

LIU Post Chamber Music Festival

36th Summer Season

LIU POST CHAMBER MUSIC FESTIVAL



WITH THE PIERROT CONSORT

July 10 to July 28, 2017

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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College of Arts, Communications & Design
and the Department of Music at LIU Post

LIU
Post

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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 and mentored 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 2017

Susan Deaver, Festival Director
Dale Stuckenbruck, Assistant Director

Administrative Assistant to the Directors – Michael Roberts

Festival Webmaster – John Meschi

Festival Summer Interns – Ashley Akl and David Elyaho

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 & 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. Past special guest artists have included Lawrence Dutton, violist with the Emerson String Quartet, David Alan Miller, international known conductor and Music Director/Conductor of the Albany Symphony, and members of the Imani Winds. 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 and Charles Barker, principal conductor of the American Ballet Theatre. Special guest artists for the 2017 to be announced.

Educational Residencies at the Festival

Past Educational Residencies at the Festival have included 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 2017 Festival to be announced.

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 28 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 27 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 27 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 27 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 26.

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 July 28 at LIU Tilles Center. The Concerto Competition will be held on Tuesday, July 11.



College/Conservatory Participants

Festival Concerts



THE PIERROT CONSORT & GUEST ARTISTS

Friday, July 14 and Friday, July 21
Hillwood Recital Hall at 8 p.m.

SPECIAL CHAMBER MUSIC CONCERT with FESTIVAL ALUMNI

Performing Artists to be announced
Tuesday, July 18
Hillwood Recital Hall at 8 p.m.

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

Wednesday, July 26
& Thursday, July 27
Hillwood Recital Hall at 8 p.m.
& Tilles Center Stage at 8 p.m.
(Length of these two concerts will be held to approximately two hours.)

SEMINAR CHAMBER ORCHESTRA AND ENSEMBLES

Thursday, July 27 at Noon
Hillwood Recital Hall

FESTIVAL CHAMBER ORCHESTRA

Susan Deaver, conductor

Friday, July 28 – 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 Steinberg 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 10 beginning at 9:15 a.m. in the Music Rehearsal Building. 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:

3 Undergraduate credits MUS 99B (\$3,216)	\$1,072 per credit
3 Graduate credits MUS 675Z (\$3,534)	\$1,178 per credit

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 MUS 99B (\$3,216) (Three Undergraduate credits)	\$1072 per credit
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IN-SERVICE CREDIT TUITION

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 2017 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 27 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		\$550
M/W/F	10 a.m. to 12:30 p.m.	
CONCERT – July 28 at 8 p.m.		
2. Mornings only		\$850
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 28 at 8 p.m.		
3. Seminar for Chamber Music		\$1,075
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 27 at NOON		
Final Seminar Session Friday, July 28 – 11 a.m.-2 p.m. & concert Friday, July 28 at 8 p.m.		
4. M-W-F all day		\$975
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 26 & Festival Chamber Orchestra – July 28		
5. T-Th-F		\$975
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 27		
6. Afternoons-only Chamber Music		\$1,075
Monday through Friday	2 to 5 p.m.	
Four Chamber Groups (I, II, III & IV)		
CONCERTS – July 26 & July 27		
7. M/W/F Afternoons-only Chamber Music		\$875
2 to 5 p.m.- Two Chamber Groups		
CONCERTS – Chamber music ensembles I & II – July 26		
8. T/Th/F Afternoons-only Chamber Music		\$875
2 to 5 p.m.- Two Chamber Groups		
CONCERTS – Chamber music ensembles III & IV – July 27		
9. One Chamber Ensemble		\$550
Either 2 to 3:20 or 3:40 to 5 on M/W or T/Th		
FRIDAY 2 TO 5		
CONCERT – EITHER July 26 or July 27		
10. Master Classes - Series of Five Classes		\$325/\$225
T/Th (July 11, 13, 18, 20)	10 a.m. to 12:30 p.m.	
& Tuesday, July 25 – 10 a.m. to 12:30 p.m.		
Performer/Auditor		
11. Conducting Master Classes - Series of Five Classes		\$325/\$225
M/W (July 10, 12, 17, 19 and 24)	1:30 to 3:30 p.m.	
Conductor/Auditor		
12. Full Schedule		\$1,550
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 26 & July 27 Orchestra & All Participants – July 28		

Audition Information

For specific audition-dates please refer to the 2017 Festival Audition Dates, which is in the back of the Information Booklet along with an application.

