

The Pittsburgh Double Bass Symposium
Sunday, May 2, 2021

THE PITTSBURGH



DOUBLE BASS

Symposium

Sunday May 2, 2021 Schedule

All Events Held Virtually on YouTube*

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| 9:00 am | Presentation – Jeff Mangone |
| 10:30 am | Class – Max Dimoff |
| 1:00 pm | Class – Nina DeCesare |
| 3:00 pm | Performance – PSO Bass Section with Jeff Turner |
| 6:00 pm | Class – Scott Pingel |
| 8:00 pm | Performance – Lauren Pierce |

*All times are Eastern Daylight Time and subject to change

9:00am Jeff Mangone

Welcome to My Tool Shed!

Hopefully this will be the first and last virtual Pittsburgh Double Bass Symposium! When Micah graciously and generously asked me once again to present something of my choice, I immediately thought about something that I have always wanted to do but could only realistically be done from home, aka My Tool Shed! I will happily be able to show, describe, and discuss the vast array of bass instruments acquired and used over my 52 years as a prolific freelance bassist. The participants will have virtual access to classical basses-both 4 stringers w/C extensions, my 4/4 size 5 stringer, my jazz bass which has been played by me and by many of the world's greatest jazz bassists when performing in Pittsburgh, 2 electric uprights, and 4, 5, and 6 string bass guitars both fretted and fretless, and even my tuba. The presentation is interactive so the viewers can contact me with questions via text at 412-512-8077. This is not meant to be a "gearfest" but rather an explanation of the techniques and significance of these instruments in a successful career of high-end freelancing. Please join me and enjoy something that I think will be both fun and educational!

This presentation is sponsored by Cincinnati Bass Cellar



Jeff Mangone is a full-time player and teacher of string bass, bass guitar, and tuba. Jeff has played virtually every style of music in local, national, and international venues in a professional career that began in 1972. Jeff is currently principal bassist for the Pittsburgh Opera, a position he has held proudly since 1987, as well as the Pittsburgh Ballet, Civic Light Opera, Wheeling Symphony where he also serves as Personnel Manager, Chamber Orchestra of

Pittsburgh, Music on the Edge, Latshaw Pops, Pittsburgh Baroque Orchestra, and the PBS "My Music" Series. He is also a substitute bassist with the Pittsburgh Symphony Orchestra. He has performed and/or

lectured at every Pittsburgh Double Bass Symposium. His active jazz career includes concerts, touring, and recording with artists including Catch 22, Ken Karsh, Joe Negri, Opie Bellas, Daphne Alderson, Bo Wagner, Donna Groom, Ann Feeney, Latshaw Productions, Julia Eglar, Richard Stoltzman, Vic Damone, Rosemary Clooney, the Pittsburgh Symphony Orchestra Pops, and countless others. Since 1979, he has served on the faculty of the Mary Pappert School of Music at Duquesne University and the University of Pittsburgh Department Of Music. He has also served on the faculties of the Slippery Rock University Department of Music, 1997 to 2009, the Indiana University of PA Department of Music, 1990-1997, and the West Virginia University Department of Music, 1978-1987. Many of his former students have gone on to careers in orchestras, jazz groups, touring Broadway musicals, and recording studios throughout the United States and the world.

Jeff is proudly married to Jennifer Gerhard Mangone, Principal Viola of the Pittsburgh Opera, Ballet, Civic Light Opera, and the Wheeling Symphony Orchestra! Jeff's glorious double bass was made by Vittorio Bellarosa in Naples, Italy circa 1930 and has been in Jeff's care since 1988!

10:30am Max Dimoff

Mr. Dimoff will critique the following students of the Carnegie Mellon Double Bass Studio:

Nathan Graham, Master of Music: Prelude from Bach's 5th Cello Suite

Blake Giesting, Master of Music: Exposition of the 1st Movement Bottesini's Double Bass Concerto; Beethoven's 9th Symphony, Movement 4, Recitatives; Strauss's Ein Heldenleben #9; Brahms' 1st Symphony, Movement 1, Letter E

Andrew Brunson, Advanced Music Studies: Bourrees from Bach's 3rd Cello Suite; Beethoven's 5th Symphony, Movement 3; Strauss' Ein Heldenleben, #9

This class is sponsored by Ottawa Imports.



