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# Jon Mitchell

## CONDUCTOR



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## Jon Mitchell - Conductor BIOGRAPHY

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A native of Chicago, Jon Ceander Mitchell is conductor of the Chamber Orchestra at the University of Massachusetts Boston where he is also Professor of Music and Chair of the Department of Performing. In addition to orchestral and administrative duties there, he teaches conducting and orchestration. Before his 1992 arrival at U Mass Boston, he held full-time music faculty positions at The University of Georgia, Carnegie Mellon University (Pittsburgh, PA), and Hanover College (Hanover, Indiana). During his tenure at Carnegie Mellon, the Wind Ensemble, under his conducting, was selected to perform at the 1991 MENC Eastern Division Conference. During that time he was also conductor and music director of the North Pittsburgh Civic Symphony.

In recent years he has done a significant amount of guest conducting, including the Bohuslav Martinu Philharmonic of Zlin, Czech Republic, Philharmony Hradec Kralove (Czech Republic), Filharmonia Sudecka of Walbrzych, Poland, the Vratza, Bulgaria Philharmonic, the Pazardjik, Bulgaria Symphony Orchestra, the Keweenaw Symphony (Michigan), Metropolitan Wind Symphony (Boston), Waltham Philharmonic, and The Belmont Orchestra. Among guest artists who have appeared with him are The Renaissance City Winds, Cuarteto Latinoamericano, pianists Gregorias Zambaras, Zofia Antes, Timothy McFarland, Jeffrey Jacob, and Maria Staeblein, guitarist Joe Negri, sopranos Marilyn Bulli and Aga Winska, mezzo soprano Suzanne Ehly, flutists Judy Grant and Natasha Uzunova, and clarinetists Wojciech Mrozek, Chester Brezniak and Michael Dejnova.

His latest CD, *The Youthful Beethoven* (Centaur Records CRC2725), includes his own reconstruction of Beethoven's early *Piano Concerto in E Flat*, W.o.O. 4, his completion of the composer's *Romance Cantabile* (H13), plus the *Ritterballet* (W.o.O. 1). The Bohuslav Martinu Philharmonic of Zlin, Czech Republic is the featured orchestra and pianist Grigorios Zamparas the featured soloist. Another CD recorded with the Bohuslav Martinu Philharmonic features pianist Linnéa Bardarson. It includes Beethoven's own piano transcription of his *Violin Concerto*, Op. 61 and the spurious *Concerto in D*, Kinsky Anh. 7. It has also been released by Centaur Records (CRC2640). His first CD, *Preteritions*, (JUMBL-1; amazon.com), a collaborative effort with pianist Linnéa Bardarson and The Moravian Philharmonic Orchestra (Olomouc, Czech Republic), includes J.S. Bach's *Keyboard Concerto in D Minor* (BWV 1052), Mozart's *Symphony No. 35 in D*, K. 385, "Haffner" (from a photocopy of the composer's own manuscript), and the premiere recording of Gustav Holst's *Gavotte* [H190A].

His research, originally centered on English composer Gustav Holst, has shifted to Beethoven in recent years. He has over fifty publications, including three published books, *The Braunschweig Scores: Felix Weingartner and Erich Leinsdorf on Beethoven's First Four Symphonies* (Lewiston, NY: The Edwin Mellen Press, 2005), *A Comprehensive Biography of Composer Gustav Holst* (The Edwin Mellen Press, 2001) and *From Kneller Hall to Hammersmith: The Band Works of Gustav Holst* (Tutzing, Germany: Haus Hans Schneider, 1990). Recent important articles include "Holst, Stock, and The Planets" (*Journal of The Conductors Guild*, 2003), and "Bruno Walter's Correspondence with Adrian Boult: A Forty-Year Friendship" (*JCG*). Two earlier articles were solicited: "Gustav Holst: The *Hammersmith* Sketches" (for the premiere issue of the *CBDNA Journal*) and "JAC Somerville and the British Band in the Era of Holst and Vaughan Williams" (for *The Wind Ensemble and Its Repertoire; Essays on the Fortieth Anniversary of the Eastman Wind Ensemble*, ed. Donald Hunsberger). Among other articles is "Paul Robert Marcel Fauchet: *Symphonie pour Musique d'Harmonie*" (*Journal of Band Research*), in which the true composer of the work is identified. He was also editor of the first issue of *The WASBE Journal* and is currently an assistant editor of *The WASBE Newsletter*.

He received the Bachelor of Music degree *cum laude* from Millikin University, the Master of Science in Music Education from the University of Illinois and the Doctor of Education in Music Education degree from the same institution of higher learning. His conducting mentor there was Harry Begian and since that time he has attended conducting workshops featuring clinicians Victor Feldbrill, Jonathan Sternberg, Eugene Corporon, Elizabeth Green, H. Robert Reynolds, and Craig Kirchoff. His teaching/conducting career started in Adjuntas, Puerto Rico, where he was part of the University of Illinois-Puerto Rico Programs. In his spare time (which is very lean), he also composes; his *Piano Concerto in F*, Op. 15 was premiered two years ago by pianist Timothy McFarland. Three works have been composed especially for his ensembles: Timothy Broege's *Sinfonia XIV*, Nancy Galbraith's *Two Psalms*, and Landon Rose's *Natick Fanfare*. Recently, he was honored by inclusion in the 57<sup>th</sup> edition of *Who's Who in America* and the 30<sup>th</sup> edition of *Dictionary of International Biography*. Hobbies include a burgeoning coaster collection and model railroading. He, his wife Ester and son David, the youngest of their three children, reside in the Greater Boston area.

