



University of North Texas Symphony Orchestra

David Štech, conductor
Jimin Seo, conductor
Charles Baldwin, conductor
Gregory D. McDaniel, conductor

Bancroft String Quartet
Sardor Djumaev, violin
Diana Galimova, violin
Fang Chen, viola
Mengmeng Huang, cello

Wednesday, October 19, 2022
7:30 pm
Winspear Hall
Murchison Performing Arts Center

PROGRAM



PROGRAM

Prélude à l'après-midi d'un faune (1894)Claude Debussy (1862–1918)

David Štech, conductor

Introduction and Allegro, Opus 47 (1905)Sir Edward Elgar (1857–1934)

Bancroft String Quartet

Sardor Djumaev, violin • Diana Galimova, violin
Fang Chen, viola • Mengmeng Huang, cello

Jimin Seo, conductor

--Intermission--

Symphony No. 4 in B-flat Major,
Opus 60 (1806).....Ludwig van Beethoven (1770–1827)

- I. Adagio - Allegro vivace
- II. Adagio

Charles Baldwin, conductor

- III. Allegro vivace
- IV. Allegro ma non troppo

Gregory D. McDaniel, conductor

***One hundred twenty-first program of the 2022–2023 season
Photography and videography are prohibited***

PROGRAM NOTES

Claude Debussy (1862–1918) *Prélude à l'après-midi d'un faune* (1894)

Claude Debussy was born in the French city of St. Germain-en-Laye. After attending the Paris Conservatoire, he won the coveted Prix de Rome in 1884 for his cantata *L'enfant prodigue*, and—as part of the prize—spent the following two years studying at the Villa Medici in Rome. As a mature composer he cultivated the impressionistic style of composition that became popular at the turn of the twentieth century, using timbre and orchestration to vividly represent moods, imagery, and even stories. According to Debussy scholar François Lesure, “he treated the orchestra according to his own sound ideals, creating a very personal mixture from its traditional components: violins commonly in eight, ten or even twelve parts, generous use of harps, woodwind unmixed and seldom used to reinforce other parts, brass veiled and often muted, with very restrained use of trumpets and trombones.”

In 1890 Debussy was approached by the poet Stéphane Mallarmé who asked him to write music for a theater project focused on the poet's poem “L'après-midi d'un faun,” or “The Afternoon of a Faun.” The poetry tells the story of a faun who wakes from a dream in which he attempted to seduce two nymphs. While the theatrical production never came to fruition, Debussy continued to work on the music as a tone poem, eventually premiering it in 1894.

Prélude à L'après-midi d'un faun does not follow any typical formal structure. Instead, Debussy's music ebbs and flows organically—at times sounding more improvisational than rehearsed. Debussy also wrote with the original poem's structure in mind, and, as an intentional play on proportional cohesion, composed the piece to have the exact same number of bars as lines in the poem (110). Still, the overall piece does hint at a three-part structure in which the flute dominates the outer two sections while the clarinet and oboe are highlighted in the middle.

Prélude begins with a solo flute emerging from the silence with a slow, spiraling chromatic scale: the major theme of the piece and the basic material from which all else will be built. The flute is joined by the oboe, harp, and finally horn, creating an ethereal atmosphere that swells and diminishes as the scale is woven throughout the orchestra. At times the flute returns with the original melody, but each time it is taken to another conclusion. After the briefest of pauses, the clarinet opens a new section in a slightly more dissonant mood than the beginning. The darker tone is brief, however, and the orchestra returns to its lush harmonies. Occasionally an arabesque flavor twists and turns in the orchestra giving the tone an exotic character. Finally, the flute returns with the original chromatic scale melody and the piece closes with iterations of the scale winding throughout the orchestra over soft strings, harp, and finger cymbals.

