WINNERS OF THE
2009 CONCERTO COMPETITION

SMETANA
THE MOLDAU
ANA WITTSTRUCK '09, CONDUCTOR

DEBUSSY
PREMIERE RHAPSODY
JEFF HODGES '12, CLARINET

MOZART
PIANO CONCERTO NO. 20 IN D MINOR
HOLGER STAUBE '09, PIANO

IBERT
FLUTE CONCERTO
JESSICA ANASTASIO '11, FLUTE

FRIDAY
MARCH 6
8 P.M.

SATURDAY
MARCH 7
8 P.M.

RICHARDSON AUDITORIUM
IN ALEXANDER HALL
The Princeton University Orchestra
Michael Pratt, conductor

**Program**

Claude Debussy (1862-1918)  
Première Rapsodie  
Jeffrey Hodes ’12, Clarinet

Wolfgang Amadeus Mozart (1756-1791)  
Piano Concerto in D Minor, KV 466  
Allegro  
Romance  
Allegro assai  
Holger Staude ’09, Piano

Jacques Ibert (1890-1962)  
Flute Concerto  
Allegro  
Andante  
Allegro scherzando  
Jessica Anastasio ’11, Flute

Bedřich Smetana (1824-1884)  
The Moldau (from “My Country”)  
Anna Wittstruck ’09, Conductor

Judges for the 2009 Concerto Competition  
Professor Scott Burnham, Princeton University  
Professor Ruo Tao Mao, The College of New Jersey

Friday, March 6, 2009 at 8 p.m. ♦ Saturday, March 7, 2009 at 8 p.m.
RICHARDSON AUDITORIUM IN ALEXANDER HALL ♦ PRINCETON UNIVERSITY
The Performers

Jessica Anastasio ’11 has played the flute since the age of seven and grew up in San Antonio, Texas. She is a sophomore planning to major in Classics, but she hopes to become a professional orchestral flutist. She has been in the orchestra since she arrived at Princeton, and is pursuing a Music Performance Certificate. In addition to winning state and local competitions, Jessica was a prizewinner of the National Flute Association High School Soloist Competition, a finalist of the International Kingsville Music Competition, and a Silver Award winner of the National Foundation for the Advancement of the Arts youngARTS program. In the summer of 2007, she performed at the Kennedy Center as a Presidential Scholar in the Arts and attended the Tanglewood Music Center as an Orchestra Fellow. Last summer she was a Fellow with the National Repertory Orchestra in Breckenridge, Colorado. She is a substitute flutist for the San Antonio Symphony and was the first Miyazawa Flutes, Ltd. Young Artist. Her performances with the PUO will be Jessica’s seventh and eighth concerto performances. Jessica also enjoys English-style horseback riding and recently began learning the cello.

Jeffrey Hodes ’12 began playing clarinet in 2001 while growing up in Los Angeles, California, where he was principal clarinet of the Colburn School Orchestra da Camera. He has participated in many summer music festivals, including the Boston University Tanglewood Institute and the Idyllwild Music Festival. He has performed in master classes given by such prestigious clarinetists as Yehuda Gilad, Burt Hara, and Richie Hawley. He has studied for three years with clarinetist Amanda Walker, to whom he owes much of his current ability. He currently plays in the Princeton University Orchestra and in multiple chamber ensembles and is continuing his clarinet studies with Jo-Ann Sternberg. He is a prospective Math major with additional interests in Music and Computer Science.”

Holger Staude ’09 was born in Frankfurt am Main, Germany. He began to play the piano at the age of 6, studying with Gudrun Rampini and Sibylle Cada at the Frankfurt Conservatory, as well as with Chris Davis at Atlantic College in Wales, UK. Holger is a senior in the Department of Economics and a student in the Certificate Program of Musical Performance. He has been active as a soloist and chamber musician throughout his time in Princeton. Holger currently studies the piano with Peggy Kampmeier.

