

LIU Post Chamber Music Festival 2015

34th Summer Season

**LIU POST CHAMBER
MUSIC FESTIVAL**

WITH THE PIERROT CONSORT

July 6 to July 24, 2015

SUSAN DEAVER & MAUREEN HYNES, FESTIVAL FOUNDERS

**SUSAN DEAVER, FESTIVAL DIRECTOR
DALE STUCKENBRUCK, ASSISTANT DIRECTOR**

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



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School of Visual & Performing Arts & Department of Music



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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.

Festival 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.

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 2015

Susan Deaver, Festival Director

Dale Stuckenbruck, Assistant Director

Administrative Assistant to the Directors – 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 chamber ensembles 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 and 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 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 2015 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 24 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 23 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 23 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 23 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 22.

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.

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 Tuesday, July 7.



College/Conservatory Participants

Festival Concerts



THE PIERROT CONSORT & GUEST ARTISTS

Friday, July 10 and Friday, July 17
Hillwood Recital Hall at 8 p.m.

SPECIAL CHAMBER MUSIC CONCERT with FESTIVAL ALUMNI

Performing Artists to be announced
Tuesday, July 14
Hillwood Recital Hall at 8 p.m.

EVENINGS OF CHAMBER MUSIC PERFORMED BY SELECTED FESTIVAL PARTICIPANTS' CHAMBER ENSEMBLES

Wednesday, July 22 & Thursday, July 23
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 23 at Noon
Hillwood Recital Hall

FESTIVAL CHAMBER ORCHESTRA

Susan Deaver, conductor
Friday, July 24 – 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 for all Festival participants and faculty will be held on Monday, July 6 beginning at 9:15 a.m. in 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 listed below.

Additional university fees may be charged:

Three Undergraduate credits, \$1030 per credit (MUS 99B)

Three Graduate credits, \$1132 per credit (MUS 659)

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.

High School Enrichment, \$1030 per credit (MUS99B)

(Undergraduate credits) (3 credits)

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 2015 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 18. 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.

Awards

Numerous awards 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 Award 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 for outstanding students between the ages of 10 and 17

The Theresa and Arthur Weiser 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 Award – for members of the LIU Post Orchestra to attend the Festival

Contributions and grants to the Festival may create additional awards.

Non-Credit Program Fees for Full & Part-time Schedules

1. Festival Chamber Orchestra only	\$500
M/W/F - 10 a.m. to 12:30 p.m. CONCERT – July 24 at 8 p.m.	
2. Mornings only	\$800
Festival Orchestra, M/W/F, 10 a.m. to 12:30 p.m. Master Classes (Series of 5 classes), T/Th, 10 a.m. to 12:30 p.m. CONCERT – Festival Chamber Orchestra – July 24 at 8 p.m.	
3. Seminar for Chamber Music	\$1,025
M/T/W/Th/F, 10 a.m. to 1:00 p.m. (includes Master Classes and chamber ensembles) Friday, 2 to 5 p.m. CONCERT – Thursday, July 23 at NOON Final Seminar Session Friday, July 24 – 11 a.m.-2 p.m. and concert Friday, July 24 at 8 p.m.	
4. M-W-F all day	\$925
Festival Chamber Orchestra, 10 a.m. to 12:30 p.m. Chamber Music (two ensembles), 2 to 5 p.m. CONCERTS – Chamber music ensembles I & II – July 22 & Festival Chamber Orchestra – July 24	
5. T-Th-F	\$925
Master Classes (Series of 5 classes), T/Th, 10 a.m. to 12:30 p.m. Chamber Music (two chamber groups) , T/Th/F, 2 to 5 p.m. CONCERTS – Chamber music ensembles III & IV - July 23	
6. Afternoons-only Chamber Music	\$1,025
Monday through Friday, 2 to 5 p.m. Four Chamber Groups (I, II, III & IV) CONCERTS – July 22 & July 23	
7. M/W/F Afternoons-only Chamber Music	\$825
2 to 5 p.m., Two Chamber Groups CONCERTS – Chamber music ensembles I & II – July 22	
8. T/Th/F Afternoons-only Chamber Music	\$825
2 to 5 p.m.- Two Chamber Groups CONCERTS – Chamber music ensembles III & IV – July 23	
9. One Chamber Ensemble	\$500
Either 2 to 3:20 or 3:40 to 5 on M/W or T/Th FRIDAY 2 TO 5 CONCERT – EITHER July 22 or July 23	
10. Master Classes - Series of Five Classes	\$300/\$200
T/Th (July 7, 9, 14, 16), 10 a.m. to 12:30 p.m. & Tuesday, July 21 – 10 a.m. to 1 p.m. Performer/Auditor	
11. Conducting Master Classes - Series of Five Classes	\$300/\$200
M/W (July 6, 8, 13 15, 20), 1:30 to 3:30 p.m. Conductor/Auditor	
12. Full Schedule	\$1,450
Festival Chamber Orchestra, M/W/F, 10 a.m. to 12:30 p.m. Master Classes, T/Th, 10 a.m. to 12:30 p.m. Chamber Music - Monday thru Friday, 2 to 5 p.m. (four chamber ensembles) CONCERTS – Chamber music ensembles (I, II, III & IV) – July 22 & July 23 Orchestra & All Participants – July 24	

Audition Information

For specific audition-dates please refer to the 2015 Festival Audition Dates, which is in the back of the Information Booklet along with an application.

Applicants are encouraged to apply to the Festival by April 1, 2015.

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 \$40 application fee must be completed and received by the Festival Office before the audition. If an applicant lives more than 100 miles from LIU Post or wishes to apply by April 1, 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

34th 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 6 through July 24, 2015. 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 been 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 Goldsand 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 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.