Maximilian Dimoff is the principal bassist of The Cleveland Orchestra and Associate Professor of Double Bass at The University of Michigan. Mr. Dimoff's career began with an appointment as assistant principal bass with the San Antonio Symphony while still a student in 1990. He was quickly promoted to the principal position. Mr. Dimoff became a member of the Grant Park Symphony Orchestra in Chicago in 1992 and a year later moved back to his hometown to join the Seattle Symphony Orchestra. Since joining the Cleveland Orchestra as Principal Bass in 1997, he has appeared as soloist with the Orchestra at Severance Hall and the Blossom Music Center, as well as on tour at Carnegie Hall and in Europe.

Mr. Dimoff joined the faculty at The University of Michigan in the fall of 2017 after serving for seventeen years as Double Bass Department Head at The Cleveland Institute of Music. He is also a coach and faculty member with The National Orchestral Institute and The New World Symphony.

Mr. Dimoff studied with Jeff Bradetich while attending Northwestern University. Other influential teachers include Warren Benfield of the Chicago Symphony Orchestra, Gary Karr, Eugene Levinson of the New York Philharmonic, and Ronald Simon of the Seattle Symphony. Mr. Dimoff performs on a double bass dated 1651 by the Italian maker Antonio Mariani.

1:00pm Nina DeCesare

Ms. DeCesare will critique the following students of the Carnegie Mellon Double Bass Studio:

Mitchell Borkowski, Master of Music: Exposition of the 1st Movement of Koussevitsky's Double Bass Concerto; Brahms' 2nd Symphony, Movement 1, Letter E; Mozart's 39th Symphony, Movement 1, Exposition; Strauss's Ein Heldenleben #9

Mark Stroud, Advanced Music Studies: Bourrees from Bach's 3rd Cello Suite; Mozart's 39th Symphony, Movement 1, Exposition; Beethoven's 5th Symphony, Movement 3; Strauss' Don Juan, Letter F

Daniel Murray, Master of Music: Exposition of the 1st Movement of Koussevitsky's Double Bass Concerto; Brahms' 1st Symphony, Movement 1, Letter E; Verdi's Otello Solo

This class is sponsored by Shank's Strings.



Nina DeCesare began playing the bass at the age of eight studying with George Vance, the renowned young bassist pedagogue. Through Vance, Nina worked closely with the virtuosic François Rabbath throughout the beginning of her bass studies. Other early influences include Ali Yazdanfar, Ira Gold, and Hal Robinson. As a young bassist, Nina competed in the International Society of Bassists' competitions, winning first place in both the Under-14 and 15-18 age

divisions. Later in her career, she won first place in the UT Bassfest competition and the River Concert Series Concerto Competition, which led to a performance of the Vanhal concerto with the Chesapeake Orchestra.

In 2010, Nina began her studies at Rice University with Paul Ellison and graduated with a Bachelor in Music Performance degree in 2014. During her time at Rice, she attended several summer programs and festivals, including Tanglewood Music Center, Sarasota Music Festival, Moritzburg Festival Academy, Wabass Institute and Domaine Forget Academy. In 2012, Nina was awarded Rice University's Wagoner Fellowship to spend the summer in Paris, studying intensively with François Rabbath. Continuing to cultivate her solo playing throughout her studies, Nina represented the Shepherd School with a solo performance at the Kennedy Center as a part of the Conservatory Project.

Later in 2014, Nina won a section bass position with the Oregon Symphony and moved to Portland, Oregon to begin her first orchestral job. During her time in Portland, she performed with the Seattle Symphony and the Oregon Bach Festival, as well as performing frequently as a chamber musician with Third Angle New Music, 45th Parallel, and Classical Up Close. In addition to her performing career, Nina is passionate about teaching, both through her private studio and appearing as faculty at the KC Bass Workshop, the Twin Cities Bass Camp, and the Rabbath Institute Los Angeles. Through the Covid-19 pandemic, Nina has maintained an active online teaching schedule through the Double Bass Lab.