## **CURRICULUM VITAE**

### **Career Objective:**

Conductor, Music Education, Music Administration

### **Experience Synopsis:**

Significant experience as conductor of orchestras, wind ensembles, bands, and choirs; substantial research and publication.

### **Current Position:**

**Professor of Music and Chair, Department of Performing Arts at University of Massachusetts Boston**  
(Chair 1996-present; Associate Professor 1996-2003; Assistant Professor 1992-1996)

### **Conductor, Chamber Orchestra and Coordinator of Music Education**

Courses taught have included Chamber Orchestra, Conducting, Orchestration, Music Education Methods and Technique Classes (Instrumental Methods, Choral-General Methods, and the following sectional methods: Brass, Woodwinds, Strings, and Percussion), American Music, Introduction to Music, Music as Experience (First Year General Education Seminar), Observation, Supervision of Student Teachers, Theory, Ear Training/Sight Singing.

### **Previous Experience:**

**Assistant Professor of Music, University of Georgia (1991-1992)** [Position not funded beyond 1992]  
Music Education, Conducting, Instrumental Literature, Supervision of Student Teachers

### **Assistant Professor of Music, Carnegie Mellon University (1987-1991)**

Wind Ensemble Conductor and Music Education Coordinator  
Wind Repertoire and Arranging, Secondary Methods, Supervision of Student Teachers, Instrumental Methods

### **Conductor and Music Director, North Pittsburgh Civic Symphony (1988-1992)**

### **Assistant Professor of Music, Hanover College, Hanover, IN (1982-1987)**

Conductor, Hanover College-Community Chamber Orchestra and Wind Ensemble  
Music Education, Instrumental Literature, Instrumental Methods, Theory, American Music, Music Appreciation, Elementary Music Methods, Secondary Methods, Jazz Theory, Applied Winds.

### **Sabbatical Replacement, Saginaw Valley State College, MI (1981-1982)**

Band, Music Education, Senior Seminar, Instrumental Methods, Theory, Jazz History, Elementary Music Methods (Graduate Certification Course)

### **Graduate Teaching Assistant, University of Illinois School of Music (1978-1980)**

Supervision of Student Teachers; Conducting Intern, University of Illinois Bands  
Public School Music Teaching Positions:

District U-4, Elgin, IL (1980-1981) T. Arthur Larsen Jr. High School, Band

Community Unit District #10, Altamont, IL (1975-1978), Band, grades 5-12

Community Unit District #233, Atkinson, IL (1974-1975), Band, 5-12

Department of Public Instruction, Hato Rey, Puerto Rico, District of Adjuntas, (1972-1974), Band, 7-12

### **Education:**

### **Doctor of Education in Music Education, University of Illinois, Urbana-Champaign, IL, 1980**

Conducting Internship with Harry Begian

Thesis: "*Gustav Holst: the Works for Military Band*," thesis advisor Richard Colwell

### **Master of Science In Music Education, University of Illinois, Urbana-Champaign, IL (1972)**

### **Bachelor of Music, Millikin University, Decatur, IL (1971), *cum laude***

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### Guest Conducting:

**Filharmonia Sudecka (Walbrzych, Poland):** March, 2005, also March, 2002 and May, 1999  
**Filharmonie Bohuslav Martinu of Zlin, Czech Republic, at Luhokovice,** August 3, 2003  
**Boston Public Schools High School Instrumental Festival,** Berklee College of Music, May 30, 2003  
**The Longy School Chamber Orchestra,** Cambridge, MA, August 9, 2002  
**Hradec Kralove Philharmonic (Czech Republic),** in Prague, June 28, 2002  
**Keweenaw Symphony Orchestra,** Houghton, MI, April 27 and 28, 2002  
**Metropolitan Wind Symphony (Boston),** December 16, 2001  
**Pazardjik (Bulgaria) Symphony:** June, 2000  
**Wirral Band, British Association of Symphonic Bands & Wind Ensembles,** Manchester, England: April, 1998  
**Vratca (Bulgaria) Philharmonic:** March, 1998  
**First Congregational Church,** Somerville, MA: December 4, 1997: Handel's *Messiah*; also 1999, 2000  
**Waltham (MA) Philharmonic:** October, 1996  
**The Belmont Orchestra (MA):** June, 1996  
**University of Georgia Band Festival,** Athens, GA: 1992  
**Music Educators National Conference Eastern Division-Pennsylvania Music Educators Joint Conference,**  
 1991: Conducted performance and new music clinic with the Carnegie Mellon Wind Ensemble  
**River City Youth Brass Band,** Pittsburgh, PA, 1991  
**Beaver County (PA) Honors Band,** 1990  
**Holstfest,** Indianapolis, 1986  
**Central Kentucky Concert Band,** Lexington, KY, 1984  
**Central High School,** Crystal Lake, IL, 1983

### Lecturing (selection):

#### **Conductor's Guild Conference:**

Boston, MA, January, 2005: "The Braunschweig Scores"  
 New Music Project Panel Presentations:  
 New York, NY, January, 2003: "Jeffery Jacob's *In Memoriam: Concerto for Two Pianos*"  
 Washington DC, January, 1998: "David Patterson's *Hermit's Blue*"

#### **College Orchestra Directors Association Northeast Conference, Clinton, NY, February, 2005:**

"Beethoven's Early Piano Concerto in E Flat"