All Applicants are highly encouraged to apply and submit audition video by April 4, 2017

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 4, 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

36th Summer Season

LIU Post Chamber Music Festival

THE PIERROT CONSORT

The Faculty Ensemble-in-Residence at 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 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 10 through July 28, 2017. 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. She has recorded for New World records, CRI, Arabesque Recordings and North/South Consonance. Susan Deaver served for twenty-five years as the music director and conductor of the North Shore Symphony Orchestra, and is currently the conductor of the University Orchestra at Stony Brook University and Principal Guest Conductor of the Long Island Youth Orchestra. She has guest conducted in Scotland, England, Spain, Korea and Germany. She has conducted the Manhattan School of Music's Contemporary Ensemble and conducted the Stony Brook Symphony Orchestra in two composers' recording sessions at Staller Center. Recently she conducted the 2017 Division IV Orchestra at Nassau All-County Festival and the Northern New Jersey Orchestra. *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 that 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 Tilles Center, founded the LIU Post Concerto Competition, along with performance courses for music educators and orchestral educational residency programs with the New York Philharmonic and Tilles Center. Dr. Deaver is on the music faculty at the LIU Post, Stony Brook University, Manhattan School of Music's Precollege Division and *Songe d'été en musique in Québec*. She received her B.M, M.M. and a doctorate of musical arts in performance from Manhattan School of Music.

Dale Stuckenbruck – Assistant Director & violin

Dale Stuckenbruck, Grammy-nominated artist, is immersed in the diverse musical life in New York as a soloist, concertmaster, chamber musician and teacher. His mentor of three decades, was the great 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 the Long Island Philharmonic. He recorded CRI (Pelosi violin concerto), with Erick Friedman on Kultur Video, and for countless commercial recordings and films. Recognized as one of the premier artist of the musical saw receiving international acclaim "Sawing to New Heights", "Ancient Voices of Children" by George Crumb on Bridge Records, and for his performances of the "Divination by Mirrors" by Michael Levine with the New Century Chamber Orchestra and the New York Virtuosi, he has performed in chamber music with Lincoln Center Chamber Music Society, Clarion Concerts, Leaf Peeper concerts, and at the Caramoor Festival. As a mandolinist he has appeared at the Metropolitan Opera, New York City Opera, ABT, and with Paula Robison at the Metropolitan Museum and in a recording with her and the Charleston Symphony. He has been featured in Strings Magazine, Wuolgang Umak (Korea), Newsday, Sarasate (Japan) and the New York Times. He has been a guest lecturer for the Juilliard School of Music (musical saw and Baroque violin), and the Long Island Guitar Festival. He created the music for the films "Shadows" and "Fresh," featured at the Whitney Museum and the Israeli Museum. He and Heawon Kim are founders of unique string ensemble for young talent, Kammermusik and the Long Island Vegetable Orchestra. Since 1975 he has toured with Heawon Kim in recitals in Asia, Europe and South America. He is the violinist the chamber groups L'Ensemble and the Pierrot Consort. Adjunct violin professor at LIU since 1986. Music Director at the Waldorf School of Garden City since 2011. Faculty: Oyster Bay Music Festival and Songe d'Été en Musique. D.M.A. from MSM, 1984. 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 is Adjunct Professor of Cello and Director of Orchestral and String Studies at LIU Post. She is the conductor of the LIU Post Orchestra, the conductor and creator of the LIU Post String Ensemble, co-founder of the LIU Post Chamber Music Festival, and Director of the LIU Post Merriweather Consort. Ms. Hynes enjoys an active career as a soloist, chamber musician, orchestral player, conductor and educator. She performs regularly with the American Ballet Theater, the American Symphony Orchestra, American Composers Orchestra, the Bard Festival Orchestra, Westchester Philharmonic and the Queens Symphony. She has also appeared at the Spoleto and Aspen Festivals, with the Bard Festival Chamber Players and as a substitute in many Broadway shows. Since the summer of 2011, she appears as soloist, chamber musician and faculty at Songe d'été en musique in Québec, Canada. Her solo and chamber music appearances have included performances at Carnegie Hall's Weill Recital Hall, Merkin Concert Hall, Alice Tully Hall, the Phillips Collection in Washington, D.C., the Kennedy Center, the New York Society for Ethical Culture and the Bayside Historical Society. She was a winner of the Concert Artist Guild Award with the Janus Ensemble. She has performed in Europe, Canada, Ireland, Korea and Hong Kong both as cellist and on the viola da gamba. She was also the creator and director of the LIU Post Pre-College Music Program. She has been guest conductor for the Nassau All-County Festival, the SCMEA Festival and the Long Island String Festivals in Nassau and Suffolk. In 2009, she received the Adjunct Faculty Recognition Award from LIU Post for her