Nina joined the Baltimore Symphony in September 2020.

3:00pm: PSO Double Bass Section Recital with Jeff Turner

Suite No. 3 for Violoncello in G Major

J.S. Bach
(1685-1750)

Prelude
Allemande
Courante
Sarabande
Bourrees I and II
Gigue

Micah Howard, double bass

“Prayer” for Bass Solo and Violin Accompaniment

Ernest Bloch
(1880-1912)
Arr. Peter Guild

“Méditation from Thais” for Violin Solo and Bass Accompaniment

Jules Massenet
(1842-1912)
Arr. Peter Guild

Peter Guild, double bass
Kristina Yoder, violin

Sonate Op. 108

Mieczyslaw Weinberg
(1919-1996)

Adagio
Allegretto
Moderato

Brandon McLean, double bass

Romance, Op. 23

Amy Beach
(1867-1944)

Aaron White, double bass
Rodrigo Ojeda, piano

“Lament” for Double Bass and Piano

Ellen Taaffe Zwillich
(b.1939)

Jeffrey Turner, double bass
Rodrigo Ojeda, piano

--The Following Performances Were Pre-recorded--

Canzon Prima and Terza à 2 Bassi

Girolamo Frescobaldi
(1583-1643)

*John Moore, double bass
Tracy Mortimore, double bass
Scott Pauley, double bass*

Fantasia No. 2 for 4 Violas

William Byrd
(1539-1623)

John Moore, double bass

“Ao Mar”

Vince Mendoza
(b.1961)
Arr. Flavio Chamis

*Jeffrey Grubbs, double bass
Tania Grubbs, voice
James Johnson III, percussion*

This Performance is sponsored by Shank's Strings



Jeffrey Grubbs joined the Pittsburgh Symphony Orchestra in 1996 after playing in the Atlanta Symphony Orchestra and the Florida Philharmonic Orchestra.

Grubbs, a native of Cleveland, Ohio, received his musical training at Youngstown State University, The Cleveland Institute of Music and the University of Southern California and is a student of Lawrence Angell, Paul Ellison,

Ralph Jones, Anthony Knight and Tony Leonardi.

He started as a violinist at the age of 9 and later switched to the double bass at age 18. With this late start, Grubbs gained a great deal of experience as a student by working very diligently and becoming very active in the Northeast Ohio-area music community performing with many of the symphony orchestras in that region. While a student at USC, he won the position of orchestral fellow with the Atlanta Symphony Orchestra through the Music Assistance Fund, now the Sphinx Organization, which gave him the opportunity to perform as a full-time member of that ensemble for two seasons.

In addition to his orchestral achievements, he is also an accomplished jazz bassist. In 1986, he won Downbeat Magazine's "Dee Bee" award for Best Collegiate Bass Soloist from a submittal of a recording of his work with the Youngstown State University Jazz Ensemble. He has performed and recorded with many touring internationally known jazz artists, including Nat Adderly, Kenny Burrell, Joe Lovano, Diane Schur, Dr. Lonnie Smith, Ira Sullivan and Joe Williams. Grubbs is currently quite active performing in the Pittsburgh jazz community.

Grubbs has served as a faculty member of Carnegie Mellon University, Florida International University, Clark-Atlanta University, the University of Pittsburgh, the Brevard Music School and Slippery Rock University. He also served as associate professor of jazz double bass at the University of Illinois at Urbana/Champaign and is currently serving as adjunct professor of string bass at Indiana University of Pennsylvania.

Grubbs enjoys living in the City of Pittsburgh with his wife, Tania, and their three children.



Peter Guild joined the double bass section of the Pittsburgh Symphony in 1999. Previously he had been a member of the Columbus and Toledo Symphonies. He grew up in Carver, Oregon, and took up the cello and bass in the North Clackamas School District string programs where he studied with bassist and string teacher Dave Anderson. Without the music programs in the public schools, it is unlikely that Mr. Guild would have ever played a musical instrument. He later studied with

Mount Hood Community College's Larry Zgonc. Mr. Guild earned his Bachelor's and Master's degrees in bass performance from the University

of Michigan, where he studied with Stuart Sankey. Other teachers include Steve Molina, Jeff Turner, and electric bass recording legend Carol Kaye.