#### **Beethoven-Thayer Night, Morse Institute, Natick, MA, December, 2004:** "Little Known Beethoven"

#### **International Society for the Promotion and Investigation of Wind Music (IGEB):**

Oberwoeltz, Austria, July, 2004: "The Braunschweiger Scores: Weingartner, Leinsdorf, and Beethoven's *Eroica* Winds"  
 Lana, Italy, 2002: "Early Performances of Holst, Vaughan Williams, and Jacob at Kneller Hall"  
 Bad Waltersdorf, Austria, 2000: "Imogen Holst: *The Unfortunate Traveller*"  
 Banska Bystrica, Slovakia, 1998: "The Kneller Hall Archives II: The Eckersberg and Sommer Collections"  
 Mainz, Germany, 1996: "The Kneller Hall Archives"  
 Abony, Hungary, 1994: "Was This Holst's First Band Work?"  
 Feldkirch, Austria, 1992: "Pittsburgh Composers"  
 Toblach, Italy, 1990: "Early Recordings of the Holst and Vaughan Williams Military Band Suites"  
 Pinkafeld, Austria, 1988: "The *Hammersmith* Sketches"

#### **World Association of Bands and Wind Ensembles (WASBE):**

Jonkopping, Sweden, July, 2003: "Wind Ensemble Works Programmed by the Chicago Symphony Orchestra, 1891-1999"  
 Lucerne, Switzerland, July, 2001: "The Compositional Process: A New Documentation for Gustav Holst's *Second Suite in F*"  
 Schladming, Austria, 1997: "Gustav Holst's Optional Wind and Percussion Instrumentation"  
 Valencia, Spain, 1993: "Gustav Holst: Sketches for Two Suites"

#### **British Association of Symphonic Bands and Ensembles, 1998:** "Gustav Holst's *Country Song*"

**Holst Wind Symposium,** University of Connecticut, 1995.

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**Massachusetts Music Educators Association**, Danvers, MA, 1994: "Holst's Sketches"

**Eastman Wind Ensemble 40<sup>th</sup> Anniversary Celebration**, Eastman School of Music, Rochester, NY, 1992:  
"The Somerville Era"

**The Art of Conducting**, Duquesne University, Pittsburgh, PA:

June, 1991: "Early Recordings"

June, 1990: "Optional Instruments"

**College Band Directors National Association Conferences:**

Kansas City, MO, 1991: "Holst's *Jazz Band Piece*"

Austin, TX, 1989: "Gustav Holst's *Hammersmith*: The Creation of a Masterpiece"

**Institute for Gounod Studies, Pittsburgh, PA, 1990:** "Problems in Gustav Wettge's setting of Gounod's *Grande Fantaisie Sur La Nonne Sanglante*"

**Pennsylvania Music Educators, District 1, 1989:** "Origins of the Holst *Second Suite in F*"

## Publications:

### CDs:

**Beethoven: Piano Concerto in E Flat, W.o.O. 4, Romance Cantabile (H13), and Ritterballet (W.o.O. 1)**

Centaur Records CRC2725 (2005), with pianist Grigorios Zamparas, Bohuslav Martinu Philharmonic Orchestra, Zlin, Czech Republic.

**Beethoven: Piano Concerto in D, Op. 61; Piano Concerto Movement in D, Anh. 7**

Centaur Records CRC2640 (2004), with pianist Linnea Bardarson, Bohuslav Martinu Philharmonic Orchestra, Zlin, Czech Republic. Reviewed by Philip Haldeman in *American Record Guide*, LXVII/6 (Nov./Dec., 2004), 62.

**UMB: Live at the Millenium, 2000-2001.** (U Mass Boston Music Department, 2001); project editor and conductor of the Chamber Orchestra selections.

**Preteritions**, JUMBL-1 (amazon.com), 2001; conductor. Mozart: *Symphony No. 35 in D*, K. 385

("Haffner"), Holst: *Gavotte*, H 190A (world premiere recording), JS Bach: *Keyboard Concerto in D minor*, BWV 1052 (with Linnea Bardarson), Moravian Philharmonic Orchestra, Olomouc, Czech Republic

### Books:

**The Braunschweig Scores: Felix Weingartner and Erich Leinsdorf on Beethoven's First Four Symphonies** (Lewiston, NY: The Edwin Mellen Press, 2005).

**A Comprehensive Biography of Composer Gustav Holst with Correspondence and Diary Excerpts**

(Lewiston, NY: The Edwin Mellen Press, 2001), 699+ pp. Reviewed by Leon Bly in *The WASBE Newsletter*, XVI/4 (Dec., 2001), 19.

**From Kneller Hall to Hammersmith: The Band Works of Gustav Holst** (Tutzing, Germany: Haus Hans Schneider, 1990), 199+ pp. Reviewed by Michael Short in *Music and Letters*, LXXII, 311 and by Wolfgang Suppan in *Die Blasmusik*, XL/9, 272 (in German).

### Articles:

"Holst, Stock, and *The Planets*," *Journal of the Conductors Guild*, XXIV (Winter/Spring-Summer/Fall, 2003, published 2004), 33-48.

"Early Performances at Kneller Hall of British Band Classics," in *Kongressberichte Bad Waltersdorf/Steiermark 2000/Lana/Suedtirol 2002* (Tutzing, Germany: Haus Hans Schneider, 2003), 405-414.

"Imogen Holst's 'The Unfortunate Traveller,'" in *Kongressberichte Bad Waltersdorf/Steiermark 2000/Lana/Suedtirol 2002* (Tutzing, Germany: Haus Hans Schneider, 2003), 61-74.