PROGRAM NOTES

Sir Edward Elgar (1857–1934)

Introduction and Allegro, Opus 47 (1905)

Sir Edward Elgar was an English composer whose musical style blended romantic era qualities with the inventiveness of the emerging modern idioms of his day. He composed music for every major musical genre except opera, and in particular contributed a considerable number of pieces to the symphonic literature. As the son of a piano-tuner shopkeeper, Elgar initially struggled to have his music accepted by London's elite. While he eventually grew to become a national hero in the eyes of many of his countrymen by the last decade of the nineteenth century, he still felt unaccepted by much of the public, even responding to an invitation to Queen Victoria's Diamond Jubilee (1897) with a card that read "You would not wish your board to be disgraced by the presence of a piano-tuner's son and his wife." Still, Elgar continued to rise in prominence: he conducted the Worcestershire Philharmonic Society from 1897 to 1904, had his music performed at prominent festivals, and was knighted by King Edward VII in 1904.

Elgar's *Introduction and Allegro* takes the form of a concerto grosso (in which a small ensemble is pitted against the larger orchestra), in this case featuring a traditional string quartet of two violins, viola, and cello. Like much of Elgar's music, it relies heavily on rubato, in which the performer pushes and pulls the tempo, sometimes speeding up, sometimes slowing it down, usually for dramatic effect. The score is riddled with tempo directions. As Elgar scholar Diana McVeagh explains, "All his music... asks for rubato, the subtle lingerings and hastenings, only partly derived from his liberal expression marks, that a fine performer makes sound spontaneous. This rubato is one secret of his performing style; played without it, or with too much, his music lacks flow."

The structure of Elgar's piece is also unconventional. After the introduction, the *Allegro* is built in a broadly defined ABA format, with the "A" section containing three smaller thematic sections and the "B" section consisting of a fugue. The introduction is lengthy, providing in brief all the major themes that will be realized fully in the *Allegro*. It begins with the full orchestra and quartet together stating a downward triplet run that will appear later as the *Allegro*'s third theme. Just as it has begun, there is a pause, and then the quartet leads the way with another thematic idea based on a capricious leaping melody of 8ths and 16th-note hops (the *Allegro*'s first theme). The back-and-forth interplay that follows between the quartet and the orchestra is a major element of the overall piece and Elgar uses it to the listener's advantage as much as possible. Shortly, a lyrical melody emerges from the quartet's viola and the introduction takes its time with it, allowing it to flow first through the quartet and then the orchestra. This builds gradually, the opening material returns briefly, and then the orchestra settles to a brief stop.

PROGRAM NOTES

The *Allegro* begins in the orchestra with the capricious, leaping first theme in the violins. Once stated in full for the first time, it is passed between the quartet and the orchestra, in constant evolution as the ensembles explore its melodic and harmonic capabilities. The mood turns darker and suddenly the quartet begins a new section, the second thematic area, with rapid, repeated 16th-note figures. The material is also passed back and forth between the two groups, this time as if in competition, until a series of falling runs races both groups into the third thematic section, based on the triplet runs at the beginning of the *Introduction*. Here Elgar breaks down the concept of rhythmic continuity by juxtaposing the triplet melody in the upper strings with running 8th notes in the cellos and basses, creating an unsettling effect. The rhythm eventually settles back together as the triplet melody gives way to a more lyrical, new theme. Quickly though, the 16th-note runs return in the orchestra's violins and there are brief utterances of all themes before the lyrical melody from the *Introduction* returns to wind the first part of the *Allegro* to an end.

Out of a held fermata the *Fugue* begins in the orchestra's second violins playing a jumpy new theme. This is taken up by the rest of the orchestra sections in turn, starting with the first violins, then the cellos and basses, and finally the violas. As the orchestra sections weave the fugue amongst themselves, the quartet enters with a contrasting, slower theme that only lasts a few bars before the orchestra begins a series of rapid-fire 16th-note runs that pass around the violas and violins. This initiates the second half of the *Fugue* section where the original fugue melody and its contrasting theme are layered on top of each other, and the two ensemble groups now combine into one large ensemble. The *Fugue* builds to a climax and just as quickly diminishes away to a *pianissimo*. The first half of the *Allegro* returns, with repeats of the three thematic sections: the capricious leaping theme, the repetitive 16th-note theme, and finally the triplet theme. The piece ends with a return of all the themes building together to a final run up the scale to land on a strong G chord.