contributions to the Department of Music. She is a graduate of Manhattan School of Music, where she received her B.M. and M.M. degrees. Ms. Hynes has given Cello Master Classes in Seoul, Korea and on Long Island and she has coached at the Mannes Pre-College Division. She has recorded for the Albany label. In the fall of 2015, she became a member of the faculty of the Manhattan School of Music where she teaches Introductory and Advanced Conducting classes.

Heawon Kim – piano

Heawon Kim's beginnings as a prodigy began in her native Korea where she appeared at the age of seven 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 she came to the North Carolina School of the Performing Arts and studied with Clifton Matthews. While studying with him, she won the Vittorio Giannini Award, the Southeastern Music Teachers Competition, and appeared with the Orchestra under the baton of Nicholas Harsanyi with Prokofiev's third concerto. 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, Tibor Varga, Irwin Freundlich, 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, L'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 collaborator in recitals with internationally renowned artists, and for competitions and recordings. She was a frequent collaborator 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 on the staff of the Waldorf School of Garden City. She is very active in the Korean musical community, performing for fund raising concerts for displaced persons from North Korea. She has worked with Dale Stuckenbruck to create the organization for young talent called Kammermusik with whom she recently appeared in the Clara Wieck-Schumann concerto. Faculty: *Songe d'Été en Musique*, Quebec, Canada.

Bios for The Pierrot Consort last updated in January 2017.

FESTIVAL ARTISTS (*Bios for Festival Artists as of January 2017*)

Harris Becker – guitar, lute & baroque guitar

Harris Becker has had a rich and varied career as a guitarist and lutenist. He has performed and taught extensively both as a soloist and chamber musician throughout the United States, Europe, South America, Mexico and Canada. In 1993 Mr. Becker founded the Long Island Guitar Festival, of which the New York Times wrote: "*The "Long Island" in the festival title clearly refers to its location and origins, rather than to its scope.*" www.liu.edu/gfest Mr. Becker is co-founder and artistic director of a summer music festival in rural Quebec "*Songe d'été en Musique.*" www.midsummermusiquebec.com Harris Becker is Director of Guitar Studies at LIU Post. His recordings include "*Catgut Flambo*" with guitarist Pasquale Bianculli, a solo CD "*Passing Through*" and a new CD with the Artesian Guitar Quartet." In the spring of 2017 new first recordings of music by Noel Zahler, Michael Frassetto and John Lessard will be available

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 (currently "*Lion King*"), film scores (recently an appearance in Frederick Wiseman's "*In Jackson Heights*"), and numerous CDs,

including his new release of his own compositions for jazz quartet titled "Apparition". Mr. Cassara heads the percussion departments at LIU Post, Vassar College and Brooklyn College. More information 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 Lincoln Center Arts Project Award. Her collaboration of the works of Hovhanness received a 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 as well as being an adjunct faculty member of LIU Post Continuing Education Music Program. Currently, Ms. Chatanow is a faculty member of Chaminade High School, Kellenberg Memorial High School and the Virtuoso Suzuki Academy. She 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 playing. Ms. Doré's chamber music performances have been aired on radio stations WSHU, WNYC and KSUI (Iowa Public Radio). She is a founding member of the chamber music ensemble *Chamberosity*, which in 2009 commissioned Eric Ewazen's Trio for Horn, Violin and Piano. The ensemble premiered the trio at Juilliard, and made the first recording of this piece. The trio also commissioned a trio by Peter Winkler, which they premiered at the Staller Center in 2014 and recorded in 2015. All of their recordings are available at cdbaby and iTunes. Ms. Doré began her musical studies in England. She earned a bachelor's degree with honors from the New England Conservatory and a master's degree from Mannes. She made her New York debut in 1996 as a collaborative pianist at Carnegie's Weill Hall, and has twice toured Eastern Europe. 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 also appeared regularly with the Long Island Philharmonic. Ms. Doré ran the *Music At Greenlawn* concert series for the decade of its highly successful existence, ending in 2003. She was also a member of the faculty of the highly regarded Stony Brook Summer Music Festival during its tenure. For several years she was a member of the chamber music faculty of the pre-college music program at SUNY Stony Brook. She is currently a Professor of Instrumental Coaching and staff accompanist at LIU Post. 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, where most recently her students performed at Universal Studios as part of the Stars Performance Series. She has been the Lead Teacher for Music in the Elwood Public Schools. Most recently, she has presented seminars on approaches to teaching the Double Bass at Music Education Symposiums in both Nassau and Suffolk Counties. She is actively involved in organizations that propel excellent music programs. She is past president of the Long Island String Festival Association (LISFA). 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 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, 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 New York Philharmonic, he was 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. Mr. Polezhayev is currently the Artist-in-Residence with the North Shore