"John Philip Sousa: A Comparative Instrumentation Study of the Manuscripts and Published Orchestral Scores of Selected Works," *Journal of The Conductors Guild*, XXI/2 (Summer/Fall, 2000--published December, 2001), 34-53.

"The Kneller Hall Archives II: The Eckersberg and Columbo Collections," in Wolfgang Suppan (ed.), *IGEB* (International Gesellschaft fur Erforschung und Forderung der Blasmusik) (International Society for the Promotion and Investigation of Wind Music) *Kongressbericht XIII: Banska Bystrica, 1998* (Tutzing, Germany: Haus Hans Schneider, 2000), 31-43.

"British Military Band Tradition and the Royal Military School of Music," solicited for *Mid-Euro*, January, 1999.

“**The Kneller Hall Archives**,” in Wolfgang Suppan (ed.), *IGEB Kongressbericht XII: Mainz, 1996* (Tutzing, Germany: Haus Hans Schneider, 1998), 11-30.

“**Bruno Walter’s Correspondence to Adrian Boult: A Forty Year Friendship**,” *Journal of the Conductors Guild*, XVII/2 (Summer/Fall, 1996--published 1998), 77-87.

“**Score and Parts: CPE Bach’s Double Concerto in E Flat, Wq 47**,” *Journal of the Conductors Guild*, XVI/2 (Summer/Fall, 1995--published 1997), 116-118.

“**Military Music at the Festival of Empire**,” *WASBE Journal*, III (December, 1996), 48-55.

“**Was This Holst’s First Band Work?**” in Wolfgang Suppan (ed.), *IGEB Kongressbericht XI: Abony 1994* (Tutzing, Germany: Haus Hans Schneider, 1996), 353-362.

“**JAC Somerville and the British Band in the Era of Holst and Vaughan Williams**,” in Frank J. Cipolla (ed.) and Donald Hunsberger (ed.) *The Wind Ensemble and Its Repertoire: Essays on the Fortieth Anniversary of the Eastman Wind Ensemble* (Rochester, NY: University of Rochester Press, 1995), 111-120.

“**James Causley Windram’s Military Band Settings of Gustav Holst’s Choral Hymns from the Rig Veda**,” *Journal of Band Research*, XXX/1 (Fall, 1994--published 1996), 69-77.

“**Pittsburgh Composers for Band and Wind Ensemble**,” in Wolfgang Suppan (ed.) *IGEB Kongressbericht X: Feldkirch 1992* (Tutzing, Germany: Haus Hans Schneider, 1994), 88-91.

“**In Search of the Paso Doble**,” *Journal of the Conductors Guild*, XIII/2 (Summer/Fall, 1992—pub. 1994), 101-105.

“**Easier Classical Symphonies for High School and Community Orchestras**,” *Georgia Music News*, LII/3 (Spring, 1992), 17-19.

“**Frühe Schallplatten Aufnahmen der Werke für Militärblassorchester von Gustav Holst und Ralph Vaughan Williams**,” *IGEB Mitteilungsblatt, Jahrgang 1990/2* (August, 1990), 235-241.

“**Gustav Holst’s Duet for Trombone and Organ**,” *International Trombone Association Journal*, XVIII/1 (Winter, 1990), 22-25.

“**That Nagging Necessity of Band Tuning**,” *Pennsylvania Music Education Association District 1 Newsletter*, October 1989, 13 and May, 1990, 13.

“**Neglected Junior High School Band Repertoire**,” *PMEA News*, LIII/3 (March, 1989), 16-17.

“**Ralph Vaughan Williams: The Works for Winds**,” *Bandworld*, IV/3 (January-February, 1989), 22-23.

“**The Holst Septet for Winds**,” *JBR*, XXIV/1 (Fall, 1988), 52-58.

“**Sketches for A Moorside Suite**,” *JBR*, XXII/2 (Spring, 1987), 1-6.

“**The Hammersmith Sketches**,” *College Band Directors National Association Journal*, III/1 (Spring, 1986), 8-17.

“**Paul Robert Marcel Fauchet: Symphonie pour Musique d’Harmonie**,” *JBR*, XXI/2 (Spring, 1985), 8-26.

“**The Premieres of Hammersmith**,” solicited for the premiere issue of the *College Band Directors National Band Association Journal*, I/1 (Spring, 1984), 18-27.

“**Thematic Borrowings in the Holst Band Works**,” *Journal of the British Association of Symphonic Bands and Wind Ensembles*, IV/2 (Spring, 1984), 28-29.

“**Gustav Holst’s Three Folk Tunes: A Source for the Second Suite in F**,” *JBR* XIX/1 (Fall, 1983), 1-4.

“**Gustav Holst: The Band Works in Retrospect**,” *JBASBWE*, III (Spring, 1983), 10-18 and IV (Fall, 1983), 13.

“**Early Performances of the Holst Suites for Military Band**,” *JBR*, XVII/2 (Spring, 1982), 39-50.

“**Gustav Holst: The Other Works for Military Band**,” *JBR*, XVI/2 (Spring, 1981), 1-12.

#### Article Contributor:

Jeffrey Renshaw, “**Seating Bands for the Music**,” *The Instrumentalist*, LV/3 (October, 2000), 18-26 [contributed seating charts and commentary regarding Holst and Persichetti].

#### CD Reviews:

“**Bridge to a Millenium (Cleveland Philharmonic Winds, Dan Ragar, Conductor)**,” GLME1002, in *WASBE Newsletter*, XVI/4 (December, 2001), 19.