Ludwig van Beethoven (1770–1827) **Symphony No. 4 in B-flat Major, Opus 60 (1806)**

Ludwig van Beethoven is often billed as one of music history's "Great Composers," bridging the gap between the classical era's emphasis on balance and the romantic's obsession with emotion. His has become a household name, with many of his works being known to a worldwide audience. His fourth symphony, however, is not often counted among one of these famous works. In 1840, thirty-three years after its premiere, Robert Schumann described the Fourth as "a slender Greek maiden between two Norse giants." Those giants being, of course, the famous Third "Heroic" Symphony and the Fifth. The Fourth is not lacking in quality or excitement, though, and serves to show what a talented composer with a flair for invention can do with a small orchestra, thirty minutes, and a mindful audience.

PROGRAM NOTES

The first movement, the *Adagio - Allegro vivace*, follows the standard sonata-allegro format of a classical symphony, which includes an introduction, an exposition section that establishes two contrasting themes, a development section, and finally a recapitulation of the exposition. Beethoven's introduction begins softly with a unison B-flat tone from the orchestra—the main key for the entire symphony. Instead of starting the movement in this Major key, however, the introduction creeps along hauntingly in the minor mode. Gradually the orchestra grows in intensity until a series of chords underscored by loud timpani rolls signals the beginning of the exposition.

The primary theme takes off immediately in the strings with a fast-paced, bouncy melody first juxtaposed against lyrical statements in the woodwinds, and then by a jaunty bassoon line. Once the first theme has been stated, Beethoven tricks us into thinking the secondary theme is beginning with a quick tune that begins in the bassoon, then passes to the oboe, and finally the flute—but the strings take back over almost immediately and finish the first theme with steady, emphatic chords. Now the secondary, lyrical theme is fully realized by the clarinet. This new section shifts briefly into the minor key before building up to a transitory section that culminates in the return of the first theme. The entire exposition is repeated, but when the secondary theme returns, it does not build to the repeated chords of the beginning. Instead, the orchestra quiets to a whisper and the development begins, signaled by the hushed, upward runs in the violins. The development sees the two themes passed throughout the orchestra before the timpani interjects with a low rumble on B-flat. The orchestra builds out of the timpani roll, winding around until a two-note motive is tossed back and forth, building in numbers and force until the first theme erupts and the recapitulation begins. The primary and secondary themes are restated once more, and the movement ends in a flourish of swirling strings and a final satisfying V-I cadence.

The second movement of a classical symphony would typically be in a song-like form, showing off the orchestra's lyrical qualities. In Beethoven's *Adagio*, however, he takes the songful melody and uses it as the main theme for another sonata form movement. The orchestra begins with a dotted ostinato pattern that stays throughout the rest of the movement. Almost immediately, the strings enter with the main theme: a slow, sweetly moving melody that brings calm after the flurry of the first movement. This is echoed in the woodwinds, building to a series of halting tones in the brass and timpani. The secondary theme is introduced by the solo clarinet, this time an upward moving theme that compliments instead of contrasts with the first. Underneath it, the two-note ostinato motive is heard in the strings. During the development, the ostinato takes center stage, moving through the orchestra more like a theme than a rhythmic or harmonic device. This is brief, however, and the strings return with the primary theme in the recapitulation. The movement teases an ending with a flute solo while the low strings wind down the scale as if to rest on the tonic. But instead of stopping, the flute continues, other instruments pick up the pace, and the piece seems to be building back up until a sudden halt, an echo of the two-note motive in the timpani, and a final cadence of chords in the orchestra bring the movement to a close.

