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UPCOMING GUILD ACTIVITIES

- **January 6-9, 2005**
*CG Annual Conference:
Boston, MA*
- **January 9, 2005**
*Board Meeting:
Boston, MA*

A Timpanist's Plea to (Other) Conductors

by Craig Paré

Since my undergraduate years, I have spent most of my career striving to maintain three passions I have had in music: I love to play, I love to conduct, and I love to teach. One of the many benefits of these multiple roles is that I consistently find myself thinking like a teacher as a conductor, like a player as a teacher, or like a conductor as a player. The following thoughts are the result of the latter.

Not long ago, at a symphony orchestra rehearsal, I was in the middle of playing a tutti passage when the conductor, without stopping the orchestra, motioned to the handle of his baton and mouthed "stick", presumably because they were listening for a more articulate, clearer sound in the rhythms I shared with the brass. More to the point, they were asking for a harder stick. I have played for many conductors who have made this specific type of request (albeit not in this unusual manner), much to my chagrin. The frustration I felt with this request, which might not be immediately apparent to the reader, has compelled me to write.

In my experience, timpanists and percussionists seem to be the most frequent recipients of such blatant requests, and that has troubled me for a long time, for one particular reason. Do conductors ask other ensemble musicians (clarinetists or trumpeters, for example) when hoping to shape the color or phrasing of those instruments, to change reeds or mouthpieces: "Clarinet, your sound is little too dark, could you change to a 3-strength reed?" or, "Trumpets, I would like a brighter sound on those upper notes—can you change to a 7A mouthpiece?"

If these questions seem far-fetched, even laughable, then why would a conductor ask a timpanist or percussionist to change mallets simply because they think they know what types of sounds or colors would come from a given mallet or stick? Could it be that they equate a specific musical sound or color with the shape or con-

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FROM THE PRESIDENT

Dear Colleagues:

This is my last letter to you as President of The Conductors Guild. It has been an extremely busy two years that has gone by in something of a blur. I want to thank everyone who has contributed so much to the efforts of the Guild during my tenure, including Executive Director, Kevin Paul, all our Board Members and Advisory Council Members and everyone else. I continue to find the Guild an invigorating organization and look forward to many future projects!

Coming right around the corner is the Guild Annual Conference to be held in Boston, on January 6 to 9 at the Colonade Hotel. Keynote speakers will be Maestro Hans Graf, Music Director of the Houston Symphony, who will be guest conducting the Boston Symphony that week, and Sir James Galway who will appear as flute soloist on the same program. Gunther Schuller will present an in-depth session on Strauss' *Til Eulenspiegel* (please bring your scores!). There will be open rehearsals of the Boston Symphony Orchestra and of a Bach Cantata No. 58 at Emmanuel Church, Craig Smith, Conductor.

The New Music project will continue with several sessions and the Retrospective will feature the great conductor Charles Munch. Panelists for this include eminent area musicians, Doriot Anthony Dwyer, Roger Voisin, Vic Firth, Lorna Cooke deVaron and Sheldon Rotenberg. Conductor Daniel Lewis will attend and receive the Max Rudolf Award.

And this is really just the beginning. The conference is packed full of great speakers and terrific musical events. If you haven't come to a conference in a while, you won't want to miss this one!

Finally, if you are thinking about year-end donations, we at The Conductors Guild hope that you will include us on your personal list of organizations to receive your generous financial contributions. We hope that our efforts to provide you with stimulating activities such as the Annual Conference and our Conductor Training Workshops, in addition to several publications and the web site, are reason enough for The Guild to be on that very important list.

