“Debussy and the Dawn of Modernism”

Speakers:
Valerio Ferme, College of Arts and Letters
Michael Rulon, Department of Global Languages and Cultures
Jeffrey Swann, President’s Distinguished Artist in Residence
Patricia Frederick, Department of Global Languages and Cultures

Performers:
Jeffrey Swann, piano
Jonathan Bergeron, saxophone
Michelle Wachter, piano
Judith Cloud, mezzo-soprano
Stephen Hartman, harp
Allison O’Bryant, violin
David Koerner, violin
Kimberly Sullivan, viola
Catherine Lehr Ramos, cello
Andrea Graves, flute
Cris Inguanti, clarinet

Monday, April 16, 2018
6:30 & 7:30 p.m. Ashurst Hall
“Introduction to Modernism”
Valerio Ferme, Dean, College of Arts and Letters

“Debussy and European Modernism”
Michael Rulon, Lecturer, Department of Global Languages and Cultures

“Debussy and His Use of the French Interpretation of Wagner’s ‘Gesamtkunstwerk’”
Jeffrey Swann, President’s Distinguished Artist in Residence

Roundtable:
Valerio Ferme, Dean, College of Arts and Letters
Patricia Frederick, Professor and Chair, Department of Global Languages and Cultures
Michael Rulon, Lecturer, Department of Global Languages and Cultures
Jeffrey Swann, President’s Distinguished Artist in Residence
“Voiles” from Préludes, 1er Livre
Claude Debussy (1862-1918)

“Les sons et les parfums tournent dans l’air du soir”
from Préludes, 1er Livre

“La Puerta del Vino” from Préludes, 2me Livre

Jeffrey Swann, piano

Légende, Op. 66
Florent Schmitt (1870-1958)

Jonathan Bergeron, saxophone
Michelle Wachter, piano

“Feux d’artifice” from Préludes, 2me Livre
Claude Debussy

Jeffrey Swann, piano

~ Intermission ~

Trois chansons de Bilitis
Claude Debussy

La flûte de Pan
La chevelure
Le tombeau des naïades

Judith Cloud, mezzo-soprano
Jeffrey Swann, piano

Continued on next page
Introduction et allegro pour Harpe avec accompagnement de Quatuor à cordes, Flûte et Clarinette

Maurice Ravel (1875-1937)

Ensemble Ravel
Stephen Hartman, harp
Allison O’Bryant, violin
David Koerner, violin
Kimberly Sullivan, viola
Catherine Lehr Ramos, cello
Andrea Graves, flute
Cris Inguanti, clarinet

L’isle joyeuse

Claude Debussy

Jeffrey Swann, piano
Program Notes

CLAUSE DEBUSSY (1862-1918)
Selections from Préludes, 1er et 2me Livres

“My soul is as romantic as a Chopin Ballade!” wrote the thirty-one-year-old Debussy to his friend Ernest Chausson. Debussy imagined himself a direct musical descendant of the Polish pianist and composer whose career thrived within early-nineteenth-century Parisian salons. As a boy, Debussy studied piano with Mme. Antoinette-Flore Mauté de Fleureville, the mother-in-law of poet Paul Verlaine, who claimed to have been a student of Chopin. Her technical anecdotes remained with Debussy throughout his life. More than once he invoked Mauret de Fleurville’s name when defending the “Chopinesque” practice of sparse pedaling. Debussy’s devotion to Chopin extended to editing his piano works for a French publisher.

More directly, Debussy demonstrated his compositional reverence for Chopin in two books of préludes (1910 and 1912-13) and études (1915), categories ennobled by the Polish romantic. Debussy differed from his predecessor by assigning programmatic titles to the préludes, which were not arranged according to technical or tonal considerations, as Chopin had done, but with character contrast in mind. Compositional order differed considerably from the published numbering. The composer probably added two or three préludes after preparing his manuscript for the publisher. Further, he did not consider these préludes an integral set to be performed in toto. In fact, premières of the préludes took place in a random succession.

“Les sons et les parfums tournent dans l’air du soir” (“Sounds and Fragrances Swirl through the Evening Air”), which evokes a poem from Charles Baudelaire’s Harmonie du soir (“Evening Harmony”), is the first “nature” prelude in the 1er Livre.