Mr. Guild enjoys arranging and composing music in all genres and is honored to teach double bass orchestral repertoire at Carnegie Mellon University. Peter is married to PSO violinist Kristina Yoder, and is the father of Marty, Sam, Leah, and Maggie Guild.



Micah Howard joined the world-renowned Pittsburgh Symphony Orchestra in 1996 at the age of 25. He regularly performs as a recitalist and chamber musician and has been featured as a soloist with the Pittsburgh Symphony Orchestra. Howard has had the privilege of working with young musicians not only as a private teacher, but also as a lecturer and coach for various universities and music youth groups. In 2010 Howard received the Pennsylvania-Delaware

String Teachers Association's *Outstanding String Teacher Award*. Since that same year, he has served as Artist Lecturer in Double Bass at Carnegie Mellon University in Pittsburgh. Micah Howard is passionate about promoting the arts and helping the next generation of musicians to achieve their greatest potential.



Brandon McLean was appointed associate principal bass of the Pittsburgh Symphony in 2016. Prior to this, he served as principal bass of the Colorado Symphony, associate principal bass of the Vancouver Symphony (BC), and assistant principal bass of the Florida Orchestra. Originally from Seattle, Washington, McLean started music studies in the public school system. From there, he received a bachelor's degree from the University of North Texas, a

master's degree from the Boston Conservatory and spent additional time studying at Carnegie Mellon University. For three years, McLean was a fellow of the New World Symphony in Miami Beach, and has also participated in many prestigious summer festivals, including Tanglewood, Verbier, National Repertory Orchestra and the Artosphere festival. In his free time, McLean enjoys hiking, fishing, and camping.



John Moore became a member of the Pittsburgh Symphony Orchestra in 1996 hired by Music Director Lorin Maazel. He moved to Pittsburgh from San Diego where he had been a member of The San Diego Symphony since 1991. He also held the title of Principal Bass with the San Diego Chamber Orchestra. Moore earned his Bachelor of Music degree at the Curtis Institute of Music in 1988 studying the double bass with The Philadelphia Orchestra Principal, Roger

Scott. John continued his studies with Lawrence Wolfe at the New England Conservatory in 1988. Moore won first place in the La Jolla Symphony Solo Competition in 1993 performing the Koussevitsky double bass concerto. John has performed with numerous music festivals including the National Repertory Orchestra, the Tanglewood Music Festival, Shleswig-Holstein Musik Festival, the Colorado Music Festival, Strings in the Mountains and the Grand Teton Music Festival. John was the Associate Principal Bass with the Honolulu Symphony from 1989 to 1991 and served as a Lecturer at the University of Hawaii in 1991. In 1996 he was awarded the position of principal bass of the Columbus Symphony. He served interim double bass professor at Penn State University in 2008. In recent years John has been involved with early music and has performed occasionally with Pittsburgh's Chatham Baroque, recently appearing in Chatham's December 2013 performances of J.S. Bach's Brandenburg Concertos. He has performed extensively as a soloist and as a chamber musician in and around Pittsburgh since 1996. John is married to Susanne Park, a member of the Pittsburgh Symphony's first violin section. They live in Lawrenceville with their son Oliver. John plays on a two hundred year old English bass made by Jon Betts.



A dedicated teacher, **Jeffrey Turner** currently serves as Professor of Double Bass at the Indiana University Jacobs School of Music. He also holds the position of Distinguished Artist at the McDuffie Center for Strings at Mercer University. Turner was as an adjunct professor at Duquesne University (1988–2017), where he served as Director of Orchestral Activities (2011-2016), String Department Chair (1995–1999) and

Artistic Director of the City Music Center's Young Bassist Program. He also held the position of Artist Lecturer in Double Bass at Carnegie Mellon University from 1989–2011. Turner has also served as resident artist for many annual educational festivals, including the Pacific Music Festival, the National Orchestral Institute, and the National Youth Orchestra (USA). As principal bassist of the Pittsburgh Symphony Orchestra, Turner served thirty-one seasons under music directors Lorin Maazel, Mariss Jansons, and Manfred Honeck. He was the principal bassist of the New American Chamber Orchestra from 1984–1986 and played with the Detroit Symphony Orchestra for the 1986–87 season.