PROGRAM NOTES

The *Allegro vivace* third movement also plays with the listener's expectations. Normally this would be a scherzo dance movement (similar to a waltz, but faster and with a quirky character) with an ABA structure of scherzo, trio, and return of the scherzo. Here, Beethoven expands the structure with extra repeats, creating a dance movement in five sections: Scherzo—Trio—Scherzo—Trio—Scherzo. The scherzo is built from a leaping melody of two-note motives that has a habit of being interrupted by climbing scales in softer voices. The trio contrasts this jerky dance with a connected, lyrical melody first heard in the woodwinds and echoed by chirping violins. The trio melody moves to the oboe before a dizzying ostinato begins in the strings and the beginning of the trio is repeated. The scherzo returns and is followed by another iteration of the trio. Finally, the scherzo returns for the third and final time, its four-chord ending punctuated by two additional notes in the horns and a final B-flat chord in the full orchestra.

The *Allegro ma non troppo* finale is another movement built in the sonata-allegro format. It begins immediately with the primary theme, a breathless flurry of 16th-note runs in the strings. As it develops there is the briefest hint of a lyrical line in the upper woodwinds, but this is readily overtaken by the strings. The secondary theme is introduced by the oboe, then the flute, emerging without a break out of the first thematic section more like a continuation than a new idea. A series of loud chords in the winds and a skipping line in the strings signals the beginning of the transition, which the orchestra builds until the fast-paced 16th-note runs return in the strings and the exposition is repeated. The development begins with the transition moving to the 16th-note primary theme as before, but this time it is extended and shifts unexpectedly from B-flat to B-natural. The secondary theme and the brief lyrical line from the beginning are added to the mix and the material is allowed to evolve by blending and moving through new key areas. The development ends with pounding chords alternating between 16th-note runs in the violas and cellos, and the recapitulation of the primary theme begins not with the strings, but in the bassoon. The piece ends with an expansive coda summarizing the different themes of the finale, building to one last teaser—a series of grand pauses and short solos—before coming to rest on a final B-flat chord.--Emily Hicks under the direction of Peter Mondelli

BIOGRAPHIES

In 2008, the string quartet received the name **Bancroft Quartet** in appreciation of the steadfast generosity and support of the College Music at the University of North Texas by Sue and Christopher Bancroft. Only outstanding students who have received full academic scholarship and teaching assistant positions become members of the quartet.

In Fall of 2021, Sardor Djumaev, Diana Galimova, Fang Chen and Mengmeng Huang were admitted to UNT with distinction and selected as members of the Bancroft String Quartet. In the first semester after they were grouped, they won such international competitions as King's Peak International Music Competition and Charleston International Music Competition with the first prize, as well as France Music Competition and London Music Competition with third prizes. In Spring 2022 the quartet became a semifinalist of the Coltman Competition.

Violinist **Sardor Djumaev** successfully combines performance opportunities as a soloist, chamber performer and orchestra musician with teaching in the DFW area. In 2010 Sardor was selected as a member of the prestigious CIS Youth Symphony Orchestra in Uzbekistan. Under the direction of Vladimir Spivakov, the orchestra gave concerts in twelve countries around the world. Since then, he has had many years of professional experience in various orchestras at home and abroad.

Sardor has performed numerous solo recitals with various symphony and chamber orchestras in Uzbekistan and has participated in many competitions. His repertoire list consists of more than 100 works, including orchestral performances of violin concertos by Tchaikovsky, Brahms, Paganini, Prokofiev and Shostakovich. His most significant performance achievement is the performance of J.S. Bach's Sonatas and Partitas, BWV 1001–1006.

Since 2014 Sardor has worked as a high school violin teacher, coaching winners of various national and international competitions. Many of his students have been awarded full academic scholarships at universities in the United States, Germany and Singapore.

Djumaev earned his master's degree from the State Conservatory of Uzbekistan in 2019. Since August 2021 he has been studying toward his doctoral degree at the University of North Texas in the studio of professor Julia Bushkova. In 2022, as first violinist in the Bancroft Quartet, he won honor prizes in the France Music Competition, King's Peak International Music Competition, Charleston International Music Competition and London Music Competition. Currently he plays in several orchestras in the DFW area and enjoys sharing his knowledge with students in his private studio.