Anna Wittstruck ’09, is a music major pursuing certificates in conducting and creative writing. She is Assistant Conductor of the Princeton University Orchestra and Associate Conductor of the Princeton Sinfonia. She is also an active orchestral and chamber musician, and has spent four years in the PUO cello section. As a cellist, she has appeared as a soloist with the Charlotte and Hendersonville Symphonies, and on the Public Radio International show, “From The Top.” She played four seasons as the youngest contracted member of the Asheville Symphony, and has participated in orchestra festivals at Round Top Festival, the National Symphony Orchestra/Kennedy Center Institute, and Tanglewood. Last summer she trained as a conductor and cellist at the Pierre Monteux School of Conducting in Hancock, Maine. She is a graduate of North Carolina School of the Arts, and now studies cello with Alan Stepansky and conducting with Michael Pratt. For her senior thesis, she is currently writing a novel about Ravel and his opera, L'Enfant et les Sortilèges, and will be entering a PhD program for musicology in the fall.

2009-2010 Princeton University Orchestra Committee

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Dan Jaffe ’10
Justin Knutson ’11
Treasurer
Wensheen Tong ’12
Publicity Chairs
Noah Brown ’12
Kevin Laskey ’12
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Sojung Yi ’12

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Francesca McNeeley ’12
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Diana Robinson ’12
Member at Large
Alexandra Jerez-Fernandez ’12
Jeff Cheng ’12
Miyuki Miyagi ’12
Webmaster
Mark Gray ’11
The Princeton University Orchestra began with a group of professional musicians from the New York Symphony and Philharmonic Societies who performed a series of concerts at Alexander Hall in 1896, the first on February 13. The proceeds were "devoted to the funds for the establishment of a School of Music for the study of Musical Composition, Theory, and History at Princeton University." In the ensuing century, the orchestra has come to be an almost exclusively student organization; some 90 undergraduate and graduate musicians representing a broad spectrum of academic departments come together for concerts in Richardson Auditorium in Alexander Hall.

Under the direction of Michael Pratt since 1977, the orchestra has in recent years taken an important place in the state's concert calendar. The Newark Star-Ledger had high praise for the orchestra's "passionate performance" of Mahler's "Resurrection" Symphony and called the performance of Mahler's Third Symphony one "that would make any orchestra proud." And at a recent tour concert, the Glasgow Scotland Herald noted "the terrific attack, the alert rhythms and dynamics, the fiercely committed, driving performance which the orchestra gave..."

The Princeton University Orchestra performs some 10 to 15 concerts a year on campus, in addition to international tours. These concerts include both new music and works from the standard repertory. Audience members and critics alike have commented that even the most familiar works take on a new freshness in the enthusiastic, spirited, and precise performances given by the Princeton musicians.

The orchestra also serves an important role in Princeton's music department by both reading and performing new works by graduate composition students. In addition, it also has been invited to give command performances for special University events, such as the installation of President Harold Shapiro, and the celebration of Princeton's 250th Anniversary. In April 2001, it appeared in Lincoln Center for a special performance called Beethoven and Homer: The Heroic Moments—a program that combined the Fifth Symphony of Beethoven and Professor Robert Fagles's reading from his translation of The Iliad and The Odyssey.

The orchestra has represented Princeton on tours both of the U.S. and Europe. Recent tours have included visits to the London, Glasgow, Edinburgh, Madrid, Barcelona, Prague, Budapest, and Vienna. In January 2007, the orchestra's performance in Bratislava was taped for later broadcast on Slovak television.

Participation in the orchestra is voluntary and extracurricular; students commit many hours to rehearsal above and beyond the time required for academic course work. Graduates of the orchestra have gone on to be performers, music teachers, and arts administrators, but the list of professions also includes lawyers, physicians, business executives, government officials, economists, architects, research scientists, and journalists. The Princeton University Orchestra offers an important opportunity for student instrumentalists to pursue musical interests in a way that significantly enhances their overall growth in a strong academic environment.

Notes on the Program

Debussy- Première Rhapsody

Claude Debussy (1862 - 1918) and Maurice Ravel were leaders of the Impressionist movement, whose proponents sought to create atmospheric music rather than the intensely emotional music of the Romantic Period. Debussy’s music is known for its use of unconventional scales and lack of any pitch center, both of which he used to great effect in his chamber works.

The Première Rhapsodie was written in 1910. Originally scored for clarinet and piano, Debussy intended it to be a competition piece for clarinetists at the Paris Conservatory. When clarinettist Prosper Mimart gave the first performance of the Rhapsodie, Debussy proclaimed it to be “one of the most pleasing pieces” he had yet written. Debussy later orchestrated the Rhapsodie for clarinet and chamber orchestra, with the unconventional addition of two harps. This orchestral version is the one most often performed today. The Rhapsodie consists of a single movement and a typical performance lasts nine minutes.

