale station. The Great Neck station and the Hicksville station both have bus service to the LIU Post Campus. Taxi service to the campus is available from both the Greenvale and the Manhasset stations. To reach the Long Island Rail Road call (516) 822-5477.

Amtrak — The LIU Post Campus is accessible through Amtrak which goes directly into Pennsylvania Station in New York City. From Pennsylvania Station see directions above. Call Amtrak at 800-USA-RAIL.

Bus — LIU Post is serviced by the Metropolitan Transit Authority, Long Island Bus N20. For schedule times call the MTA at (516) 766-6722.

LIU POST CAMPUS INFORMATION: Main switchboard: (516) 299-2000
Admissions: (516) 299-2413 • www.liu.edu/cwpost
Application Form - LIU Post Chamber Music Festival 2014
WITH THE PIERROT CONSORT
July 14 to August 1, 2014 at LIU Post

Deadlines for Application: April 1, 2014 (for early acceptance) and June 12, 2014
Return Application with a nonrefundable $40 Application Fee
Please make check payable to: Long Island University

LIU Post Chamber Music Festival
Department of Music
LIU Post
Long Island University
720 Northern Blvd.
Brookville, New York 11548-1300
(516) 299-2103
www.liu.edu/post/chambermusic

Please note: Festival Auditions are video taped solely for internal review by Festival directors to assist in appropriate placement within the Festival’s chamber ensembles and chamber orchestras.

PLEASE PRINT CLEARLY
Date of application __________

Name ___________________________________________ Date of Birth __________

Address ________________________________________ Phone __________ / __________

City_________________________________________ State__________ ZIP____________

E-mail __________________________________________

Instrument(s) that you wish to play as a chamber musician at the Festival
Please list your primary instrument first. Vocalists should list their voice type. Conductors should also list their primary instrument.

1. ___________________________________ 2. ___________________________________

3. ___________________________________

Please check one of the following:
Young Professional Musician/Member of Preformed Ensemble
College/Conservatory Student - year of graduation __________
Teacher or Music Educator – currently teaching at ____________________________
Amateur Musician
High School Student - year of graduation ______
Middle School Student – current grade ______
Grade School Student – current grade ______

Category of Festival Participant: (Check one)
Undergraduate Credit - MUS 99B (3 credits – optional 1 or 2 credits available) #3,030
Graduate Credit - MUS 657Z (3 credits – optional 1 or 2 credits available) $3,330

Please note that Graduate credit may be taken for 1, 2 or 3 credits if approved
by Festival directors and graduate advisor.

Non-credit (Full-time) $1,450
Non-credit (Part-time) Determined by participation
*High School Enrichment Program (3 credits) $3,030
Master Classes (Special fee for series of 4 Classes) Performer$300/Auditor $200

*High School Enrichment Program earns undergraduate credit for high school students- Applicants must have completed their sophomore year, be recommended by Guidance Officer and have approval from the Festival Directors.

(Application continues on back)
PLEASE NOTE: YOU MAY ATTACH YOUR RESUME TO THIS APPLICATION

Education

Current School ________________________________

Current Teacher ________________________________

Current Teacher’s phone number (_____)__________________________

List Schools you have attended & degrees you have received

School ______________________________________Dates __________ Degree __________

School ______________________________________Dates __________ Degree __________

Chamber Music and Orchestra Experience (Please list any chamber music pieces that you have performed and any orchestras that you have participated in within the last two years)

________________________________________________________________________

________________________________________________________________________

Solo Repertoire Studied or Played This Year

________________________________________________________________________

________________________________________________________________________

Are you professionally involved in music? ______ Do you plan a career in music? ______
List awards, scholarships and special recognition received.
________________________________________________________________________

________________________________________________________________________

Are there any chamber music pieces or composers, which you would be particularly interested in studying and performing this summer?
________________________________________________________________________

________________________________________________________________________

Please check any of the following that you intend to be considered for at your audition:

Scholarship ________________________________ Financial Aid ________________________________

Fellowship Program (18 years & older) ________________________________ Work-Study Program ________________________________

*Tilles Scholar Program ________________________________ Academic Assistantship ________________________________

(*Available to students between the ages of 10 and 17 years old – not available to graduating high school seniors)

Signature of Applicant __________________________________________ Date ______________

Signature of Parent or Guardian __________________________________________ Date ______________

(If under 18 years of age)
APPLICATION FOR WORK-STUDY – LIU POST CHAMBER MUSIC FESTIVAL 2014
The Festival offers students and their parents an opportunity to work off tuition by being part of our work-study program. The student is usually assigned 10 or 20 hours of work at the rate of $8 per hour. A variety of jobs are included.

Please fill out the form below and indicate your areas of interest and your availability. Although we cannot guarantee assignments, we will try to match you to your requests whenever possible.