“**Basically British (Philharmonia a Vent, John Boyd, Conductor)**,” ELFC1007, in *WASBE Newsletter*, XVI/2 (June, 2001), 22-23.

#### Book Review:

“**Kenneth Kreitner’s Discoursing Sweet Music**,” solicited for the *Sonneck Society Bulletin*, XVII/1 (Winter, 1991) 38.

#### Thesis Reviews:

“**James Allen Fuller: A Descriptive Analysis of the Eleven Big 10 Conference Marching Band Programs**,” in *Council for Research in Music Education Bulletin*, No. 136 (Spring, 1998), 73-76.

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“James Thomas McRaney: A History of the Georgia Music Educators Association, 1922-1993,” in *CRME Bulletin*, 134 (Fall, 1997), 61-65.

“Mitchell James Fennell: A Study of Selected Band Music of Roy Harris,” in *CRME Bulletin*, 121 (Summer, 1994), 61-64.

“Jeffrey Lynn Traster: Divertimenti and Parthien from the Thurn und Taxis Court at Regensburg,” in *CRME Bulletin*, 114 (Fall, 1992), 80-83.

“Emma Scogna Rocco: Italian Wind Bands: A Surviving Tradition in the Milltowns of Lawrence and Beaver Counties of Pennsylvania,” *CRME Bulletin*, 101 (Summer, 1989), 61-65.

### Concert Reviews, etc.:

“Guarneri Quartet Marvelous,” *Midland (MI) Daily News*, June 14, 1982.

“Detroit Symphony’s Concert Pleasing, Uneven,” *Bay City (MI) Times*, June 3, 1982.

“Pianists Earn Local Laurels,” *Bay City Times*, March 15, 1982.

“Piano recital True-ly Pleasant,” *Midland Daily News*, February 24, 1982.

“Fontana Fine Chamber Ensemble,” *Midland Daily News*, November 17, 1981.

“Cultural Potential,” *San Juan (PR) Star*, December 15, 1972.

### Edited Journal:

*World Association of Symphonic Bands and Wind Ensembles (WASBE) Journal*, Vol. I (1994). [This was the premiere issue; editorship is passed along with each new WASBE board.]

### Edited Music:

J.S. Bach, arr. Gustav Holst, ed. JCM: *Bach’s Fugue a la Gigue* (New York: Boosey & Hawkes, 2005).

Gustav Holst, arr. G. E. Smith, ed. JCM: *Country Song, Op. 22, No. 1* (London: Novello, 1998).

### CD Notes:

*Cornerstones of the British Band Repertoire: Holst, Vaughan Williams, and Jacob* (The Keystone Wind Ensemble, Jack Stamp and Paul Murrell, conductors), CITADEL CTD 88137, 1999

*Romantic Sensibilities* (Wisconsin Wind Orchestra, Lawrence Dale Harper, conductor), MARK 2483-MCD, 1998.

### Related Performance Experience:

Sixth Marienbad Symphonic Workshop, Marienske Lazne, Czech Republic, March, 1997

### Church Choir Directorships:

First United Methodist Church, Hudson, MA, 1993-1996

Prince of Peace Lutheran Church, Pleasant Hills, PA, 1990-1991

North Park Evangelical Presbyterian Church, Pittsburgh, PA, 1987-1990

Madison, IN, Presbyterian Church, 1986-1987

Music Director, SPEBSQSA, Madison, IN, 1984-1986

Germania Orchestra, Saginaw, MI, 1981-1982

Saginaw, MI Symphony, adjunct player, 1982

Elgin Symphony Orchestra, 1980-1981

Youth Orchestra of Greater Chicago, 1966-1967

Southwest Symphony, Chicago, 1966-1967

### Grants:

#### University of Massachusetts Boston Travel Grant for Presentation of Papers:

2004: Oberwöltz, Austria (IGEB 16<sup>th</sup> Kongress)

2003: Jonkopping, Sweden (WASBE 11<sup>th</sup> Conference)

2001: Lucerne, Switzerland (WASBE 10<sup>th</sup> Conference)

2000: Bad Waltersdorf, Austria (IGEB 14<sup>th</sup> Kongress)

1998: Banska Bystrica, Slovakia (IGEB 13<sup>th</sup> Kongress)

1997: Schladming, Austria (WASBE 8<sup>th</sup> Conference)

1996: Mainz, Germany (IGEB 12<sup>th</sup> Kongress)

#### University of Massachusetts Faculty Development Grant:

2003: Czech Republic (recording session/ W.o.O. 4 Beethoven CD project)

2002: Czech Republic (recording session/Op. 61 Beethoven CD project, with Linnea Bardarson)

1998: Washington, DC: Library of Congress research trip (Sousa project)

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2005: England--research in London and Aldeburgh

**University of Massachusetts Junior Faculty Development Grant:**

1995: England--two research trips (March and July)

1994: England (research) and Abony, Hungary (IGEB 11<sup>th</sup> Kongress)

1993: Valencia, Spain (WASBE 6<sup>th</sup> Conference)

**University of Georgia Foreign Travel Grant, 1992: Feldkirch, Austria (IGEB 10<sup>th</sup> Kongress)**

**Pennsylvania Council for the Arts, 1990 and 1991.** Co-author of successful audience-building grants for the North Pittsburgh Civic Symphony

**Carnegie Mellon University Faculty Development Committee:**

1990: Toblach, Italy (IGEB 9<sup>th</sup> Kongress)

1988: Pinkafeld, Austria (IGEB 8<sup>th</sup> Kongress)