Mozart- Piano Concerto No. 20 in D Minor, KV 466

Mozart loved playing the piano, an instrument for which he wrote some 19 sonatas and 27 concertos. Concerto No. 20 in D Minor was composed in 1985 and first performed on February 10, 1785 at the Mehlgrube Casino in Vienna with Mozart himself at the piano. According to a letter written by his father Leopold, Wolfgang had to "supervise the copying [of the score]" on the day of the performance and never fully rehearsed the work before its premiere. Nevertheless, Concerto No. 20 received immediate and long-lasting critical acclaim. Beethoven kept it in his repertoire and wrote cadenzas for the outer movements (to be heard in tonight’s performance). Concerto No. 20 was the sole Mozart concerto performed regularly throughout the nineteenth century. Today, KV466 is “almost as much myth as work of art,” as musicologist Charles Rosen puts it.

Written in the “dark” key of D Minor, Concerto No. 20 is a work of powerful tragic potential (only three other works in Mozart’s oeuvre are composed in the same key: Kyrie, Don Giovanni, and Requiem). The syncopated D Minor chords at the ominously
quiet opening of the first movement (Allegro) immediately create dramatic tension. The piano’s opening lines introduce a highly distinct motive that Mozart interweaves with the orchestra’s ‘signature chords’ throughout the movement. The cadenza is followed by a sustained orchestral decrescendo and breathtaking pianissimo ending that sets the mood for the serenely lyrical second movement, Romance. The middle movement’s operatic mood, set by the piano’s sweet and peaceful opening melody, is interrupted by a restless G Minor interlude which Leopold referred to as “the noisy part with the fast triplets.” The urgent piano opening of the final movement (Allegro Assai) motivates a strong orchestral response and a perpetual exchange of rhythmic energy and melodic lyricism. The exchange culminates in a strikingly bright and unexpectedly brilliant coda in the key of D Major. As noted by Philip Huscher, the coda of this highly charged final movement is “the equivalent of the tidy happy ending the eighteenth-century opera stage demanded”.

© Holger Staude

Ibert - Flute Concerto

Jacques Ibert was born in Paris in 1890 and died in Paris in 1962. He studied at the Paris Conservatoire and won the coveted composition prize, the Prix de Rome, in 1919. He wrote seven operas, but his most popular work is considered to be his symphonic suite Escales. Ibert also wrote music for films from the 1920's into the '50s, including the score for Orson Welles’ Macbeth in 1948. Ibert’s flute concerto, in addition to his piece for solo flute (Pièce), is now one of the most important and frequently played works in the flute repertoire. He wrote the concerto for Marcel Moyse, a famous French flute teacher whose exercise books are a necessity for every aspiring flutist.

Ibert’s music is inviting and playful, but at the same time often edgy and full of tension. His diversity of style is highlighted in the Flute Concerto. In the first movement he plays with a virtuosic, angular theme in conversation between the flute and the orchestra. The lighter moments of the first movement are very French sounding – one can imagine certain musical figures accompanying a stroll down the Avenue des Champs-Elysées or along the Seine. But the mood abruptly shifts back and forth in swells from tempestuous to serene. The second movement is ethereal and bizarre, and never fully satisfies the listener with what his ear expects. My favorite moment is the first note of the solo flute entrance, which sounds “wrong” at first listening, but grows into a beautiful, rich harmony. The movement is full of waves, and plays around different keys within larger phrases, creating the effect of activity underneath a smooth surface – I imagine long

breezes with leaves just starting to rustle underneath. The third movement has many of the same elements of the first – virtuosic, Parisian-sounding lines, abrupt changes in character, and a conversation between the flute and the orchestra. The third movement also contains variations in attack, articulation and sound color that make stylistically diverse, as well as cadenza moments that suspend the listener until the entrance of the orchestra.

© Jessica Anastasio

Bedřich Smetana - “The Moldau” from Má Vlast
(March 2, 1824-May 12, 1884)

About a month ago, I was standing on a cliff, overlooking the dramatic topography that contours the majestic city of Prague. Behind me were the remains of “Vyšehrad,” a Czech fortress from the tenth century, where a neo-gothic cathedral still stands. In the shadow of the cathedral, there was a cemetery, protecting the graves of composers Smetana and Dvořák. And before me was the Vltava, or Moldau: the wide, sweeping river that coils around the banks of Prague, stretching endlessly as far as the eye can see.