Yours as always,

Emily Freeman Brown, President

FROM THE EDITOR

Fall has always been a special time of year for me, a time full of music and of course the new beginnings of the school year. I hope this issue of *Podium Notes* finds your season off to a great start, and I hope you will find something of interest to your particular area of specialization. As a conductor, it is always helpful to come across thought provoking ideas for improving my rehearsal techniques and music preparation. In this issue we have what I think are some wonderful insights for working with percussionists by Craig Pare. I hope you will find his thoughts and suggestions as helpful (and humbling!) as I did. We also have more features from Jonathan Sternberg. I hope to continue receiving submissions for the wind, orchestra, and choral corner features, so that we can offer some specific articles of interest for your use. As always, please consider submitting material to be included in *Podium Notes*, and please feel free to let me know what other information you may wish to see included. Best wishes for a great season!

Otis C. French Editor, *Podium Notes*

struction of a mallet? If so, then we have a fundamental disagreement, because it is not the stick or mallet that creates the sound—it is the musician.

A good timpanist can produce a staccato sound, a clearer sound, with a thick mallet, and a broad, rounded, legato tone with a harder mallet. This isn't necessarily HOW we would ideally produce those sounds, but the point is that timpanists, as fine musicians, strive to produce as many colors, articulations, and musical tones through each mallet they own. I remember learning, through both his words and his actions, about how Vic Firth, Principal Timpanist with the Boston Symphony Orchestra for 50 years, would play with such quality and maturity, always thinking about and referring to the elegance and shape of phrases. I have been blessed with not one, but two mentors that have meant the world to me in terms of my growth as a musician: Roland Kohloff and Eugene Migliaro Corporon. Mr. Kohloff, Principal Timpanist with the New York Philharmonic, taught me that every note, every roll, every stick choice should mean something, and should reflect my own personal contribution to the total sound of the music (to all of his students, he is the personification of his motto, "Quality is Everything").

To return to the topic of stick choice, most of us as timpanists simply don't use one mallet for clarity, one mallet for depth, one mallet for short notes, one mallet for long notes, one mallet for soft playing, one mallet for loud playing. We always consider the context of the music and the ensemble, the performance room, the type of instrument (bowl, head) and specifically where pitches lie within each drum's range, atmospheric conditions, and one other aspect that I believe conductors tend to overlook when addressing a timpanist—our own personal thoughts regarding musicianship, musical approach, and taste to our own personal sound. Yes, we always work to blend as part of our grand ensemble, but we DO have our own concepts of tone and color. Any good musician devotes unlimited time not only practicing to be technically proficient on their instrument, but also to find "their sound"—the qualities of a musician that are as personal as their fingerprint. Many of us

who spend countless hours making a note, a phrase, a piece sound "right" are also doing so within the context of our own musical tastes and imagination. Timpanists and percussionists are the same as any other ensemble colleague. We try different cymbals, triangles, tambourines, wood-blocks, mallets, sticks, etc. as we experiment with what will sound best as we play to make our part fit into the context of the music, to compliment the tone of the ensemble, to allow us to express ourselves musically.

Granted, there are varying degrees of being flexible and amenable to suggestions from a conductor. There is a story that Saul Goodman, the legendary timpanist with the New York Philharmonic for 42 years, was approached prior to rehearsal by a well-known conductor as he set up his mallets for the rehearsal. The conductor walked up to Mr. Goodman and asked innocently, "Ah, Mr. Goodman, what do you have for us today?", whereupon Saul whipped around and said, in his inimitable way, "You'll get what I give you!". For the most part, it is not unreasonable for a conductor to suggest that our ideas for tone, color, or articulation might not match theirs. It is sometimes HOW that exchange of ideas takes place that is my bone of contention.

As a conductor and teacher of percussionists (I have taught middle school, high school, and university level students throughout my career), I fully expect to offer suggestions for specific stick, mallet, technique, and instrument choices for my students. If percussion students are not being taught this way at any point in their education, then we as conductors/teachers are not doing our jobs. But there comes a point when timpanists and percussionists need to think for themselves and begin to use their ears and their imaginations to select proper instruments and mallets in rehearsals, lessons, and practice sessions. To be sure, there are a variety of sources to prompt percussionists to think and develop as creative players. Two outstanding texts, for example, "The Logic of it All" by Anthony Cirone, and "The Art of Musicianship" by Philip Farkas, were incredibly influential in helping me develop a creative

imagination about making music, both as a percussionist specifically and as a musician in general.