**University of Illinois Graduate College Dissertation Research Grant, 1980****Association Memberships:****The Conductors Guild**

An Assistant Editor (winds), *Journal of the Conductors Guild*, 1994-96

**CODA (College Orchestra Directors Association)****Music Educators National Conference-Massachusetts Music Educators Association****World Association for Symphonic Bands and Ensembles**

Editor, *WASBE Journal*, Vol. 1 (1994)

Editor, *WASBE Newsletter* (March-September, 2001); Assistant Editor, (December 2001- )

**IGEB (International Society for the Promotion and Investigation of Wind Literature)****The Honor Society of Phi Kappa Phi**

**College Band Directors National Association, Editorial Board, *CBDNA Journal*, 1994-1996**

**National Band Association****New England College Band Directors Association****Additional:****Internal (University of Massachusetts Boston):**

Chair, Performing Arts (since 1996), Arts and Humanities Chairs Subcommittee

PECC (Professional Education Coordinating Committee)

NCATE (National Certification Agency for Teacher Education) and AQUAD Preparations General

**Education First Year Seminars**

Coordinator for first Musical Showcase on the Plaza series and Commencement music

**External:**

Selected for Marquis *Who's Who in America*, 57<sup>th</sup> + eds. (2003, published December, 2002) and *Who's Who Among America's Teachers*, 8<sup>th</sup> ed. (2004)

Selected for *Dictionary of International Biography*, 30<sup>th</sup> ed. (2003)

Board of Directors, Boston Children's Chorus, 2002-

The Center for Arts in Natick, Classical Music Committee, 1999-

Thesis committees (music education), New England Conservatory, 2002-

External reviewer (summer, 2001) for The Edwin Mellen Press: Philip Jones, *The Collected Writings of Max Chop on Composer Frederick Delius*.

Steering committee, MENC Eastern Division-PMEA Conference, 1991

*Preview: The Search for the New*, syndicated television show broadcast nationally; show of November 7, 1990 featured the Carnegie Mellon Wind Ensemble under my direction

Reviewer for Wadsworth, Inc.; acknowledged in Charles Hoffer: *Music in the Secondary Schools*, 4<sup>th</sup> ed. (1991)

Record jacket notes for the City of London Wind Ensemble, Geoffrey Brand, conductor

Adjudication (selected listing):

New England Conservatory Pre-College Concerto Competition

New England College Band Directors Association honors band auditions

Pennsylvania Music Educators Association

Pittsburgh Public Schools

Louisville Young Artists Competition

Bay Area (MI) Arts Council

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### Arranging and Editing:

For G. & I. Holst, Ltd.: Gustav Holst: *A Moorside Suite* (chamber orchestra version),  
*Morris Dance Tunes*

In Manuscript: Holst: *Septet, Incidental Music for the Pageant of London*; French  
revolution wind works by Catel, Devienne, Soler, Blasius

### Recent Original Composition:

**Piano Concerto in F, Op. 15**, premiered by The Chamber Orchestra of the University of Massachusetts Boston, May 11, 2001 at Marsh Chapel, Boston University, with the composer conducting and Timothy McFarland, piano soloist

### Work documented in:

*The Boston Globe* "Professor Finishes What Beethoven Started," December 14, 2004.

*The University Reporter* (University of Massachusetts Boston), VIII, No. 9 (June, 2004), p. 3:

"Music Professor Reconstructs Beethoven's Earliest Piano Concerto." Wolfgang Suppan, *Blasmusikforschung Seit 1966: Eine Bibliographie/Wind Music Research since 1966: A Bibliography* (Tutzing, Germany: Haus Hans Schneider, 2003), 40, 47, 90, 93-4.

Frank Battisti, *The Twentieth Century American Wind Band/Ensemble: History Development and Literature* (Ft. Lauderdale: Meredith Music Publications, 1995), 51, 128.

Gary Cieplich (ed.), Thomas Dvorak (ed.), and Robert Grechesky (ed.), *Best Music for High School Band: A Selected Repertoire Guide for High School Bands and Wind Ensembles* (New York: Manhattan Beach Music, 1993), 41.

Robert Garafalo, *Guides to Band Masterworks* (Ft. Lauderdale: Meredith Music, 1992), 62.

Richard Miles (ed.), *Teaching Music Through Performance in Band* (Chicago: GIA Publications, 1997), 254, 293, 406.

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**PROFESSIONAL SYNOPSIS**

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**Website:**

[http://www.faculty.umb.edu/jon\\_mitchell/](http://www.faculty.umb.edu/jon_mitchell/)

**Experience Synopsis:**

Significant experience as conductor of orchestras, wind ensembles, bands, and choirs; substantial research and publication.

**Current Position (1992-present):**

Professor of Music and Chair, Department of Music at University of Massachusetts Boston

Conductor, Chamber Orchestra and Coordinator of Music Education

Courses taught included Chamber Orchestra, Conducting, Orchestration, Music Education Methods and

Technique Classes (Instrumental Methods, Choral Methods, Brass, Woodwinds, Strings, and Percussion), American Music

**Guest Conducting (selected):**

Filharmonia Sudecka, Walbrzych, Poland, 2005, also 2002 and 1999

Filharmonie Bohuslav Martinu, Zlin, Czech Republic, 2003

Philharmony Hradec Kralove, Czech Republic, 2002

The Longy School, Boston, 2002

Keeweenaw Symphony Orchestra, Michigan, 2002

Metropolitan Wind Symphony, Boston, 2001

Pazardjik Symphony, Bulgaria, 2000

Wirral Band, BASBWE, Manchester, England, 1998

Vratca Philharmonic, Bulgaria, 1998

Waltham Philharmonic, 1996

The Belmont Orchestra, 1996

**Publications:**

**CDs** (as featured conductor):

*The Youthful Beethoven* (Centaur Records CRC2725, 2005). *Beethoven: Piano Concerto in E Flat, W.o.O. 4, Romance Cantabile* (H13), and *Ritterballet* (W.o.O. 1), with pianist Grigorios Zamparas and the Bohuslav Martinu Philharmonic, Zlin, Czech Republic.