A winner of the Y Music Society's Passamaneck Award, he appeared in a critically acclaimed recital at Carnegie Music Hall in 1989. Turner has appeared often as a soloist with the Pittsburgh Symphony Orchestra, including in world premieres of Thomas Newman's double bass concerto *Ward's Ferry* and Leonardo Balada's *Caprichos No. 4*, as well as Mozart's *'Per questa bella mano.'*

In 2009, Turner completed his master's in conducting with Dr. Robert Page at Carnegie Mellon University. In addition to his Duquesne University post, he has been Artistic Director of the City Music Center Chamber Orchestra (2004–2008) and Music Director of the Pittsburgh Live Chamber Orchestra (2004–2006). He served as Artist Lecturer in Conducting and conducted opera productions at Carnegie Mellon University, and has conducted his Pittsburgh Symphony Orchestra colleagues in benefit concerts.



Born in Muskogee, Oklahoma, bassist **Aaron White** began his musical studies in the public school system after moving to Irving, Texas. He continued his studies at Southern Methodist University and then Duquesne University. His principal teachers include Thomas Lederer and Jeffrey Turner.

White has given master classes and recitals at the Cleveland Institute of Music, Pennsylvania State University, Southern Methodist University, Carnegie Mellon University and Duquesne University. In 2012 and again in 2014, he performed with the All-Star Orchestra led by Gerard Schwarz, which aired locally and nationally on PBS.

Prior to joining the Pittsburgh Symphony, White was a member of the Louisville Orchestra and the Florida Orchestra.



Tania Grubbs has an extensive vocal range and has an interesting take on unique literature. Grubbs has been singing as long as she can remember, in many different venues & genres. A graduate of Youngstown State University, located in Youngstown, Ohio while a student there she gravitated toward singing and learning about jazz starting with the classic American Songbook. Tania focused on listening to every vocalist she could get her hands on.

Whenever possible, she would sing, and a little over 20 plus years ago at a jazz session is where she met her now husband bassist, Jeff Grubbs.

Jeff's career landed the couple in South Florida where they lived for 5 years. While in Florida Tania sang in many jazz clubs, performed in numerous concert settings and theatre productions. Tania was a featured vocalist with the Florida Philharmonic, and a "voice" of Boca Raton Pops Orchestra for 3 years. In 1996, Jeff accepted a position with the Pittsburgh Symphony Orchestra, where he is now celebrating his 23rd season.

Today you will most likely hear Tania fronting their own jazz quartet, The Tania & Jeff Grubbs Quartet, featuring Jeff on bass.

She is also a part of TRAVLIN' an exciting quartet of musicians who play soulful, beautiful, honest, accessible songs. One of Tania's dreams is to travel the globe sharing her voice, music, and passion for singing. Tania is the Co-Music Director of the Fairmont Pittsburgh helping to oversee Jazz at Andy's, a 4 night per week series located in the heart of downtown Pittsburgh, Pennsylvania.

While in Pittsburgh, Tania has been a four-time recipient of the Ready for Life Grants, founded by the Heinz Foundation, working with young children through music and movement. She has also been a featured vocalist with the Pittsburgh Symphony Orchestra, and has performed with the Civic Light Opera, Pittsburgh Cultural Trust Jazzlive Series, Pittsburgh Jazz Society, Washington Jazz Wine & Jazz Festival, Westmoreland Jazz Society as well as Butler Jazz Society. Tania remains active by touring nationally and conducts masterclasses for high schools and colleges.

Presently, Tania is writing and producing a series of six 80-minute concerts, titled the I AM Series Vols 1-6, Tania likes to explain them as “mini documentaries”. The concerts will be debuted at City of Asylum’s Alphabet City throughout the year with the hopes that they can be performed in other venues throughout the country.