According to Edgard Varèse, Debussy might have composed the second prelude in the 1er Livre—“Voiles” (“Sails,” or “Veils”)—for the American-born actress and dancer Loïe Fuller (née Marie Louise Fuller; 1862-1928), who was renowned for extravagant dances at the Folies Bergère cabaret featuring long silk veils and lascivious choreography, said to embody aspects of the Art Nouveau and Symbolist movements. This prélude might have been intended for one of her dance sequences.

“La Puerta del Vino” (“The Wine Gate”), the third prelude in the 2me Livre, memorializes the old entrance gate at the Alhambra. The origin of this name refers either to a tradition of leaving wine not subject to taxation near the gate or to a confusion of the Moorish phrase “Bib al-hamra” (“Gate to the Alhambra”) with “Bib al-jamra” (“Wine Gate”). Debussy’s prélude combined the Andalusian habanera rhythm with French impressionist harmonies. Despite never having set foot in Spain—he learned of the Wine Gate from a picture postcard—Debussy possessed an uncanny instinct for Spanish musical style. As Spanish composer Joaquin Nin observed in the preface to his 1929 piano piece Message à Claude Debussy: “When Debussy’s eyes closed forever, on the night of his death, sudden anguish spread an unappeased nostalgia through the very heart of Spanish musicians.”

“Feux d’artifice” (“Fireworks”) concludes the 2me Livre less with a pyrotechnic display of keyboard technique than a sparkling glimpse into an atonal future characterized by swirling motifs, coloristic sonorities, and disassembled melodic material.

FLORENT SCHMITT (1870-1958)
Légende, Op. 66

Born near the border of France and Germany during the Franco-Prussian War, Florent Schmitt retained a strong French identity while developing a compositional style largely independent of
the Parisian avant-garde. Following two years of musical studies at the École Nationale de Musique de Nancy (a branch of the Conservatoire de Paris), Schmitt entered the main conservatory in 1889. He studied harmony, fugue, and composition with Théodore Dubois, Albert Lavignac, André Gédalge, Jules Massenet, and Gabriel Fauré. Maurice Ravel became his classmate and lifelong friend. Others in Schmitt’s artistic circle included Claude Debussy, Erik Satie, and Jean Roger-Ducasse. He developed a strong affinity for Russian and German composers, especially Nikolai Rimsky-Korsakov, Richard Wagner, and Richard Strauss.

After four unsuccessful attempts, Schmitt won the Prix de Rome competition in 1900 with his cantata *Sémiramis*. In that year, Schmitt also became a member of Les Apaches, a loose underground collective of French performers, poets, critics, and painters who united around the compositional innovations of Claude Debussy, especially the opera *Pelléas et Mélisande*. Other than a two-year appointment as Director of the Conservatoire de Lyons, Schmitt spent his entire career outside musical institutions as a self-supported composer.

In the mid-1910s, Schmitt received a commission from Boston socialite and amateur saxophonist, Elizabeth Boyer Coolidge Hall (1853-1924), a member of the prominent Coolidge family and wife of Dr. Richard J. Hall, the first American physician to perform a successful appendectomy who, ironically, died of a ruptured appendix in 1898. Born and raised in Paris, Mrs. Hall suffered hearing loss as a result of typhoid and took up saxophone on the advice of her husband as a means of avoiding further impairment. She returned to her family’s hometown of Boston after Dr. Hall’s death and began saxophone lessons with George Longy, the French-born principal oboist of the Boston Symphony Orchestra and founder of the Longy School of Music.

Recognizing the scarcity of saxophone repertoire, Mrs. Hall initiated a series of commissions from leading French composers such as Charles Martin Loeffler, Vincent d’Indy, André Caplet, Léon Moreau, and Claude Debussy, who composed *Rapsodie pour Orchestre et Saxophone* in 1903 for “the saxophone lady.” Schmitt fulfilled his commission with *Légende*, Op. 66, for alto saxophone (or violin or viola) and orchestra in 1918. The work premiered the following year in the version for viola. Marcel Mule gave the first saxophone performance in 1938. *Légende* rhapsodizes around a free succession of lavish melodic lines, dramatic surges, and tinges of the Orientalism admired in early-twentieth-century Paris.