Symphony Orchestra, which involved him as a featured soloist as well as concertmaster. His solo performances with the North Shore Symphony Orchestra have included the violin concertos of Tchaikovsky, Sibelius, Lalo, Bruch and Saint-Saens. He has also given master classes as part of NSSO's Educational Outreach Program.

Hisaichi Shimura – violin and conductor of the Seminar Chamber Orchestra

A principal 2nd violinist of the Cayuga Chamber Orchestra, **Hisaichi Shimura**, has been invited to many orchestras, ensembles and also international music festivals as a guest artist in Japan, Mexico and United States, such as Kioi Sinfonietta Tokyo, Solistas Mexico Japon, founded by Yuriko Kuronuma in Mexico and Karuizawa International Music Festival. He has released CD album “Estampa”, Latin American Composer’s short pieces for violin and Piano. Hisaichi Shimura was born in Chiba, 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 encouraged 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 had appeared as soloist with the Mannes Orchestra as a concerto competition winner. His music festival credits include Tanglewood, Pacific Music Festival in Japan, Salzburg, Bowdoin and the C.W. (LIU) Post where he studied with Dr. Dale Stuckenbruck. His New York recital debut was at Carnegie Hall’s Weill Recital Hall as an Artists International Competition winner in 1996. Currently he is presenting solo recitals and performing chamber music in the United States, South America and Japan. He is a member of the faculty at LIU Post Chamber Music Festival in Long Island, and was Newark School of the Arts, Greenwich House of Music, The Waldorf School of Garden City and teaching assistant to Lewis Kaplan at the Juilliard School of Music’s Pre-college Division. His main teachers of are Lewis Kaplan, Dale Stuckenbruck and Barry Lehr, teacher of chamber music are Julius Levine and Leon Pommers and teacher of Alexander technique and music is Pedro de Alcantara.

Karl Vilcins - bassoon

A Long Island native and LIU Post Chamber Music Festival alumni, bassoonist Karl Vilcins graduated from The Ohio State University in 2002 with a Bachelor's Degree in Music Performance, studying with Christopher Weait. In 2004 he received his Master's Degree in Orchestral Performance from the Manhattan School of Music, with Frank Morelli. Since graduating, he has participated in the Tanglewood Music Festival, and the Attergau Festival in Salzburg, where he worked with members of the Vienna Philharmonic. From 2005 through 2011 Karl held the position of Principal Bassoon of the Houston Grand Opera Orchestra. While in Houston, Karl also maintained a highly successful Bassoon studio of 35 students, ranging from beginners to advanced High School students. In the spring of 2010 was appointed a visiting Professor of Bassoon at the University of Houston. During the 2011-12 orchestra season, he served as Principal Bassoon for the Rochester Philharmonic Orchestra. He also led woodwind sectionals for the Rochester Philharmonic Youth Orchestra. Karl has been invited to give master classes and recitals at numerous Colleges and Universities across the country, including the University of Nebraska at Omaha, the Ohio State University and the University of Houston. Currently, he is enjoying his new career as a New York City freelance musician, playing with many groups including the Orchestra of St. Luke’s, Orpheus Chamber Orchestra, American Ballet Theater, American Composers Orchestra and Westchester Philharmonic. In January of 2014 Karl joined the faculty of Long Island University’s Post Campus as an Adjunct Professor of Bassoon. This marks Karl’s second summer at the LIU Post Chamber Music Festival.