In 2014 Tania released her debut CD; *Lost in the Stars...* “as a mother of three and a woman who has been given the privilege to revisit the thing she loves to do-sing; I feel that now more than ever I have something to sing about.”

Jeff and Tania are proud parents of three great kids, and they are honored to call Pittsburgh their home and to be part of its’ rich musical legacy.



Described as a musical chameleon with wide-ranging talents, **James Johnson III** adapts comfortably to a variety of genres. He began his musical journey playing drums at five years old. His father, Dr. James Johnson Jr., a nationally known pianist and educator, sparked his passion for music. Precursory to his worldwide career, he attended Pittsburgh’s high school for the creative and performing arts (CAPA) where he was mentored by jazz great Roger

Humphries. This laid the foundation for a stellar career that has included performing as a regular member with legendary jazz pianist Ahmad Jamal. His musical adventures have led him to play prestigious venues around the world such as North America, Europe, Africa and Japan. As a part of his portfolio, he has performed with jazz masters George Coleman, James Moody, Geri Allen, Bob James, Kenny Garrett, Benny Golson, Mulgrew Miller, Bob Mintzer and Kenny Werner.

James serves as Artist in Residence at The University of Pittsburgh School of Music and is faculty at the Afro American Music Institute—a Pittsburgh institution that preserves the heritage of African American music. As a versatile percussionist, composer and producer, James maintains a diverse freelance career. Currently, he has two solo projects: *Between* and *Full Circle*.



Tracy Mortimore performs extensively on modern and historical double basses and violone. He has performed with Santa Fe Pro Musica, Washington Bach Consort, Musica Pro Rara, Tafelmusik, Opera Atelier, Toronto Consort, Seattle Baroque, Wolftrap Opera, Chatham Baroque, Folger Consort, Tempesta di Mare, Pegasus, NYSEMA and Aradia Ensemble with whom he has made over 50 recordings. As a touring musician, Mr. Mortimore has performed in New Zealand,

Singapore, Switzerland, England, Japan, Italy and across the United States and Canada. Mr. Mortimore currently resides in Cleveland where in addition to his work in early music, he is the bassist for The Cleveland Chamber Symphony, and is actively involved with contemporary classical and jazz movements as an improviser and composer.



Scott Pauley holds a doctoral degree in Early Music Performance Practice from Stanford University. Before settling in Pittsburgh in 1996 to join Chatham Baroque, he lived in London for five years, where he studied with Nigel North at the Guildhall School of Music and Drama. There he performed with various early music ensembles, including the Brandenburg Consort, The Sixteen, and Florilegium. He won prizes at the 1996 Early Music Festival Van Vlaanderen in

Brugge and at the 1994 Van Wassenaer Competition in Amsterdam. In North America Scott has performed with Tempesta di Mare, Musica Angelica, Opera Lafayette, The Folger Consort, The Four Nations Ensemble, The Toronto Consort, and Hesperus and has soloed with the Atlanta Symphony Orchestra. He has performed in numerous Baroque opera productions as a continuo player, both in the USA and abroad. He performed in Carnegie Hall in New York and at the Library of Congress in Washington, DC, with the acclaimed British ensemble, the English Concert. In 2016 Scott traveled to Argentina for the Festival Internacional de Música Barroca "Camino de las Estancias," in Córdoba.



Venezuelan-born pianist **Rodrigo Ojeda** discovered his passion for music at the very early age of two when his parents made him listen to Carl Orff *Trionfo di Afrodite* and *Carmina Burana*, but it was not until the age of ten that Mr. Ojeda began to take his first piano lessons. By the age of fifteen, Mr. Ojeda was invited to perform Tchaikovsky First Piano Concerto, with the Gran Mariscal de Ayacucho Orchestra which was broadcast live on radio and television in Caracas,

Venezuela.

A versatile pianist, Mr. Ojeda has frequently performed as a soloist, recitalist, and chamber musician. He has performed in every prominent concert hall in his native Venezuela as well as in Ecuador, Spain, USA, and Mexico with an expansive repertoire of Tchaikovsky, Brahms, Gershwin, Grieg, Schumann, Mozart, Liszt (Totentanz), Cesar Frank, Prokofiev, Rachmaninov, Saint Saëns and Stravinsky. Mr. Ojeda has participated in master classes with numerous concert pianists like Kasimierz Giesrod (former rector of the Frederic Chopin Academy in Warsaw), Marek Jablonsky, Georgy Sandor, Marta Gulyas, and Earl Wild.