**Parents may also work in place of the student.** Return completed applications to the Festival Office.

*A brief description of work-study jobs and hours can be found on the back of this application.*

Name _________________________________________________ Age (students) _______________

Student’s Phone ________________________________ E-mail ______________________________

Parent’s name _______________________________________ Phone ________________________

**PLEASE CHECK THE WORK-STUDY JOBS THAT ARE OF INTEREST TO YOU**

- Usher at Festival concerts
- Stage Crew at Festival concerts
- Audience Development
- Ticket Sales at Festival concerts (parent)
- Selling Advertising for the Festival Program Booklet
- Festival T-Shirt sales
- Festival photo sales
- Taking CD orders
- Music Librarian (Chamber Music)
- Music Librarian (Orchestral Music)
- Staffing Festival Office
- Supervising lunch hour from 1 to 2 p.m. (parent)

**PLEASE CHECK ALL THE DATES YOU ARE AVAILABLE**

Festival concerts at 8 p.m.  
July 18  
July 22  
July 25  
July 30  
July 31  
August 1 (Festival Chamber Orchestra at LIU Tilles Center)

Festival concerts at Noon  
July 31 (Seminar Concert at Noon)

I am available to work beginning in June
I am available to work only during the Festival – July 14 through August 1
I am available to work during the week before the Festival begins - July 7 to July 13
I am available to work after the Festival ends – August 2 through August 5

Do you have computer skills? ______________________

Do you have designing skills? ______________________

Do you have a special skill you could contribute or offer to the Festival? ______________________

___________________________________________________________________________________
DESCRIPTION OF WORK-STUDY JOBS & HOURS

Please note that work-study hours at concerts is approximately 7 to 10 p.m. (with the exception of the stage crew)

USHERS – Three hours per concert – arrive at 7 p.m. (dress in black)
Distribute programs and collect tickets at Festival concerts

STAGE CREW – Four hours per concert – arrive 7 p.m. (dress in black)
Set up chairs and stands and move them and/or the piano between pieces
Help with breakdown after the concert. Hours approximately 7 to 11 p.m.

AUDIENCE DEVELOPMENT – Hours arranged
Assisting the Festival Office prior to the beginning of the Festival with promotion of the Festival’s Concert Series. Could include sending out tickets pre-Festival and working on group sales for audience development

TICKET SALES at Festival concerts – Four hours per concert – arrive at 7 p.m. (dress in black)
Collect money for tickets and categorize sales (as regular, student, senior)

ADVERTISING SALES – Hours arranged
Selling advertising for the Festival Program Booklet prior to beginning of Festival

FESTIVAL T-SHIRT SALES – Four hours per concert – arrive at 7 p.m. (dress in black)
Sell Festival T-shirts. Extra hours could include sales during the week

FESTIVAL PHOTO SALES – Four hours per concert – arrive at 7 p.m. (dress in black)
Collect order forms and money. Extra hours could include preparing total photo order

CD SALES – Four hours per concert – arrive at 7 p.m. (dress in black)
Sell Festival CD’s – collect completed order forms and money

MUSIC LIBRARIAN (Chamber Music) – Ten to 20 hours depending on assignment
Assisting with the organization of chamber music. Preparing chamber music envelopes for distribution before the Festival, distributing chamber music envelopes to participants at Orientation, collecting chamber music backstage during concerts, sorting out all chamber music, locating missing parts, and reshelving all chamber music at the conclusion of the Festival

MUSIC LIBRARIAN (Orchestral Music) – Ten to 20 hours depending on assignment
Assisting with the organization of orchestral music for the Festival Chamber Orchestra and Seminar Chamber Orchestra. Organizing orchestral music for orchestra folders for distribution before the Festival, distributing any additional orchestral parts, being responsible for music at orchestra rehearsals so that music is available at the beginning of each rehearsal and securing the crate at the end of all rehearsals, collecting and sorting all orchestral music and orchestra folders at end of Festival

STAFFING FESTIVAL OFFICE – Hours arranged
Assisting Directors & Administrative Assistants with various jobs such as answering phones, scheduling auditions, paperwork and other jobs as needed

SUPERVISING LUNCH HOUR – Monday through Friday 1 to 2 p.m. (days arranged)
Fine Arts Center – Parents assist in overseeing organized lunch area to insure that students are orderly and stay in designated lunch area to prevent accidents and problems. Parents must be able to address the needs of students and be available if there is a problem. Parents assisting make sure students clean up lunch areas before lunch period ends, and communicate with Directors any special needs for students.

Assignments will be coordinated by the Festival Directors and/or Administrative Assistants
Please note: Participants will be billed for work-study hours not completed
Additional work-study jobs may be available at the discretion of the Directors
FESTIVAL AUDITION DATES for 2014
Additional audition dates may be added

Auditions held at the Fine Arts Center at LIU Post

APRIL DATE:
Sunday, April 27 – 10 to 1 p.m.

MAY DATES:
Sunday, May 4 – 10 to 1 p.m.
Monday, May 5 – 4 to 8 p.m.
Sunday, May 18 – 10 to 1 p.m.
Monday, May 19 – 4 to 8 p.m.

JUNE DATES:
Sunday, June 1 – 10 to 1 p.m.
Monday, June 2 – 4 to 8 p.m. (*includes auditions for the Conducting Program)
Sunday, June 15 – 10 to 1 p.m.
Monday, June 16 – 4 to 8 p.m. (*includes auditions for the Conducting Program)

Application/Audition Fee $40 (non-refundable)
Reduced Application/Audition Fees for preformed ensembles

Auditions are 10 minutes in length. Please prepare two contrasting pieces OR two contrasting sections from a solo or concerto of your choice. Students living more than 100 miles from the New York City/Long Island area may send a 10 minute DVD or link to YouTube with required audition repertoire and with the approval of the Festival directors.

Please note: Festival Auditions are video taped solely for internal review by Festival Directors to assist in appropriate placement within the Festival’s chamber ensembles and chamber orchestras.

To schedule an audition, please contact the Festival Office at (516) 299-2103

post-chambermusicfestival@liu.edu

www.liu.edu/post/chambermusic