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 six summers and has assisted with coaching chamber ensembles the last two summers. Born and raised in Nassau County, Long Island, he was involved in various school ensembles and extracurricular 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 received his B.M. in Music Education in May 2015 following his 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, graduating with a 3.9 cumulative GPA. An avid performer, he was a member of 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 thirty members. He was also a staff assistant for the Long Island Youth Orchestra. Upon receiving his undergraduate degree in Music Education from LIU

Post, Michael worked as a band teacher at Plantation Middle School in Broward County, Florida. Now back in New York, Michael hopes to find a band teacher position on Long Island. He currently maintains a small, private flute studio and is a substitute teacher in the Seaford School District. He also teaches flute lessons at Baldwin High School. 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.



The Pierrot Consort



Flutes Plus!

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) 299-2413 • www.liu.edu/cwpost

Application Form - LIU Post Chamber Music Festival 2017

Deadlines for Application:

April 4, 2017 (deadline for early acceptance)

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

June 1, 2017 (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 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 _____ **Age as of 7/1/17** _____

Address _____ **Phone** _____ / _____

City _____ **State** _____ **Zip** _____

E-mail _____ **Parent e-mail** _____

T-Shirt size - circle size S M L XL (*each Festival Participant receives a T-Shirt*)

Emergency contact name & relation to applicant _____

Emergency contact phone number(s) _____

Please list any allergies and/or medical conditions that the Festival staff and faculty should be aware of _____

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) \$3,216

Graduate Credit - MUS 657Z (3 credits – optional 1 or 2 credits available) \$3,534

Please note that Undergraduate and Graduate credit may be taken for 1, 2 or 3 credits

2017 Undergraduate per credit rate is \$1072 and Graduate rate per credit is \$1,178

Non-credit (Full-time) \$1,550

Non-credit (Part-time) Determined by participation

*High School Enrichment Program (3 undergraduate credits) \$3,216

Master Classes (Special fee for series of 4 Classes) Performer \$325/Auditor \$225

*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 next page)

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
- Fellowship Program (18 years & older)
- *Tilles Scholar Program
- (*Available to students between the ages of 10 and 17 years old
– not available to graduating high school seniors)

- Program Fee discount
- Festival volunteer
- **Academic Assistantship
- (**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 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.

PLEASE CHECK ALL THE DATES YOU ARE AVAILABLE

Festival concerts at 8 p.m. **July 14** **July 18** **July 21**
 July 26 **July 27**
 July 28 (Festival Chamber Orchestra at LIU Tilles Center)

Festival concerts at Noon
 July 27 (Seminar Concert at Noon)
 I am available to volunteer beginning in June
 I am available to volunteer only during the Festival – July 10 through July 28
 I am available to volunteer during the week before the Festival begins
 I am available to volunteer after the Festival ends – July 29 through August 2

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

**36th Summer Season
LIU POST CHAMBER MUSIC FESTIVAL
with THE PIERROT CONSORT
Ensemble-in-Residence at LIU Post
JULY 10 – JULY 28, 2017**

**Susan Deaver, Festival Director
Dale Stuckenbruck, Assistant Director**

FESTIVAL AUDITION DATES for 2017

Additional audition dates may be added

Auditions held at the Fine Arts Center at LIU Post

Applicants are highly encouraged to apply and submit audition video by April 4, 2017

***APRIL 4 – Deadline for Application with audition DVD or video link**

APRIL DATE:

Sunday, April 30 – 1 to 4 p.m.

MAY DATES:

Sunday, May 7 – 2:30 to 5:30 p.m.

JUNE DATES:

Monday, June 5 – 4 to 8 p.m. (includes auditions for the Conducting Program)

Monday, June 12 – 4 to 8 p.m. (includes auditions for the Conducting Program)

Or by special appointment (Applicants may submit links to audition videos)

Application/Audition Fee \$40 (non-refundable)

Reduced Application/Audition Fees for preformed ensembles

***Video and Live Auditions are 10 minutes in length. Please prepare two contrasting pieces OR two contrasting sections from a solo or concerto of your choice. Students submitting a video may send either a 10-minute DVD or link to YouTube with required audition repertoire.**

Please note: Live, in person 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 a live audition, please e-mail the Festival at:
post-chambermusicfestival@liu.edu***

www.liu.edu/post/chambermusic