**CLAUDE DEBUSSY**

*Trois chansons de Bilitis*

To surrealist French poet Pierre Louÿs (1870-1925), whose verses provided texts for the *Trois chansons de Bilitis*, Debussy outlined the emotional content of his delicate song settings. “[They] contain, couched in marvelous language, all that is passionate, tender and cruel about being in love, so that the most refined voluptuaries are obliged to recognize the childhood of their activities compared to the fearsome and seductive Bilitis.” The composer had grown very fond of Louÿs’s writings (and the poet himself) during the late-1890s. Debussy completed his three song settings by March 27, 1898, when he expressed hope to the poet that “the third one will find the same favor in your eyes as the other two.”

Debussy accompanied soprano Blanche Marot in the first performance at the Société Nationale in Paris on March 17, 1900. A languid, flute-like line accompanies the declamatory vocal part in *La flûte de Pan* (“The Flute of Pan”). The panpipes slowly draw the lovers together. In *La chevelure* (“The Tresses of Hair”), Bilitis retells her lover’s dream last night: her raven locks, falling over his neck, bound them together. The young man tenderly looks Bilitis in the eye, sending her into shivers. Bilitis and her lover search the snow-covered land for the mythological wood-nymph Naiads and the half-goat, half-human satyr, but discover they have been dead for years (*Le tombeau des naiades*). They break off a piece of translucent ice from over the Naiads’ grave, and hold it upward to the sky.
Trois chansons de Bilitis
(Pierre Louÿs)

1. La flûte de Pan

Pour le jour des Hyacinthies,
il m'a donné une syrinx
faite de roseaux bien taillés,
unis avec la blanche cire
qui est douce à mes lèvres comme le miel.

Il m'apprend à jouer, assise sur ses genoux;
mais je suis un peu tremblante.
il en joue après moi,
si doucement que je l'entends à peine.

Nous n'avons rien à nous dire,
tant nous sommes près l'un de l'autre;
mais nos chansons veulent se répondre,
et tour à tour nos bouches
s'unissent sur la flûte.

Il est tard,
voici le chant des grenouilles vertes
qui commence avec la nuit.
Ma mère ne croira jamais
que je suis restée si longtemps
à chercher ma ceinture perdue.

2. La chevelure

Il m'a dit: "Cette nuit, j'ai rêvé.
J'avais ta chevelure autour de mon cou.
J'avais tes cheveux comme un collier noir
autour de ma nuque et sur ma poitrine.

"Je les caressais, et c'étaient les miens;
et nous étions liés pour toujours ainsi,
par la même chevelure, la bouche sur la bouche,
ainsi que deux lauriers n'ont souvent qu'une
racine.

"Et peu à peu, il m'a semblé,
tant nos membres étaient confondus,
que je devenais toi-même,
or que tu entrais en moi comme mon songe."

Quand il eut achevé,
il mit doucement ses mains sur mes épaules,
et il me regarda d'un regard si tendre,
que je baissai les yeux avec un frisson.

The Songs of Bilitis

1. The Flute of Pan

For Hyacinthus day
he has given me a pipe
made of well-cut reeds,
bound with white wax
that is sweet to my lips like honey.

He teaches me to play, sitting on his knee;
but I am a little tremulous.
He plays it after me,
so softly that I scarcely hear it.

We have nothing to say,
so close are we to each other;
but our songs wish to respond
and from time to time
our mouths join upon the flute.

It is late;
here is the song of the green frogs
that begins at nightfall.
My mother will never believe
that I have stayed too long
to look for my lost girdle.

He said to me: "Tonight I dreamed,
I had the tresses of your hair around my neck.
I had your hair like a black circlet
around the nape of my neck and on my breast.

"I caressed it and it was my own;
and we were united forever thus,
by the same tresses, mouth upon mouth,
like two laurels that often have but one root.

"And little by little, it seemed to me,
so intermingled were our limbs,
that I became part of you
or you entered into me like my dream."