Possessing a wide-ranging knowledge of chamber music repertoire, he has collaborated with countless instrumentalists and vocalists worldwide. He has played and recorded several CDs with various principal members of the Pittsburgh Symphony Orchestra as well as former Concertmasters Andrés Cárdenes and Noah Bendix-Balgley. Recently, Mr. Ojeda recorded Stravinsky Piano Concerto with Carnegie Mellon's Wind Ensemble.

Mr. Ojeda received a Bachelor's Degree in Piano Performance at IUDEM, Venezuela (Institute of Musical Studies) in 1997 with his mentor and pianist Arnaldo Pizzolante, then moved in 1999 to the United States where he received a Master's Degree and an Artist Diploma at Carnegie Mellon University under Mr. Enrique Graf in 2003.

Currently Mr. Ojeda is an Assistant Teaching Professor of Coaching and Accompanying at Carnegie Mellon University as well as a piano faculty member in its Music Preparatory School. He has also been playing with the Pittsburgh Symphony Orchestra since August 2006.



Kristina Yoder joined the Pittsburgh Symphony Orchestra's first violin section in 2008. She received both her Bachelor and Master of Music Degrees from Juilliard, and a certificate in performance from Northwestern University.

Born in Kansas City, Kansas, Ms. Yoder won the Grand Prize in the Naftzger Competition. She has appeared as soloist with many orchestras, including the

Kansas City Symphony and the Pittsburgh Symphony.

Kristina has participated in numerous summer music festivals. She received fellowships to study at the Tanglewood Music Center and the Aspen Music Festival. As a chamber musician, she has performed in the Yellow Barn Music Festival. Her teachers have included Ronald Copes, Joel Smirnoff, Hyo Kang, Ben Sayevich, Kathy Haid and Almita Vamos. Kristina enjoys teaching violin students of all ages.

6:00pm Scott Pingel

Mr. Pingel will critique the following students of the Carnegie Mellon Double Bass Studio:

Hiroki Yuasa, Advanced Music Studies: Gigue from Bach's 5th Cello Suite; Beethoven's 5th Symphony, Movement 3; Brahms' 2nd Symphony, Movement 4, 8 before Letter L

Levee Stadel, Master of Music: Gigue from Bach's 2nd Cello Suite; Beethoven's 9th Symphony, Movement 4, Letter K; Mendelssohn's 4th Symphony, Movement 1, Exposition; Ginastera Solo

Patrick Spallinger, Advanced Music Studies: Bourrees from Bach's 3rd Cello Suite; Beethoven's 5th Symphony, Movement 2, fugue; Mendelssohn's 4th Symphony, Movement 1, Exposition; Strauss' Ein Heldenleben, #40

This class is sponsored by Discover Double Bass.



Scott Pingel became Principal Bass of the SFS in 2004, having previously served in that position with the Charleston Symphony. Prior to that, he was a member of the New World Symphony. He has also served as guest principal with the National Arts Centre Orchestra in Canada. Mr. Pingel received degrees from the University of Wisconsin-Eau Claire and the Manhattan School of Music. Also a jazz musician, he has worked with artists including Michael Brecker, Geoff Keezer,

and James Williams. For more on Scott Pingel, visit sfsymphony.org/scottpingel.