My stay in Prague was part of the Princeton University Orchestra’s much anticipated international tour to Germany and the Czech Republic this past January. These trips are exciting opportunities for us as an orchestra to share our music with audiences, spend time together, and enrich our concerts – upon returning – with the memories and impressions of places where great composers have lived. Therefore, it is a happy privilege to bring you – fresh from Prague – Bedřich Smetana’s tone poem, “The Moldau.”

Smetana, like many nineteenth century nationalist artists, discovered his homeland by leaving it. His famous cycle of six tone poems that describes the rich history and optimism of the Czech nation and people, “Má Vlast,” (“My Country”), was composed after his tenure in Sweden, during which his primary influence was the music of Liszt. The first two tone poems of Má Vlast, “Vyšehrad” and “Vltava” (“The Moldau”), were composed in 1872 and orchestrated in 1874. By that time, Smetana had lost his hearing from syphilis, and was forced to take extended leave and finally resign from his post as conductor of the Provisional Theatre in Prague. He completed Má Vlast in 1878, and dedicated the six tone poems to the city of Prague. Now an emblem of Czech nationhood, “The Moldau” casts an aural depiction of Czech life by tracking the labyrinthine river’s course through the Bohemian countryside. Smetana, in 1879, submitted the following text to his publisher to describe the tone poem’s programmatic content:
The music depicts the course of the river Vltava, starting with its two sources (the Cold and the Warm Vltava), the joining of both streams into one, gradually flowing with increasing breadth through fields and woods, past village celebrations and a nocturnal dance of water nymphs. On the nearby cliffs proud castles, mansions and ruins rise up. The Vltava swirls through the Saint John’s Rapids and flows in a broad stream as far as Prague. The Vyšehrad appears, and finally the river disappears as it flows majestically into the Elbe.

Mů Vlast, a symphonic composition, was conceived during a period of Smetana’s compositional career in which the composer was dedicated almost exclusively to opera. In “The Moldau,” you hear the lyricism of Smetana’s operatic style, from the inciting yet elegant main theme, to the wistful simplicity of the nymph section, to the regal Vyšehrad motif in the concluding chorale. A musical expedition through the eyes and ears of a beloved Czech nationalist, “The Moldau” possesses the elation of lost times and far away places, reimagined.

© Anna Wittstruck

The Conductor

Michael Pratt, conductor, joined the Princeton faculty in 1977. Over the past 30 seasons, he has helped to engineer a major expansion of performance activities at Princeton, and currently serves as the director of the Program in Musical Performance. Pratt also codirects both the Composers’ Ensemble and Richardson Chamber Players, and teaches several performance courses. He has led Princeton performances of some of the most demanding works in the repertory, including symphonies of Mahler and Stravinsky’s Le Sacre du Printemps. Other highlights from his Princeton tenure include the United States stage premiere of the original 1805 version of Beethoven’s Fidelio, which was subsequently invited to appear at Lincoln Center, and performances of Weber’s Der Freischütz and Wagner’s Tristan und Isolde, the latter in a concert version. He has conducted numerous new works at Princeton, including music by faculty composers Paul Lansky, Steve Mackey, Barbara White, Dan Trueman, Peter Westergaard, and Milton Babbitt. In recent years he has turned to operas of the early Baroque, leading performances of works of Cavalli and Monteverdi.

Under Pratt, the Princeton University Orchestra also has collaborated with the Princeton Shakespeare Company and the Program in Theater and Dance for productions, respectively, of A Midsummer Night’s Dream with Mendelssohn’s incidental music, Prokofiev’s ballet Le Pas D’Acier, and the world premiere of the Pushkin/Prokofiev Boris Godunov. Pratt and the orchestra also presented Beethoven and Homer: The Heroic Moment in collaboration with Professor (Emeritus) Robert Fagles. The orchestra has toured the U.S., Great Britain, Spain, Portugal, the Czech Republic, Hungary, Poland, and Slovakia.