Violinist **Diana Galimova** was born in Tashkent, Uzbekistan. During her years of study, she took an active part in charity concerts and government events and won prizes in several international competitions. From 2016 to present she has given numerous solo recitals with various orchestras in her home country.

BIOGRAPHIES

In August 2021 Galimova started her master's degree at the University of North Texas in the studio of professor Julia Bushkova. As second violinist in the Bancroft Quartet she won honor prizes in the France Music Competition, King's Peak International Music Competition, Charleston International Music Competition and London Music Competition in 2022. She currently performs in several orchestras in the DFW area.

Violist **Fang Chen** is a teacher and the commissioner of the Zhengzhou String Music Association. He began studying violin at the age of five and was admitted to the China Conservatory of Music in 2012 where he studied with Cao Hai, a professor in the orchestra department of the China Conservatory. In the same year he joined the Youth Philharmonic Orchestra of the China Conservatory of Music and subsequently became the principal of the viola section.

In 2014 he was selected from many competitors to join the Asian Youth Orchestra and toured with the orchestra in Beijing, Shanghai, Hong Kong, Taipei, Tokyo and Osaka, receiving high praise from orchestra conductor Richard Pontzius and viola tutor. In 2017 he entered the National Academy of Music and Theater in Hannover, Germany, to pursue his master's degree under the tutelage of renowned performer and principal of the North German Radio Symphony Orchestra, professor Christian Poel.

In 2020 Chen received full scholarship offers from several prestigious American music schools. He is now pursuing his doctoral studies on full scholarship under acclaimed viola educator Susan Dubois at the University of North Texas.

Cellist **Mengmeng Huang** began studying violin when she was four years old and cello at the age of thirteen. She earned her bachelor's degree from Central Conservatory of Music in Beijing, China. In 2011 she was admitted on full scholarship to Boston Conservatory where she earned her master of music degree. After graduation she focused on her teaching and performing career. She is now pursuing her doctoral degree at the University of North Texas on full scholarship.

At the age of seventeen, Huang won third prize in the cello and viola group at the Vladivostok International Music Competition in Russia. In 2010, as part of the collaboration between Essen Folkwang Hochschule of Essen, Germany, and Shanghai Conservatory of Music, she was the only cello student from Central Conservatory of Music who was invited to play at the Shanghai Concert Hall for the 2010 Shanghai Expo. In 2013 and 2014 she won scholarships for the Foulger International Musical Festival in Brookline, MA, and the Immanuel and Helen Olshan Texas Music Festival in Houston, TX, where her performances received rave reviews.

BIOGRAPHIES

Charles Baldwin is a DMA Orchestral Conducting student at the University of North Texas. He currently serves as conductor of the TAMS Orchestra and Teaching Fellow in the Orchestral Studies department. From November 2020 to January 2021 Charles taught orchestra, string lessons and music theory at Decorah High School (Decorah, IA). In spring 2021 Charles completed his master's studies in orchestral conducting at UNT. Throughout his undergraduate education at Furman University (Greenville, SC), Charles was active in the music department as a cellist in the Furman Symphony Orchestra, assistant conductor of the FSO, a teacher in the Piano for Young People program, and a Teaching Assistant for music theory, ear training, keyboard harmony and orchestration courses. In 2016 and 2018 Charles earned Honorable Mention awards as a pianist in the South Carolina MTNA Young Artist Competition. In 2019 Charles performed the first movement of Prokofiev's Third Piano Concerto with the FSO as a winner of their biennial concerto contest. Charles has participated in conducting workshops, institutes and festivals around the country.