When he had done,
he put his hands gently on my shoulders,
and he looked at me with so tender a look,
that I lowered my eyes with a shiver.
Cutthroat competition among Parisian harp companies inspired the creation of Maurice Ravel’s *Introduction et allegro*. Pleyel, Wolff et Cie threw down the gauntlet when it commissioned Claude Debussy’s *Danse sacrée et danse profane* (1904) for strings and the company’s newly designed chromatic pedal harp. Quickly accepting the challenge, Albert Blondel of Maison Erard requested a new composition from Maurice Ravel in May 1905 that would feature his company’s double-action pedal harp. For years, Ravel maintained deep ties with the Erard company, whose performance hall (the Salle Erard) hosted several of his early performances as pianist. In addition, Ravel kept a prized Erard piano in his private residence, an instrument whose tone he praised in a letter to Blondel: “To take pleasure in the sonority itself, I would play it all day, simply . . . if it were not for my fear that I would lose my reputation.”

One month after receiving the commission, Ravel delivered the score of *Introduction et allegro* to Erard, with a dedication to Blondel. The composer’s relationship with the instrument company now assumed a secondary association—the harp. Fellow French composer Florent Schmitt, in his dedication of *Psaume XLVI* wrote: “To Maurice Ravel, who, like King David, poet of this psalm, wrote for the Erard harp.” This episodic *Introduction et allegro* score spotlight’s the wide range of techniques possible on the double-action pedal harp, emphasizing its chromatic range, ability to make rapid pitch changes, and sweeping arpeggios. The string and wind chamber ensemble supplies a virtual
compendium of Impressionist effects such as delicate, transparent textures, parallel harmonic motion, malleable rhythms, and supple melodic writing.

Ravel mysteriously omitted the *Introduction et allegro* from his official catalogue of works and made no mention of the score in his correspondence. The premiere took place on February 22, 1907, at a concert of the Société Française de Photographie in Paris with harpist Micheline Kahn, flutist Philippe Gaubert, clarinetist M. Pichard, the Quartet Firmin Touche, and conductor Charles Domergue.

CLAUDE DEBUSSY

*L’isle joyeuse*

At the age of ten, Debussy gained admission to the Paris Conservatoire for lessons in piano and theory. He performed his first piano concerto two years later. However, after failing to gain a first prize in piano from the Conservatoire, he redirected his energies to composition. By this time, Debussy harbored ambivalent feelings toward the piano, as his teacher Antoine François Marmontel reported: “Debussy isn’t very fond of the piano, but he loves music.” Nevertheless, he never abandoned the instrument, and throughout his career created works that expanded the expressive and sonorous potential of the piano.

Debussy composed *L’isle joyeuse* (“The Joyful Island”; 1904) during a tumultuous period in his personal life. His marriage to Lilly Debussy rapidly disintegrated as the composer diverted his affections to the singer Emma Bardac. The affair prompted public condemnation within the artistic community, and apparently was the cause of Lilly’s attempted suicide in 1905. Remarkably, Debussy enjoyed a highly productive year in 1904, making major progress on his “three symphonic sketches” entitled *La mer* and completing the *Danse sacrée et danse profane* for chromatic harp and strings, several songs including the second volume of *Fêtes galantes*, and the solo piano pieces *Masques* and *L’isle joyeuse*. Perhaps inspired by the eighteenth-century rococo painting “The Embarkment of Cythère” by Antoine Watteau, Debussy instilled *L’isle joyeuse* with a Bacchanalian exuberance belying the turmoil surrounding his every waking moment.