Pratt is cofounder and was the music director of the Opera Festival of New Jersey from 1984 to 1995. With the Opera Festival, he conducted 18 new productions of works ranging in style from Mozart’s The Marriage of Figaro to Verdi’s Falstaff to the world premiere of Peter Westergaard’s The Tempest.

Pratt also holds the position of music director of the Delaware Valley Philharmonic, having led that ensemble since 1990. He has appeared as a guest conductor with some of the leading ensembles in the United States, including the Concerto Soloists of Philadelphia, the Boston Symphony Chamber Players, the orchestras of Detroit, Rochester, Atlanta, Long Island, and Indianapolis, the Aspen Music Festival, and Opera Delaware. From 1985 to 1990 he also served as associate conductor of the New Jersey Symphony. Pratt was educated at the Eastman School and Tanglewood, and his teachers include Gustav Meier, Gunther Schuller, and Otto Werner Mueller. He lives in Skillman with his wife Martha, a member of Princeton’s voice faculty.
Members of the 2008-09 Princeton University Orchestra

**Violin I**
- Sara Kim '10, Co-Concertmaster
- Alyse Wheelock '11*
- Yun-en Liu '09
- Tiffany Lu '10, Co-Concertmaster
- Rachel Nesbitt '10
- Yudai Chiba '10
- Celine Satija '11
- Krishnan Mody '11
- Vanessa Folkerts '10
- Meghan Todt '11*
- Sara Kim '10, Co-Concertmaster
- Alyse Wheelock '11*
- Yun-en Liu '09
- Tiffany Lu '10, Co-Concertmaster
- Rachel Nesbitt '10
- Yudai Chiba '10
- Celine Satija '11
- Krishnan Mody '11
- Vanessa Folkerts '10
- Meghan Todt '11*
- Sara Kim '10, Co-Concertmaster
- Alyse Wheelock '11*
- Yun-en Liu '09
- Tiffany Lu '10, Co-Concertmaster
- Rachel Nesbitt '10
- Yudai Chiba '10
- Celine Satija '11
- Krishnan Mody '11
- Vanessa Folkerts '10
- Meghan Todt '11*

**Violin II**
- Dale Cheng '10*
- Owen Kelley '09
- Natalie Kostinski GS
- Trevor Ochieng '10
- Justin Yeh '12
- Wensheen Tong '12
- Julianna Truicoff '12
- Catherine Hsieh '12
- Joanne Chong '12
- Alexandra Maguire '11
- Dale Cheng '10*
- Owen Kelley '09
- Natalie Kostinski GS
- Trevor Ochieng '10
- Justin Yeh '12
- Wensheen Tong '12
- Julianna Truicoff '12
- Catherine Hsieh '12
- Joanne Chong '12
- Alexandra Maguire '11

**Cello**
- Joe Gotoff '11*
- Jonathan Atkins '11*
- Andrew Jones '10
- Jeremy Amon '09
- Han-wei Kantzer '11*
- Nathan Pell '12
- Sonya Chao '11
- Francesca McNeely '12
- Diana Robinson '12
- Joe Gotoff '11*
- Jonathan Atkins '11*
- Andrew Jones '10
- Jeremy Amon '09
- Han-wei Kantzer '11*
- Nathan Pell '12
- Sonya Chao '11
- Francesca McNeely '12
- Diana Robinson '12

**Bass**
- Theo Beers '09*
- Allison Wood '10
- Mark Lock '11*
- Suleika Jaouad '10
- Jon Surany '12
- Patrick Wasserman '12
- Ben Siegfried '12
- Rob Sicurelli '12
- Theo Beers '09*
- Allison Wood '10
- Mark Lock '11*
- Suleika Jaouad '10
- Jon Surany '12
- Patrick Wasserman '12
- Ben Siegfried '12
- Rob Sicurelli '12

**Flute**
- Ruth Chang '12*
- Clare Herceg '11*
- Ji Yeon Son '12
- Sojung Yi '12*
- Ruth Chang '12*
- Clare Herceg '11*
- Ji Yeon Son '12
- Sojung Yi '12*

**Piccolo**
- Sojung Yi '12

**Oboe**
- Brian Gurewitz '09*
- Liz Jensen GS*
- Emily Kirkegaard '12
- Justin Knutson '11*
- Liya Treibergs '11*
- Brian Gurewitz '09*
- Liz Jensen GS*
- Emily Kirkegaard '12
- Justin Knutson '11*
- Liya Treibergs '11*