Of course, conductors should have opinions about their concept of a piece they are conducting—that is not only a given, it is a prerequisite for any conductor who earns the right to be in front of an ensemble. But don't forget that a good timpanist or percussionist has also considered the context of their part, how it should fit into the overall sound of the work, given considerable thought to the choice of instrument and mallet, made a choice based on their own amount of personal experience and imagination, and are initially playing with a well-considered idea or thought in mind. Of course there those who don't do this at all, or at least on a consistent basis, but true timpanists and percussionists strive to make sounds with the most intelligence, the most imagination, the most skill, and the most musicianship possible.

So, fellow conductors, I'd like to issue a plea on behalf of fellow timpanists and percussionists (both students and professionals). Before suggesting a specific mallet or stick, consider asking for a quality of tone, sound, blend, or color that you have given considerable thought to in your score study (something musicians have a right to expect from you), and allow us to use our experience, our resourcefulness, our originality, and our imagination to match that idea or conception. You'll be pleasantly surprised at just how creative we can be. And, honestly, isn't that, as conductors, one of our primary goals for our players?

Dr. Paré is an Associate Professor of Music and Director of University Bands in the School of Music at DePauw University, where he also teaches percussion and courses in instrumental music education.

NOTES FROM STERNBERG

by Jonathan Sternberg

NAMES IN THE NEWS:

KENT NAGANO, Musical Director of the Los Angeles Opera will leave his post at the end of the 2005-06 Season because of conflicting concerns with a similar appointment he accepted with the Bavarian State Opera in Munich. He will however maintain another recent appointment he accepted effective 2006 with the Montreal Symphony. Nagano will eventually leave his current position with the Deutsche Symphonie of Berlin though will continue his long-term commitment with the Berkeley Symphony in California where his very active career started some 25 years ago.

JAMES CONLON will succeed Kent Nagano as Musical Director of the Los Angeles Opera and will become Musical Director of the Ravinia Festival with the Chicago Symphony in 2005. Conlon has just left his post as Chief Conductor of the Paris Opera at the Bastille though will maintain his affiliation as Musical Director of the Cincinnati May Festival which he has had since 1979. He was for many years GMD (General Music Director) of the Opera and Orchestra in Cologne, Germany.

RAYMOND LEPPARD has been named artistic adviser to the Louisville Orchestra pending their search to replace Musical Director **URI SEGAL** after the 2005-06 Season.

YURI TEMIRKANOV will terminate his contract as Musical Director of the Baltimore Symphony at the conclusion of the 2005-06 Season in order to devote more time to his various operatic and orchestral appointments in St. Petersburg.

NICHOLAS MCGEGAN steps down as Musical Director of the Irish Chamber Orchestra citing too many conflicting commitments with the San Francisco Philharmonia Baroque Orchestra, the St. Paul Chamber Orchestra Baroque Series and the International Handel Festival in Goettingen,

Germany, all of which he directs.

MICHAEL STERN has been appointed Musical Director of the Kansas City Symphony effective immediately. He succeeds **ANNE MANSON**.

STEPHANE DENEVE, 32, of France is the new Musical Director of the Royal Scottish National Orchestra. He is unknown to UK audiences.

BRUCE HANGEN has been named conductor of the Boston Symphony Orchestra Youth Concerts. He maintains his post as Principal Guest Conductor of the Boston Pops.

HUBERT SAUDANT is the new Music Director of the Tokyo Symphony Orchestra replacing **KAZAYOSHI AKIYAMA**.

MARK ELDER has renewed his commitment with the Halle Orchestra in Manchester where he has been since 2000.

LEONARD SLATKIN has resigned as Musical Director of the Promenade Concerts at the Royal Albert Hall in London. His successor(s) are rumored to be **DONALD RUNNICLES** and/or **MARK ELDER**.