*Program notes © Todd E. Sullivan 2018*
Artist Profiles

Pianist JEFFREY SWANN enjoys an international performing career which has taken him throughout the United States, Europe, Latin America, and Asia. He won first prize in the Dino Ciani Competition sponsored by La Scala in Milan, a gold medal at the Queen Elisabeth Competition in Brussels, and top honors at the Warsaw Chopin, Van Cliburn, Vianna da Motta and Montreal Competitions, as well as the Young Concert Artists auditions in New York City. His large and varied repertoire includes more than sixty concertos as well as solo works ranging from Bach to Boulez. In addition to presenting lecture/recitals worldwide, Swann has performed with the symphonies of Cincinnati, Pittsburgh, Seattle, Indiana, Dallas, Saint Louis, Phoenix, Houston, Lexington, Baltimore and Minneapolis; and in Europe with the orchestras of Rotterdam, The Hague, Belgian National and Radio, Santa Cecilia, La Scala, Maggio Fiorentino (Florence), RAI Turin and Rome, Südwest Rundfunk, Bayerischer Rundfunk, the Prague Philharmonic, Radio France de Montpellier, and the London Philharmonia, among many others. The conductors with whom he has performed include Zdenek Macal, David Robertson, Esa-Pekka Salonen, Marek Janowski, Kazimierz Kord, Myung-Whun Chung, Roberto Abbado, Riccardo Chailly, Daniele Gatti, and Leonard Slatkin. In addition, he continues to lecture regularly at the Wagner Festival in Bayreuth, Germany, and at Wagner Societies in the United States and Italy. Swann also has served as a judge at many competitions, most recently at the Utrecht International Liszt Competition. A native of northern Arizona, Jeffrey Swann studied with Alexander Uninsky at Southern Methodist University and with Beveridge Webster and Adele Marcus at The Juilliard School, where he received his B.M., M.M., and D.M.A. degrees. Swann can be heard on Ars Polona, Deutsche-Gramophon, RCA-Italy, Replica, Fonit-Cetra, Music & Arts, and Agorá recordings. His CD The Virtuoso Liszt (Music & Arts) won the Liszt Society's Grand Prix, and his first volume of the Complete Beethoven Sonatas (Agorá) was chosen one of the Best of the Year by Fanfare magazine. His most recent release features works for piano and orchestra by Chopin with the Haydn Orchestra of Bolzano. Since 2007, Jeffrey Swann has been Artistic Director of the Dino Ciani Festival & Academy in Cortina d’Ampezzo, Italy; from 2008-2016, the Adel Artist in Residence in the Northern Arizona University School of Music; since 2010, Professor of Piano at New York University; since 2012, Artistic Director of the Scuola Normale Superiore Concert Series in Pisa; and since 2016, the President's Distinguished Artist in Residence at Northern Arizona University.

JONATHAN BERGERON is the Associate Professor of Saxophone at Northern Arizona University, where he teaches applied saxophone lessons, coaches saxophone quartets, and directs the NAU Saxophone Orchestra. As a soloist and chamber musician, he has performed concerts throughout the United States and abroad including Austria, Germany, Ireland, and Poland. He has also won numerous awards from national and international competitions such as the Carmel International Chamber Music Competition, the Music Teachers National Association Collegiate Artist and Chamber Music competitions, and the Coleman Chamber Music Competition. At a recent concert in Poland, Bergeron received the following praise, “Bergeron’s unhindered alto saxophone playing captivated the audience with his beautiful, noble tone. Bergeron executed complicated and elaborate passages brilliantly with flawless octave leaps and high altissimo. His tone and vibrato provided the audience with a palate painted with many colors” (Twoja Muza Magazyn Muzyczny). Bergeron has performed at the New Orleans Jazz Festival, Jazz Times Convention, and North American Saxophone Alliance Conferences. He holds degrees from Florida State University and the University of Southern Mississippi where his teachers were Patrick Meighan and Lawrence Gwozdz. Bergeron is a Conn-Selmer performing artist and also endorses Ishimori Ligatures.

MICHELLE WACHTER is an active performer, educator, and researcher, and serves as Lecturer of Class Piano at Northern Arizona University. She received her DMA degree in piano pedagogy from the University of South Carolina, where she studied piano with Joseph Rackers and piano pedagogy with Scott Price. She holds a master’s degree in piano performance from the University of South Carolina, as well as a Bachelor of Arts degree in both music and English from Messiah College in Mechanicsburg, Pennsylvania. Dedicated to excellence in research and pedagogy, Wachter has presented at the National Conference on Keyboard Pedagogy, the Music Teachers National Association National Conference, the College Music Society Mid-Atlantic Regional Conference, the South Carolina Music Educators
Association Conference, and many local conferences. Her articles have appeared in *Clavier Companion* online and the *MTNA e-Journal*. She also serves on the editorial board of Piano Pedagogy Forum and was editor of the Proceedings of the National Conference on Keyboard Pedagogy 2013. As an educator, Wachter has extensive experience teaching piano to students of all ages and levels in both group and private lessons, and she is a frequent adjudicator at festivals and competitions.