Gregory D. McDaniel is a passionate conductor active in many different musical surroundings. Praised for his "impeccable musicality and technique" (La Presse – Montreal), Mr. McDaniel was recently featured in concert with the Orchestre Metropolitain, conducting Boulanger's D'un Matin de Printemps. This past summer, as a member of the Orchestral Conducting Academy at the Académie du Domaine Forget de Charlevoix, he worked with the Orchestre Symphonique de Quebec under the tutelage of conductors Thomas Rosner and Yannick Nezet-Seguin. Last season, Mr. McDaniel worked as a conducting workshop participant with the Boise Baroque Orchestra in works by Mozart and Haydn. He was also the guest conductor for the Prizm Ensemble (Memphis) in a concert that featured Baritone Reginald Smith, Jr. Some of Mr. McDaniel's past conducting opportunities include working as Assistant Conductor for Fort Bend Symphony Orchestra (TX), conducting fellow with Allentown Symphony, and as a workshop participant for Henderson Symphony. Later this season, McDaniel will make his Opera Ithaca debut, leading performances of one-act operas William Grant Still's Highway 1, USA, and Missy Mazzoli's Proving Up. A native of Houston, Texas, Gregory McDaniel received his Bachelor's Degree in Music Education from the University of Houston. He is currently pursuing a Master's Degree in Orchestral Conducting at the University of North Texas under the tutelage of Professor David Itkin.

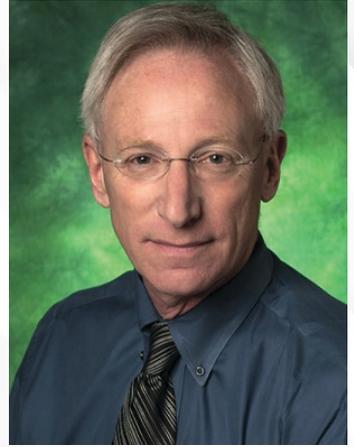
BIOGRAPHIES

Jimin Seo is an active performer, conductor, répétiteur and collaborative pianist. As a conductor, she has conducted various major works, while continuing to be a proponent of new compositions throughout her studies. In 2015, she was a finalist in the ACDA Graduate Student Conducting Competition held in Salt Lake City, Utah. As a collaborative pianist, she has played numerous recitals, concerts, masterclasses, choral performances, and opera productions. Her participation in CCM Opera Bootcamp both as a conducting fellow and a pianist helped her to build her musicianship, language, coaching and conducting skills, where she started growing an interest in opera. She joined Indianapolis Opera as a resident artist in 2018. Seo earned her Bachelor of Music in conducting, with minors in organ and voice, and was awarded high honors at graduation from Yonsei University in Seoul, South Korea. She holds a Master of Music in choral conducting, collaborative piano, and orchestral conducting from the College-Conservatory of Music, University of Cincinnati, and currently is pursuing her Doctor of Musical Arts in orchestral conducting at the University of North Texas under Maestro David Itkin.

Pianist and conductor **David Štech** is a doctoral student at the University of North Texas, where he studies conducting with Maestro David Itkin. He is the associate conductor of the dell'Arte Opera Ensemble in New York City, organist/choirmaster at St. John's Episcopal Church in Passaic, NJ, and artistic director of the New York Conducting Institute. After studying at Northwestern, Štech was selected to be a conducting fellow with the League of American Orchestras, Chicago Civic Orchestra, and Chorus America. At Tanglewood he was awarded the Leonard Bernstein Conducting Fellowship. There he worked closely with Kurt Masur, Christoph von Dohnányi, and Michael Morgan. Štech's other teachers include Kurt Masur, Gustav Meier, Larry Rachleff, Paul Nadler, Bill Eddins, and Kirk Trevor, and he is an alumnus of the Pierre Monteux School for conductors. Recent collaborations include the Midwest premiere of John Harbison's Fifth Symphony with baritone soloist Nathan Gunn, filling in for Mr. Harbison as conductor. Štech has conducted performances with The Florida Orchestra, New Symphony Orchestra (Bulgaria), Sarasota Opera, St. Petersburg Opera, New York Composers' Collective, Astoria Symphony (Queens), and New York Lyric Opera. As a vocal coach, he has worked at the Opera Theater of Lucca, Hong Kong Academy of Performing Arts, Roosevelt University, and Manhattan School of Music, where he served for eight years.