JAMES JUDD will not begin his recent appointment as Musical Director of the Malaysian Philharmonic as originally expected in 2005. **KAES BAKELS**, founder and conductor of the orchestra since 1998 will continue his involvement until another successor is engaged

ANDREJ BOREYKO has been named Music Director of the Bern (Switzerland) Symphony effective with the 2005-06 season.

DAVID AGLER has been appointed Artistic Director of the Wexford Opera Festival. His principal activities during the past years have been with opera companies in Vancouver, San Francisco and Australia.

There is scant observation or consideration given by smaller orchestras or cities to music of our time requiring concentration or perhaps even study. The name Arnold Schoenberg is one everyone knows, yet his music is perhaps the most misunderstood, disliked and least played among composers of the last century. Is this a problem for audiences, conductors or both?

A book recently published by Farrar, Strauss and Giroux titled *Arnold Schoenberg's Journey* by Allen Shawn is a unique and highly successful attempt at setting things in order with a brilliant introduction to the man and his music. It is in essence a humanization and demystification of the man with a chronological survey of the music devoid of analytical and scholarly material.

There is much about Schoenberg's complex relationship with Stravinsky, his many numerological superstitions and much strange, personal and domestic behavior, all of which it appears may have influenced his music. I believe conductors, after reading the book, can talk to their audiences about it and then not have to fear playing Schoenberg's music.

CLOSING CHORD

In the previous issue of *Podium Notes*, it was erroneously reported that 23 year old **GUSTAVO DUDAMEL** had died. He is, in fact, very much alive. I apologize for the error.

HANS VONK, 63, former Music Director of the St. Louis Symphony until 2002, succumbed to Lou Gehrig disease. Over the years he held major posts with the Royal Philharmonic, the Dresden State and the Cologne radio orchestras.

HEINZ WALLBERG, 81, conductor of the Essen (Germany) Orchestra and previously with several major opera companies and orchestras.

CARLOS KLEIBER, 74, famed for a small but brilliant number of major engagements with orchestras and opera companies world-wide including the Metropolitan, Vienna, La Scala and Munich, as well as a limited number of recordings.

Conductor Training Workshop Held at University of Michigan October 7 to 11



The most recent Conductors Guild conductor Training Workshop was held at The University of Michigan Scholl of Music in Ann Arbor on October 7 to 11. The major teachers were University of Michigan Professor and Director of Orchestras, Kenneth Kiesler and Peabody Conservatory Professor Gustav Meier. The repertoire was Appalachian Spring of Aaron Copland and the Symphony No. 5 of Tchaikovsky.

Additional sessions were held in aural skills and movement, taught by Marianne Ploger and Jerald Schweibert respectively. Professor of Musicology John Wiley gave a lecture on Tchaikovsky and the Fifth Symphony in particular. Andrew George, Assistant Professor at the University of Michigan, lead sessions for auditors and gave feedback to conductors throughout the weekend. Students had the opportunity to travel to Lansing, Michigan to hear a performance of the Lansing Symphony under the direction of Gustav Meier. The concert included the Sibelius Violin Concerto, Aaron Berofsky, soloist, Finlandia and Beethoven's Symphony No. 8.

There were three tiers of conductors, participants, apprentices and auditors. At this workshop everyone got to conduct, even auditors. Two University of Michigan Orchestras played for the full Tchaikovsky Symphony sessions. Appalachian Spring was done in the 13 instrument version. Early sessions of the Tchaikovsky were done with a chamber group made up of string quintet and piano.

Comment sheets about the workshop mentioned the positive atmosphere, the incredibly high level of teaching and the wonderful playing of the orchestras and chamber ensembles. Many particularly noted the hard work of the conducting students from The University of Michigan who were exceptionally helpful and supportive during the workshop.

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(7/1/04 - 9/30/04)

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Maciej Zoltowski

NEW MEMBERS

(7/1/04 - 9/30/04)

The Guild is very pleased to welcome the following new or reinstated members!