JUDITH CLOUD, Professor of Voice at Northern Arizona University, has performed with the Rome Festival Orchestra, Indianapolis Chamber Orchestra, Jacksonville Symphony, Tallahassee Symphony Orchestra, Terre Haute Symphony Orchestra, and Flagstaff Symphony Orchestra and with numerous chamber ensembles. Highlights of her performing career include a performance of the Brahms *Neue Liebestodewaltzer* on the acclaimed radio program *Saint Paul Sunday Morning* and the American premiere of Michael Tippett’s *A Child of Our Time*. Her publishing credits include articles in the *NATS Journal of Singing*, and her compositions, both vocal and instrumental, have won awards and been featured on several recordings, including a solo CD, *Letting Escape a Song*, with Cloud singing some of her own songs. Also a composer of choral music, her cantata *Feet of Jesus* was recorded in 1997 by the St. Jacobs Kammarkör on the BIS disc Spirituals. Cloud’s one-act monodrama *Beethoven’s Slippers* (based on a libretto by Douglas Atwill) for soprano and piano quartet premiered in November 2016 on an NAU Lyric Theater triple-bill entitled “For the Love of Three Operas.” Cloud received her undergraduate degree from the North Carolina School of the Arts and her M. M. and Doctor of Music degrees from Florida State University.

STEPHEN HARTMAN served as principal harpist of the Elgin Symphony from 1988 until 2013. He performed with major ensembles in the Chicago area, including the Chicago Symphony Orchestra (at home and international tours), Chicago Opera Theater, Joffrey Ballet, and St. Charles Singers, as well as with the Milwaukee Symphony, Phoenix Symphony, William Ferris Chorale (Chicago concerts & recordings plus Pontifical Institute at Vatican Rome), Rembrandt Chambers Players, and (with great fun) the Warner Brothers Symphony’s national tour accompanying *Bugs Bunny & Elmer Fudd*! His Ravinia Festival Orchestra appearances included work with Tony Bennett, Ray Charles, and Stephen Sondheim, as well as many national tours with Johnny Mathis. Trained at the Interlochen Arts Academy and Indiana University, Hartman has served on the faculties of DePaul University and Arizona State University as instructor of harp. Since 2013, he has taught privately at the Phoenix Harp Center.

ALLISON O’BRYANT completed bachelor’s and master’s degrees in violin performance at Brigham Young University, where she studied with Igor Grupman and Donna Aribanks. She has performed alongside such artists as The King Singers, Rod Stewart, and Josh Groban, among others. O’Bryant has taught privately for many years and was violin instructor at Brigham Young University. She has performed with the Alpine Early Music Ensemble and Flagstaff Symphony Orchestra. O’Bryant also has served as lead contributor for the *Our Time to Learn* book series, which introduces scientific concepts to preschool-aged children.

DAVID KOERNER is Professor of Astronomy at Northern Arizona University. He obtained his Ph.D. in Planetary Science from California Institute of Technology and carried out research and teaching at NASA’s Jet Propulsion Laboratory, UCLA, and University of Pennsylvania before moving to Flagstaff in 2002. Koerner also received a Master of Music degree in Instrumental Performance on violin and viola from Northern Arizona University. As violinist, he has held concertmaster positions with Verde Valley Sinfonia and Orchestra Northern Arizona and appeared as soloist with Orchestra Northern Arizona in Vivaldi’s *Four Seasons*. Koerner was principal violinist with the Plein Air Quartet in its season of concerts at the Sedona Heritage Museum and performed with the Beau Quartet on the string quartet trip with Canyon Explorations. He also plays viola with Flagstaff Symphony Orchestra and with the Opus ONA String Quartet. In summer 2016, Koerner attended the Oberlin Conservatory’s Baroque Performance Institute. He also has extensive experience as a pianist and organist.

KIMBERLY SULLIVAN joined the Northern Arizona University string faculty in 2007 as instructor of violin, viola, and string pedagogy. Previously, she held faculty positions at Indiana State University, Carthage College, and the Music Institute of Chicago. Sullivan is currently a member of the Flagstaff...
Symphony Orchestra. In addition to teaching, she has performed and recorded extensively in the United States, Europe, and Canary Islands with the Chicago Sinfonietta and has performed with the Chicago Symphony Orchestra, Ravinia Festival Orchestra, and Bach Week in Evanston, among other notable ensembles. While living in Chicago, Sullivan was an active studio musician, recording soundtracks for television commercials, movies, and CDs. She also was a frequent jazz collaborator, freelance musician, and performer with artists as diverse as Luciano Pavarotti, Rod Stewart, Dennis DeYoung, and David Gates. As a member of the Lyra Quartet—quartet-in-residence at Carthage College—she performed classical and contemporary literature for string quartet and trio. A graduate of Northwestern University, her principal teachers included Peter Slowik, Jeffrey Irvine, and William Schoen.