BIOGRAPHIES

The 2022–2023 season marks Maestro **David Itkin**'s 15th year serving as Professor of Music and Director of Orchestral Studies at the University of North Texas College of Music, where his recent performances have included Mahler's *Symphony No. 4*, Verdi's *Requiem*, Beethoven's *Symphony No. 9*, Puccini's *Turandot* with the UNT Grand Chorus, and Janáček's *The Cunning Little Vixen* with UNT Opera. This is also his 18th season as Music Director and Conductor of the Abilene Philharmonic Orchestra. During the 2018–2019 season he joined the Abilene Opera Company for Handel's *Messiah* and a fully staged production of *West Side Story*. During the 2019–2020 season he led the Lubbock Symphony Orchestra in February and returned to the Abilene Opera for *Messiah*.



Following a distinguished 17-year tenure, Maestro Itkin was named Conductor Laureate of the Arkansas Symphony Orchestra in July 2010. Previously he served as Music Director and Conductor of the Las Vegas Philharmonic, Artistic Director and Conductor of the McCall Summerfest (McCall, Idaho), and as Music Director and Conductor of the Lake Forest Symphony (Chicago), Kingsport Symphony (TN), Birmingham Opera Theatre, and Lucius Woods Music Festival (WI). During past seasons Maestro Itkin's career has taken him to 45 U.S. states and 15 countries in Europe, the Middle East, and Asia, including concerts and recordings with the Winnipeg Symphony Orchestra, Slovenska Filharmonija, San Diego Symphony, and Seoul Philharmonic. Other guest conducting appearances include concerts with the Colorado Philharmonic, Annapolis Symphony, National Repertory Orchestra, Fort Worth Symphony, Illinois Symphony, Delaware Symphony, New Hampshire Symphony, Cheyenne Symphony, and the Indianapolis, Baltimore, and Reno chamber orchestras. During the Summer of 2006 Maestro Itkin appeared once again with the Slovenska Filharmonija in Ljubljana, Slovenia, conducting the opening concert of the 14th World Saxophone Congress.

His book *Conducting Concerti* was released in August 2014 to considerable critical acclaim. Leonard Slatkin called *Conducting Concerti* "a valuable textbook for the aspiring Maestro" and "highly recommended," and Samuel Adler wrote that it is "an invaluable addition to the world of conducting textbooks." Mr. Itkin's first film score, *Sugar Creek*, was recorded in 2006 by the Arkansas Symphony for the film's 2007 release. His most recent major work, *Exodus*, an oratorio, was premiered in April 2005 in Little Rock, with William Shatner narrating. *Exodus* was released worldwide on CD in 2007. In May 2009 Maestro Itkin was awarded both an Honorary Doctorate of Humane Letters by Lyon College and the Above the Barre award by Ballet Arkansas. In addition to his professional schedule, Maestro Itkin regularly serves as a guest conductor/clinician, including concerts with the Arkansas All-State Orchestra, Southern California High School Honors Orchestra, Maine All-State Orchestra, Las Vegas Senior Honors Orchestra, and several Texas all-region Honors Orchestras. Also in demand as a speaker and lecturer, Mr. Itkin has been asked to lecture for a wide variety of organizations, including SilverSea cruise lines, two consecutive years as a featured lecturer for the Arkansas Governor's School, the Texas Association of Symphony Orchestras, and a keynote address at the National Federation of Music Clubs national conference.