Jooyong Ahn (TN)
Bernard Amrani (IA)
David Alan Anderson (NM)
Emanuele Andrizzi (NY)
John Blakemore (MI)
Steven Brewer (NY)
Michel Broussaeu (Canada)
Michael A. Ciavaglia (PA)
John Climer (OH)
Brooke Creswell (WA)
Andrew Crooks (IN)
Constance DeFotis (IL)
Aaron Doty (OH)
Laurence Lynn Dutt (OH)
Lynn Fuller (SC)
Joseph Gervase (NY)
Michael C. Haigler (NY)
Levi Hammer (TX)

Tan-Han Huang (MI)
Vil Hueston (NM)
Sarah John (Canada)
Jeff Jordan (KS)
Robert L. Lentz (UT)
Ingrid Lestrud (TX)
Kuok-man Lio (NY)
Holly Mathieson (New Zealand)
Paul Meers (NY)
Wolfgang Michel (Germany)
Mark Mooningham (MI)
Margarita Munoz (Spain)
Jennifer Murray (NC)
Sean Newhouse (OH)
Catherine O'Shaughnessy (CA)
Barnaby Palmer (CA)
Marcus J. Parris (MA)
Peter Perret (NC)

Juan Carlos Rivas (VT)
Scott Seaton (MA)
Jason Seber (OH)
Kyriacos A Souroullas (TX)
Ryan Thrasher (CT)
Jeffrey Turner (PA)
Randall Tweed (CA)
David Uhl (MT)
Benjamin Vickers (MI)
Eric Wilkinson (SC)
Jonathan Yates (NY)
Tom Zelle (IL)
Maciej Zoltowski (Cyprus)

RECENT APPOINTMENTS, AND NEW AFFILIATIONS

Jooyong Ahn is the Professor of Conducting/Director of Orchestras at University of Tennessee at Chattanooga.

Michael Alexander has been appointed Music Director of the Cobb Symphony Orchestra (GA).

The Westmoreland Symphony Orchestra has named **Efrain Amaya** Assistant Conductor (PA).

Conductor of the Preucil School of Music Senior Orchestra is **Bernard Amrani** (IA).

Wishart Bell has been appointed to form a 16 voice liturgical choir to be affiliated with St. Matthew Cathedral in South Bend (IN).

The new Director of Orchestras for Vernon Hills High School, **Elizabeth Bennett** (IL).

Operamoda has appointed **Anna Binneweg** as Music Director and Conductor (IL).

John Blakemore is now the Coordinator of Instrumental Music/Director of Orchestras and Symphonic Band of Grand Rapids Christian High School (MI).

The Music Director/Conductor of the Jerusalem Symphony Orchestra is **Leon Botstein**.

Adam Boyles is Music Director of the University Orchestra and Assistant Conductor of the Symphony Orchestra at the University of Texas.

Michel Brousseau is now Artistic Director/Conductor of Orchestre Philharmonique du Nouveau Monde as well as Les Chanteurs de Ste-Therese (Canada).

The Wilmington Symphony has named **Joseph Brunjes** as Principal Second Violin. In addition, he is now on the Violin Faculty at University of North Carolina at Wilmington (NC).

The Denver Philharmonic Orchestra appointed **Horst Buchholz** Music Director (CO).

James Criswell is now Director of Bands/Orchestras at St. Stephens and St. Agnes School and Senior Choir Director at Mt. Vernon Presbyterian Church (VA).

Damon Coachman is the new Band Director at Bethel High School (CT).

The Portsmouth Orchestra's Conductor is now **Carl Daehler** (OH).

Cooper Middle School announced **Mark Deal** as Orchestra Director (VA).

Lawrence Conservatory of Music has appointed **Robert Debbaut** Visiting Director of Orchestral Studies (WI).

Constance DeFotis is now the Director of Choral Activities/Director of the Rockefeller Chapel Choir at the University of Chicago (IL).

The new Director of Orchestral Studies at Oklahoma State University is **Douglas Droste**.

The Handel Society and Chamber Singers of Dartmouth College announced **Robert Duff** as Director (NH).