8:00pm Featured Recital: Lauren Pierce

Cello Concerto No. 2 in E minor, Op. 30

Victor Herbert
(1859-1924)

Allegro impetuoso
Andante tranquillo
Allegro

Czardas

Vittorio Monti (1842-1922)
Arr. Lauren Pierce

Méditation (From *Thaïs*)

Jules Massenet
(1842-1912)

Sonata for Solo Violin No. 2 in A Minor, BWV 1003

J.S. Bach
(1685-1750)

Andante

Lauren Pierce, double bass
Lindsay Serdar, piano
Scott Tixier, violin



Lauren Pierce brings an impressive and formidable repertoire to the table, taking many a risk playing works often designed for more versatile and manageable smaller instruments. Her standard performance repertoire includes pieces such as Pablo Sarasate's *Zigeunerweisen*, Victor Herbert's 2nd Cello Concerto, and Vittorio Monti's *Czardas*. She has garnered an extensive international following through her performance videos on her YouTube

channel, where she is famous for playing such works with ease and virtuosity. She has been featured in many major publications, including *Classic FM*, the *Strad*, *NoTreble*, and *The Entrepreneurial Musician*.

Also a passionate and dedicated educator, Lauren has devoted much of her energy to furthering the accessibility of double bass education worldwide through her work with the online school, Discover Double Bass. She has published several full-length courses and countless individual video lessons, and has reached thousands of students of all ages and career paths.

Lauren has given masterclasses and guest residencies at prestigious institutions such as New York University, SUNY Stony Brook, James Madison University, the University of North Texas, and Central Washington University. She is a frequent clinician at summer festivals, including Sewanee Summer Music Festival, the University of North Texas Summer Strings Institute, and Voksenaasen at the Norwegian Academy of Music.

Lauren resides in Dallas, Texas, where she regularly performs and teaches. She plays on a small Italian instrument built by an unknown maker circa 1850s.



Born to symphony musicians, **Lindsay Serdar** began violin lessons at 3 and piano lessons at 5. She studied violin with her parents until 5th grade, when she moved into Marcia Henry's studio, where she would stay through high school. Meanwhile, on the piano, Lindsay studied with Suzuki teacher Anna Nogaj through 4th grade and then moved into Yuri Iwasaki's studio until her high school transition to Claude Hobson. All the while her parents helped her to realize her love

of collaboration through participation in their team-taught Suzuki studio and with Lindsay's fellow members of the Central Illinois Youth Symphony.

Lindsay earned her BM in piano at the University of Illinois with Ian Hobson. When her husband was transferred to CA, Lindsay earned her BM & BME in violin from San Jose State University, where she studied with the Cypress String Quartet. Unable to put one instrument down in favor of another, Lindsay kept busy as a collaborative pianist for Cypress' studio and other performing opportunities in the Bay Area. After graduating, the Serdars returned to Illinois. Lindsay spent a year as the pianist for the Peoria Symphony's 2012-2013 season before moving to the Seattle area. Lindsay taught piano and violin privately and accompanied and coached for several local string studios. Enjoying cross-country moves so much, Lindsay and her husband decided to make one more big move in January of 2020. She and her husband now live in the Fort Worth, Texas area with their three children. Since fall 2020, Lindsay has enjoyed her work with Fort Worth Suzuki. She is currently on faculty as one of the Pre-Twinkle and Theory/Musicianship group class teachers. She continues to hold virtual lessons with her home studio and regularly collaborates with several of the area's premiere musicians and their studios.

Final Words & Acknowledgements

The Carnegie Mellon School of Music Double Bass Studio is committed to preparing students for a fulfilling and rewarding career in music. If you are interested in learning more, please contact Micah Howard

(micahbhoward@me.com).

We want to thank our sponsors. Without their support and participation this event would not be possible.

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Also, a big thank you to Denis Colwell, Bob Skavronski, Dan Fernandez, Sharon Guberman, Ross Garin, Michael Bridges, Rich Kawood, all of the presenters, the CMU students and all the people behind the scenes who made today possible.



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UPCOMING EVENTS

Monday, **May 3, 2021** • Rosie Kim, violin
youtube.com/carnegiemellonmusic • 7:00pm

Monday, **May 3, 2021** • Brooke Gunter, violin
youtube.com/carnegiemellonmusic • 8:30pm

Tuesday, **May 4, 2021** • Claire Kim, cello
youtube.com/carnegiemellonmusic • 5:00pm

Tuesday, **May 4, 2021** • Haley Rasmussen, cello
youtube.com/carnegiemellonmusic • 8:00pm

All performances subject to change. Please check our website: music.cmu.edu for the most up-to-date performance information and tickets.