*Beethoven: Piano Concerto in D, Op. 61, Concerto in D* (Kinsky Anh. 7) (Centaur Records CRC2640, 2004), with pianist Linnéa Bardarson and the Bohuslav Martinu Philharmonic.

*Preteritions*, JUMBL-1 (amazon.com), 2001. Mozart: *Symphony No. 35 in D, K. 385* ("Haffner"), Holst: *Gavotte*, H 190A, JS Bach: *Keyboard Concerto in D minor, BWV 1052* (with Linnea Bardarson), Moravian Philharmonic Orchestra, Olomouc, Czech Republic, 2001.

*UMB: Live at the Millenium*. (U Mass Boston Music Department, 2001).

**Books:**

*The Braunschweig Scores: Felix Weingartner and Erich Leinsdorf on Beethoven's First Four Symphonies* (Lewiston, NY: The Edwin Mellen Press, 2005).

*Gustav Holst: A Comprehensive Biography* (Lewiston, NY: Edwin Mellen Press, 2001).

*From Kneller Hall to Hammersmith: The Band Works of Gustav Holst* (Tutzing, Germany: Haus Hans Schneider, 1990).

**Articles:** over 50 in print, including

"Holst, Stock, and *The Planets*," *Journal of The Conductors Guild*, XXIV (2003), 33-48.

"John Philip Sousa: A Comparative Instrumentation Study of the Manuscripts and Published Orchestral Scores of Selected Works," *JCG*, XXI (Summer/Fall, 2000).

"Bruno Walter's Correspondence to Adrian Boult: A Forty Year Friendship," *JCG*, XVII/2 (Summer/Fall, 1995).

"Score and Parts: CPE Bach's *Double Concerto in E Flat, Wq 47*," *JCG*, XVI/2 (Summer/Fall, 1994).

"JAC Somerville and the British Band in the Era of Holst and Vaughan Williams," in Frank J. Cipolla (ed.) and Donald Hunsberger (ed.) *The Wind Ensemble and Its Repertoire: Essays on the Fortieth Anniversary of the Eastman Wind Ensemble* (University of Rochester Press, 1995).

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"James Causley Windram's Military Band Settings of Gustav Holst's *Choral Hymns from the Rig Veda*," *Journal of Band Research*, XXX/1 (Fall, 1994).

"In Search of the *Paso Doble*," *JCG*, XIII/2 (Summer/Fall, 1992).

"Easier Classical Symphonies," *Georgia Music News*, 1992.

"Gustav Holst: The *Hammersmith* Sketches," solicited for the premiere issue of the *CBDNA Journal* (1984).

### Edited Journal:

*World Association of Symphonic Bands and Wind Ensembles* (WASBE) Journal, Vol. I (1994).

### Lecturing (selected):

The Conductors Guild, Boston, MA, January, 2005: "The Braunschweig Scores"

College Orchestra Directors Association, Clinton, NY, February, 2005: "Beethoven's Earliest Piano Concerto"

Beethoven-Thayer Night, The Morse Institute, Natick, MA, December 16, 2004: "Early Beethoven"

World Association of Bands and Wind Ensembles (WASBE):

Jönköping, Sweden, July, 2003: "Wind Ensemble Programming by the Chicago Symphony Orchestra, 1891-2001"

Lucerne, Switzerland, July, 2001: "The Compositional Process: A New Documentation for Gustav Holst's Second Suite in F"

Schladming, Austria, 1997: "Gustav Holst's Optional Wind and Percussion Instrumentation"

Valencia, Spain, 1993: "Gustav Holst: Sketches for Two Suites"

International Society for the Promotion and Investigation of Wind Music (IGEB):

Oberwölz, Austria, 2004: "The Braunschweig Scores: Beethoven's Eroica"

Lana, Italy, 2002: "Early Performances of Holst and Vaughan Williams at Kneller Hall"

Bad Waltersdorf, Austria, 2000: "Imogen Holst: *The Unfortunate Traveller*"

Banska Bystrica, Slovakia, 1998: "The Kneller Hall Archives II: The Eckersberg and Columbo Collections"

Mainz, Germany, 1996: "The Keller Hall Archives"

Afony, Hungary, 1994: "Was This Holst's First Band Work?"

Feldkirch, Austria, 1992: "Pittsburgh Composers"

[All of the above IGEB speeches have been edited and published in their respective conference proceedings books]

Holst Wind Symposium, University of Connecticut, 1995.