SYMPHONY ORCHESTRA

Bancroft Quartet

Sardor Djumaev, Violin I
Diana Galimova, Violin II
Fang Chen, Viola
Mengmeng Huang, Cello

Violin I

Oriana Gonzalez, concertmaster
Karim Ayala Pool
Annie Barnette
Justin Daniels
Olivia Dinardis
Christopher Djinov
Qiang Fu
Xiachu Song

Violin II

Yirong Tang, principal
Crissanti Garcia-Tamez
Fedor Malykhin
Mevlan Mecid
Hoigum Park
Ae-lin Youn

Viola

Amanda Hamilton, principal
Leanna Butler
Jianhe Chen
Brittney Geurink
Grace Remmer
Alice Yoon

Cello

Manuela Baric, principal
Tyler Aguiard
Jacob Guidi
Garrett Hayes
Peter Morales

Bass

Jacob Hoch, principal
Joshua Gebhard
Han Meng

Flute

Lydia Bobell*
Tyler Francis
Natalie Zeles+

Oboe

Suji Chang*
Kit Hawkins+
Hyungju Oh

Clarinet

Julia Klein*
Hannah Weller+

Bassoon

Erica Haas+
Colin Hilliard*

Horn

Nathan Howton*
Elijah Kee+
Steven Phan

Trumpet

Aleyna Ashenfarb+
McKenna Hill

Timpani

Marcus Alvarado

Percussion

Jacob Fullinwider

Harp

Gabi Logan
Zoe O'Shaughnessy

*principals on Debussy
+Principals on Beethoven

FACULTY AND STAFF

Orchestral Studies

David Itkin, Anshel Brusilow Professor of Orchestral Studies
Clay Couturiaux, Assistant Director of Orchestral Studies
Charles Baldwin, Doctoral Conducting Associate/Librarian/Conducting Class
Gregory McDaniel, Master's Conducting Associate/Operations Manager
Jimin Seo, Doctoral Conducting Associate/Personnel Manager

Instrumental Studies & Keyboard Studies (*Adjunct)

Julia Bushkova, violin	John Holt, trumpet
*Eunice Keem, violin	Caleb Hudson, trumpet
Chloé Kiffer, violin	Raquel Samayoa, trumpet
Philip Lewis, violin	Stacie Mickens, horn
Felix Olschofka, violin	*Natalie Young, horn
Susan Dubois, viola	Tony Baker, trombone
Daphne Gerling, viola	Natalie Mannix, trombone
Horacio Contreras, cello	Steven Menard, trombone
Nikola Ružević, cello	David Childs, euphonium
Jeffrey Bradetich, double bass	*Matthew Good, tuba
Gudrun Raschen, double bass	Don Little, tuba
Jaymee Haefner, harp	*Stephen Barnes, drumset
Mary Karen Clardy, flute	Quincy Davis, drumset
Elizabeth McNutt, flute	Mark Ford, percussion
*James Scott, flute	David Hall, percussion
Terri Sundberg, flute	Paul Rennick, percussion
Jung Choi, oboe	*Sandi Rennick, percussion
Daryl Coad, clarinet	*Liudmila Georgievskaya, piano
Deb Fabian, clarinet	Steven Harlos, piano
Kimberly Cole Luevano, clarinet	Pamela Mia Paul, piano
Phillip Paglialonga, clarinet	Elvia Puccinelli, collaborative piano
*Gregory Raden, clarinet	Gustavo Romero, piano
Darrel Hale, bassoon	Vladimir Viardo, piano
Eric Nestler, saxophone	Adam Wodnicki, piano
	Jesse Eschbach, organ

College of Music Administration

John W. Richmond - Dean
Warren H. Henry - Senior Associate Dean, Academic Affairs
Felix Olschofka - Associate Dean, Operations
Emilita Marin - Assistant Dean, Business and Finance
Raymond Rowell - Assistant Dean, Scholarships and External Affairs
Jaymee Haefner - Director, Graduate Studies
Kirsten Soriano Broberg - Director, Undergraduate Studies
Joel D. Wiley - Director, Admissions
Matt Hardman - Director, Communications, Marketing and Public Relations

Upcoming Events

Symphony Orchestra - November 16
Concert Orchestra - October 26, November 30
Baroque Orchestra - November 19