Bios for The Pierrot Consort last updated in January 2015.

FESTIVAL ARTISTS 2015 (*Bios for Festival Artists as of January 2015*)

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 Frassetto, 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 Consonance 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 Hovhanness 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 Stevenson 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 LIU Post Chamber Music Festival, and Songe d'été en musique 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 Galimiar. 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 Garrett 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, and 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. Polezhayev 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 and conductor of the Seminar Chamber Orchestra

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.

Michael Roberts – Administrative Assistant to the Directors

Michael Roberts has been the Administrative Assistant to the Directors for the LIU Post Chamber Music Festival for the past four summers and assisted with coaching chamber ensembles last summer. He was born and raised in Seaford, NY and began playing the flute at age ten. He participated in various school ensembles and outside music programs, including USDAN, Crane Youth Music (CYM), Gemini Concert Winds, and the Gemini Symphony Orchestra and participated in NYSSMA level I-VI All-State, receiving consistent ratings of outstanding. Michael will receive his B.M. in Music Education from LIU Post in May 2015 after student teaching in the Baldwin School District. At LIU Post he studied flute with Dr. Susan Deaver and was a winner of the college division competition of the Long Island Flute Club in 2013. A member of the LIU Post Honors Program, he excelled academically maintaining a 3.88 cumulative GPA. Also an avid performer, he has been a member of several university performing ensembles including the LIU Post Wind Symphony, Orchestra, Wind Ensemble, and Pep Band. He was also the undergraduate assistant for the LIU Post Flute Ensemble and organized large flute choirs of up to twenty members, and is currently a staff assistant for the Long Island Youth Orchestra. Upon receiving his undergraduate degree in Music Education from LIU Post, he hopes to find a job teaching music in a public school. Michael currently maintains a small, private flute studio and has experience with teaching students of all ages. Well versed in Music Learning Theory, he incorporates this methodology into his private teaching. Michael is a passionate, dedicated educator and holds himself to the highest standards of musical instruction and education. His method of flute pedagogy focuses on developing and reinforcing many of the basics so his students will have the tools to excel as musicians.

SPECIAL GUEST ARTISTS FOR 2015

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.

About LIU Post

LIU POST

Located just 25 miles east of New York City on Long Island's famed Gold Coast, LIU Post is nestled in a suburb that Business Week called one of the most beautiful in the country. LIU Post is close to entertainment, sports and shopping venues, and is minutes from some of the world's most beautiful beaches. And the unsurpassed professional and cultural opportunities of New York City are just a short train ride away.

DIRECTIONS TO LIU POST

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) 299-241

www.liu.edu/cwpost

Application Form – LIU Post Chamber Music Festival 2015

Deadlines for Application:

April 1, 2015 (deadline for early acceptance)

Send completed application, 10-minute DVD with contrasting solos application fee.

May 4, 2015 (deadline for regular acceptance)

Send completed application, optional 10-minute DVD and application fee.

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

720 Northern Blvd.

Brookville, New York 11548-1300

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.

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 or Grade School Student – Current Grade _____

Category of Festival Participant: (Check one)

- Undergraduate Credit – MUS 99B – (3 credits – optional 1 or 2 credits available) \$3090
- Graduate Credit – MUS 659 – (3 credits – optional 1 or 2 credits available) \$3396

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 undergraduate credits) – \$3090
- 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 Orchestra or Band Teacher _____

Current Private Teacher's name _____

Current Private 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:

Festival Award

Program Fee discount

Fellowship Program (18 years & older)

Festival volunteer

*Tilles Scholar Program

** Academic Assistantship

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

(** Available to Graduate Students only)

Signature of Applicant _____

_____ Date

Signature of Parent or Guardian _____
(If under 18 years of age)

_____ Date

APPLICATION FOR FESTIVAL VOLUNTEER – LIU POST CHAMBER MUSIC FESTIVAL

The Festival offers the opportunity for participants to be involved with the Festival in a variety of ways.

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

A brief description of Festival Volunteer tasks 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 ALL THAT ARE OF INTEREST TO YOU

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

PLEASE CHECK ALL THE DATES YOU ARE AVAILABLE

- Festival concerts at 8 p.m.** July 10 July 14 July 17
 July 22 July 23
 July 24 (Festival Chamber Orchestra at LIU Tilles Center)

Festival concerts at Noon:

- July 23 (Seminar Concert at Noon)**
- I am available to volunteer beginning in June
- I am available to volunteer only during the Festival – July 6 through July 24
- I am available to volunteer during the week before the Festival begins
- I am available to volunteer after the Festival ends – July 25 through July 27

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 VOLUNTEER TASKS & HOURS

*Please note that 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 tasks 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

34th Summer Season
LIU POST CHAMBER MUSIC FESTIVAL
with **THE PIERROT CONSORT**
Ensemble-in-Residence at the LIU Post
JULY 6 – JULY 24, 2015

Susan Deaver, Festival Director
Dale Stuckenbruck, Assistant Director

FESTIVAL AUDITION DATES for 2015

Additional audition dates may be added

Auditions held at the Fine Arts Center at LIU Post

Applicants are encouraged to apply by April 1, 2015

APRIL DATE:

Sunday, April 26 – 10 to 1 p.m.

MAY DATES:

Sunday, May 3 – 10 to 1 p.m.

Monday, May 4 – 4 to 8 p.m.

Sunday, May 17 – 10 to 1 p.m.

Monday, May 18 – 4 to 8 p.m.

JUNE DATES:

Sunday, May 31 – 10 to 1 p.m.

Monday, June 1 – 4 to 8 p.m. (*includes auditions for the Conducting Program)

Sunday, June 14 – 10 to 1 p.m.

Monday, June 15 – 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