The new Conductor of the Daytona Beach Civic Orchestra is **Alvaro Gomez** (FL).

Julian Gomez-Giraldo is an Assistant Professor at University of Northern Colorado.

Music Director of Northminster Presbyterian, **Joseph Guy**, is also a Graduate Teaching Assistant at the University of Akron (OH).

The Winston-Salem Youth Orchestras has selected **David Hagy** as Music Advisor/Conductor (NC).

Michael Haigler is Music Director of The November Ten as well as Music Director and Conductor of Festival 56 (NY).

The Qiyam Chamber Orchestra's Principal Conductor is **Ton-Han Huang**.

Haverford College has chosen **Heidi Jacob** as an Associate Professor of Music (PA).

Rutgers University (NJ) has named **Kynan Johns** is Director of the Rutgers Symphony Orchestra. He is also Principal Conductor of the Israel Chamber Orchestra (Ashdod).

Cynthia Katsarelis has been named Music Director of the Rocky Mountain Youth Orchestra (CO).

The East Woodstock Cornet Band's Music Director/Conductor is **Martin Klueh** (CT).

The recently appointed Music Director of the Son Sonora Ensemble is **Tania Leon**.

Grace Choral Society's Music Director/Conductor is now **John Liepold** (NY).

Michelle Louer was selected Artistic Director/Conductor of the Kokomo Symphony Orchestra.

The Director of Choral Activities at Longwood University is now **Dennis Malfatti** (VA).

Sean Newhouse is Assistant Conductor of the Cleveland Pops Orchestra as well as the Cleveland Institute of Music Orchestras (OH).

Allegro, The Chamber Orchestra of Lancaster selected **Brian Norcross** Artistic Director (PA).

The new Conductor for Manhattan Concert Productions is **Ronnie Oliver, Jr.**

Peter Perret, Conductor Emeritus of the Winston-Salem Symphony, serves as Music Researcher at the Wake Forest University School of Medicine (NC).

Herminigildo Ranera is Conductor of the University of St. Thomas Orchestra and Associate Professor at the University of St. Thomas Conservatory of Music.

The Conductor for the Opera de Colombia is **Juan Carlos Rivas**.

John Roscigno serves as Director of Orchestral Studies at California State University, Northridge. He is also Music Director of the Valley Youth Orchestras in Los Angeles.

Albion College Music Department's Director of Choral Activities is **Douglas Rose**.

Benjamin Schoening has been named Music Director/Conductor of the White Mountain Symphony Orchestra (AZ).

Eric Sharp is Professor at Galveston College (TX).

Las Colinas Symphony Orchestra has selected **Sarah Lee Sproul** Assistant Conductor (TX).

The new Band Director of Sturgis Middle School is **Karen Stonehill** (IN).

The Pine Mountain Music Festival Resident Opera Artist Program now has **Stephen Sulich** as Music Director (MI).

Jeffrey Turner is the Artistic Director of the City Music Center Chamber Orchestra (PA).

The Music Director of the Grossmont Symphony Orchestra is **Randall Tweed**.

Germantown Symphony Orchestra has named **Ronald Vernon** as Music Director (TN).

David Warshauer is the Applied Strings Teacher at Armstrong Atlantic State University (GA).

Christopher Newport University recently selected **Joseph Pollard White** as Director of Orchestral Studies/Assistant Professor of Music (VA).

John Winzenburg was awarded a Fulbright grant to research "fusion concertos" for Chinese solo instruments and Western orchestras at the Central Conservatory of Music in Beijing.

South Florida Youth Symphony has named **Richard Yaklich** Assistant Conductor/Low Strings Coach.

The newly appointed Music Director of the Savannah Philharmonic is **Andrzej Zabinski** (GA).

Tom Zelle is Music Director/Conductor of North Park University as well as Principal Guest Conductor of the Sangrok Music Festival (IL).

The new Artistic Director/Principal Conductor of the Cyprus State Orchestra is **Maciej Zoltowski**.