**Clarinet**
- Alison Carey '11*
- Matt Goff '12*
- Raaj Mehta '10*
- Alison Carey '11*
- Matt Goff '12*
- Raaj Mehta '10*

**Bassoon**
- Noah Brown '12*
- Greg Rewoldt
- Noah Brown '12*
- Greg Rewoldt

**English Horn**
- Brian Gurewitz '09*

**Horn**
- Ian Arnold '11*
- Jeff Campbell '10
- Jeff Chervin '12
- Andrew Schran '09
- Ian Arnold '11*
- Jeff Campbell '10
- Jeff Chervin '12
- Andrew Schran '09

**Trumpet**
- Chloe Bordewich '12*
- Ryan Dahn '11*
- Kevin Halenda '12*
- Greg Ketcham-Colwill '12
- Chloe Bordewich '12*
- Ryan Dahn '11*
- Kevin Halenda '12*
- Greg Ketcham-Colwill '12

**Tuba**
- Ram Shankar '10

**Snare Drum**
- Debby Bennett '11

**Harp**
- Annabelle Beaver '09
- Michaela Shaw '12
- Joy Wan '12

**Assistant Conductor**
- Anna Wittstruck '09

**Personnel Manager and Librarian**
- Jose Mena '11

**Trombone**
- Matt Rich '09*
- Hannah Pavlovich '09
- Dan Jaffe '10
- Matt Rich '09*
- Hannah Pavlovich '09
- Dan Jaffe '10

**Timpani**
- Mike DiStefano '11
- Kevin Laskey '12
- Andrew Schran '09
- Mike DiStefano '11
- Kevin Laskey '12
- Andrew Schran '09
2008–09 PUO Season Schedule

Friday April 24
Saturday April 25

Mindlin Memorial Concerts

Schumann- Piano Concerto, Ivan Moravec, Piano*
R. Strauss- Ein Heldenleben (A Hero’s Life)

Saturday May 30

Reunions Fireworks Concert

Upcoming Department of Music Concerts

Monday, March 9
Musicology Colloquium: “Music and Melancholy”
Michael Steinberg (Brown University)
Cone Seminar Room, Mendel Music Library, 4:30 p.m., free admission

Tuesday, March 10
Violin Master Class, David Kim
All are invited to observe as Mr. Kim works with students of Anna Lim and Nancy Wilson
(Edward Skolnic, Tiffany Lu, Ian Wong, and Jeffrey Kuan)
Woolworth Music Center Room 102, 3:00 p.m., free admission
Co-sponsored by the Princeton Symphony

Composers Ensemble: New York Virtuoso Singers
Harold Rosenbaum, artistic director
Works by Anne Hege, Lainie Pefferman, Chris Tignor, and Scott Smallwood
Taplin Auditorium in Fine Hall, 8:00 p.m., free admission

Friday, March 13
Certificate Program in Musical Performance Recital
Brittany Haas, fiddle
Performing new tunes written with Prof. Dan Trueman and original arrangements of traditional songs with
Boston-based alternative bluegrass band Crooked Still
Taplin Auditorium in Fine Hall, 8:00 p.m., free admission

Wednesday, March 18
Musica Alta
Nicholas Lockey, harpsichord; John Burkhalter, recorder
* an evening of highly colorful music including solos and duos by Telemann, Marcello, Dieupart, Loellet, Bitti, Krebs and a special surprise that may have patrons dancing in the aisle
Taplin Auditorium, 8:00 p.m., free admission
Contact Ernest Clark at 609-258-6842 or ernestc@princeton.edu

Richardson Auditorium Staff
Delia Vayansky, director
Jennifer Harper, assistant director
Gina Madore, assistant director
Christopher Gorzelnik, production supervisor
John Burton, production technician
Liz Lammer, production technician
Bill Pierce, production technician
James Allington, audio engineer
Mary Kemler, assistant director of University Ticketing
Sharon Maselli, ticket manager

Princeton University Department of Music
Steven Mackey, chair
Ernest Clark, concert coordinator
Marilyn Ham, department manager
Alexander Kass, technical director
Cynthia Masterson, office assistant
Gregory Smith, academic programs manager
Kyle Subramaniam, business manager
Joseph Vizzini, piano technician