CATHERINE LEHR RAMOS relinquished her position with the St. Louis Symphony in the fall of 2013 to pursue a more active teaching and solo career. For thirty-eight years, she was Assistant Principal Cello with the St. Louis Symphony, and as such frequently performed as a soloist and chamber musician throughout the St. Louis area. Previously, she was principal cello with the Xalapa Symphony in Mexico and with the San Diego Symphony. She has appeared as soloist with orchestras in the United States, Canada, and Mexico. As a member of Trio Cassatt, Lehr recorded string trios by Reger and Taneiev. She also is the featured cello soloist on Chuck Mangione's album *Land of Make Believe*. With degrees from Indiana University and the Eastman School of Music, Lehr completed a Doctor of Musical Arts degree at the University of Missouri–Kansas City in May of 2016. Her teachers have included Janos Starker, Ronald Leonard, Carter Enyeart, and Peter Howard. Lehr has served on the jury of the National Cello Competition in Monterrey, Mexico. She has been a presenter at National ASTA conferences and at the First International Symposium on Latin American Music in Blacksburg, VA. She was named Missouri’s 2008 Artist Teacher of the Year by the Missouri String Teachers’ Association. In 2013, Lehr was granted the Owen Miller Award by the St. Louis Musicians’ Union, Local 2-197, for service, fairness, and contributions to the music profession.

ANDREA GRAVES performs piccolo and section flute with the Flagstaff Symphony Orchestra. Previously, Graves performed extensively with the Camerata Woodwind Quintet and the symphony orchestras of Peoria, IL, and Dubuque, IA. She also has performed with Dallas Chamber Orchestra, Fort Worth Symphony, the Summergarden Series in New York City, and the Canadian Scotia Chamber Music Festival. Other activities include solo recitals and clinics for Festival International de Flauta De Costa Rica, National Flute Association, Florida Flute Association, Mid-South Flute Association and the Flute Societies of St. Louis and Chicago. She has also adjudicated for the Illinois and Texas Music Educators Associations, the College Music Society, the Iowa Flute Festival and Chicago Flute Club Competitions. Graves served in faculty positions at Western Illinois University School of Music, Texas Wesleyan University, Oklahoma Arts Institute, Blue Lake Fine Arts Camp, and Interlochen Arts Camp. Currently, she is Associate Director of Enrollment and Student Services at Northern Arizona University. Graves holds degrees are from Texas Tech University, The Juilliard School, and The University of North Texas.

CRIS INGUANTI joined the woodwind faculty at Northern Arizona University in the fall of 2014 after serving as the Assistant Principal and Bass Clarinetist of the Vancouver Symphony Orchestra for seventeen seasons. He also has been a member of the Pacific Northwest Ballet and Houston Ballet Orchestras, the New York City Opera National Company Orchestra, and the New Philharmonia of Portugal, and has appeared as a soloist with orchestras and in recital in Europe and North America. In addition, he has performed in a wide variety of chamber series, including guest appearances with the Hancock Chamber Players, the Pro Nova Ensemble, and the Blue River, Förster, and DiNovo Quartets. As a member of the Manhattan Wind Quintet, Inguanti has won numerous prizes in chamber music competitions and has commissioned a number of new works for this genre. He has recorded the Mozart *Sinfonia concertante* for winds with the New Philharmonia of Portugal, a CD of premieres for woodwind quintet with the Manhattan Wind Quintet, two solo CDs (one of which, *VOX TERRA*—music written for the clarinet from 1980 to 2010—was nominated for Best CD in the Western Canada Music Awards), and is heard on many CBC recordings with members of the Vancouver Symphony Orchestra. Prior to his new post at NAU, he taught at the University of British Columbia, where he was a member of Nu:BC, the School of Music’s new music ensemble, and also taught at the Vancouver Academy of Music.
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