Massachusetts Music Educators Association, Danvers, MA, 1994: "Holst's Sketches"

### Previous Experience:

Assistant Professor of Music, University of Georgia (1991-1992) [Position not funded beyond 1992]  
Music Education, Conducting

Assistant Professor of Music, Carnegie Mellon University (1987-1991)

Wind Ensemble Conductor and Music Education Coordinator

North Pittsburgh Civic Symphony (1988-1992)

Conductor and Music Director

Assistant Professor of Music, Hanover College, Hanover, IN (1982-1987)

Conductor, Hanover College-Community Chamber Orchestra, Wind Ensemble, Music

Education

Sabbatical Replacement, Saginaw Valley State College, MI (1981-1982)

Band, Music Education

Public School Music Teaching Positions in Elgin, Altamont, Atkinson (all in IL) and Adjuntas, PR

### Education:

University of Illinois: Ed. D. in Music Education, M.S. in Music Education

Millikin University, Decatur, IL: Bachelor of Music

### Related Experience:

Church Choir Directorship:

First United Methodist Church, Hudson, MA (1993-1996)

Prince of Peace Lutheran Church, Pleasant Hills, PA (1990-1991)

Elgin Symphony Orchestra: trombonist (1980-1981)

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### **Association Memberships:**

The Conductors Guild

IGEB (International Society for the Promotion and Investigation of Wind Literature)

College Orchestra Directors Association (CODA)

World Association for Symphonic Bands and Ensembles

Assistant Editor, *WASBE Newsletter*

The Honor Society of Phi Kappa Phi

Music Educators National Conference-Massachusetts Music Educators Association

College Band Directors National Association

The Center for Arts in Natick, Classical Music Committee

The Boston Childrens Chorus, Board Member

## CRITICAL ACCLAIM/REVIEWS

Jon Ceander Mitchell elicits a degree of timbral variety and rhythmic firmness from the Bohuslav Martinu Philharmonic Orchestra that totally shows up the Sinfonia Varsovia's phoning-it-in under Yehudi Menuhin's enervated baton (EMI)...while the music requires a greater dynamic range than the dry, closely miked sonics present, the intimate, chamber-like ambience is appealing nevertheless....The present disc opens with a fine performance of the single movement from the D Major concerto attributed to Beethoven.

--Review of Centaur CRC2640 on *Classics Today*.

I think you'll also agree that not only does this orchestra supply an effective accompaniment, but that Ms. Bardarson does fluent, lyrical justice to these pieces and is a delight to hear.

--Review of Centaur CRC2640 by Philip Haldeman in *American Record Guide*, LXVII, No. 6 (November/December, 2004), 62.

Thanks to you for the excellent concert performed on 1/VI/00. It was a great pleasure for us to perform the works of Weber, Beethoven, and Brahms under your professional and exciting conducting.

--Deian Pablov, Music Director, Pazarjik, Bulgaria, Symphony Orchestra

Jon Mitchell, a professional conductor.

--Shanz, Vratca, Bulgaria, March 31, 1998

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"Jon, that was fabulous!"

--Morton Gould, upon hearing a performance of his *Jericho*.

I have seen him work in rehearsals and performances of standard repertory as well as contemporary and my own compositions, always with excellent results. He is a serious musician, a hard worker with good technique.

--Leonardo Balada

I am a composer who recently had a work premiered with Dr. Mitchell conducting. The premiere of this challenging work was exceptional, and the ensemble was thoroughly rehearsed. He knew the score well and used rehearsal time very productively. Another contemporary piece was included on the program and it too was conducted and performed excellently.

--Nancy Galbraith

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I have just finished reading your *Gustav Holst: A Comprehensive Biography*. It is both an important and enjoyable book. Beyond being a handsome and insightful portrait of a famous composer, it is the story of the English musical world between 1890 and 1930. Your comprehensive and substantial research allows the reader to discover the complete Holst--Holst the person, musician, composer and teacher....Your book will be indispensable to any future study of Holst or English music in the decades before or after the beginning of the twentieth century. Bravo and congratulations on your exceptional book!

--Frank Battisti

Recent research work documented in:

*The Boston Globe* "Professor Finishes What Beethoven Started," December 14, 2004.

*The University Reporter* (University of Massachusetts Boston), VIII, No. 9 (June, 2004), p. 3:

"Music Professor Reconstructs Beethoven's Earliest Piano Concerto."

## REFERENCES

**Keith Lockhart, conductor of the Boston Pops**, knows of my work; we were fellow faculty members at Carnegie Mellon University.

**Timothy McFarland, pianist, adjunct UMB faculty member.** (617) 287-6982

**Linnea Bardarson, pianist, adjunct UMB faculty member.** (781) 329-6688; (617) 287-6986;  
[linneabardarson@yahoo.com](mailto:linneabardarson@yahoo.com)

**Marilyn Bulli, soprano, Head of UMB Vocal Division** (617) 847-1742; [not\\_a\\_diva2002@yahoo.com](mailto:not_a_diva2002@yahoo.com)

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Jeffrey Bell-Hanson, Conductor (253) 535-7603; Pacific Lutheran University, Tacoma, WA

Joseph Dyer, Musicologist. (617) 527-6443; 63 Wade St., Newton Highlands, MA

Jeffrey Jacob, Composer, Pianist, (574) 284-4634; Saint Mary's College, Notre Dame, IN;  
[jjacob@saintmarys.edu](mailto:jjacob@saintmarys.edu)

Wojciech Mrozek, Clarinetist; [mrozek@mrozek.pl](mailto:mrozek@mrozek.pl)

Jeffrey Rink, conductor, (617) 786-9051; (617) 287-6984; [batonwvr@earthlink.net](mailto:batonwvr@earthlink.net)

Hubert Walters, retired UMB Professor of Music. (617) 287-6985; [hubert.walters@umb.edu](mailto:hubert.walters@umb.edu)

Richard Colwell, Professor Emeritus, University of Illinois, [toaster34@charter.net](mailto:toaster34@charter.net)