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# Martin Piecuch Conductor



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Martin Piecuch

## BIOGRAPHY

**Martin Piecuch** (pronounced PQ in USA and Pietsook in Europe) is Music Director and Conductor of the U.S. Congressional Philharmonic Society which promotes American music and serves as the artistic voice of Congress. It has been endorsed by both the U.S. Senate and House of Representatives.

In December 2003, Maestro Piecuch was named Permanent Guest Conductor of the Moscow Philharmonic. During his seventh tour of Russia in Spring 2003 he made his debut with St. Petersburg Opera and was invited to conduct the St. Petersburg Philharmonic in 2005. He will also debut with Helsinki Philharmonic in Finland.

He is Music Director and Conductor of the USA Ballet and of PALA Opera Association.

From 1990-98 as Music Director & Conductor of Washington Symphony Orchestra, Mro. Piecuch led the orchestra through a growth period of budget, audience, and artistic development with concert seasons at Constitution Hall. Crowning his tenure with WSO he produced an international orchestra with musicians from the WSO, the Bohuslava Martinu Orchestra from Zlin, Czech Republic, and the Ukraine Radio/TV Orchestra in a 21-Concert Tour of Germany and Austria.

In 1995 he became the first American to conduct the Krasnoyarsk (Siberia) Symphony Orchestra. In the International Music Festival of Asian Pacific Countries he led the first performance of Dvorák's *Symphony No. 8*, Copland's *Fanfare for the Common Man*, and *The Grand Canyon Suite* by Ferde Grofé. With the Music Comedy Theater he conducted *The Merry Widow* by Franz Lehár. He returned in 1996 to conduct two KSO concerts, and *Die Fledermaus*. Russia's Minister of Culture presented him with a Bronze Medal. In 2002 he conducted Verdi's *Il Trovatore* and four symphonic concerts with the orchestras of Krasnoyarsk and Vladivostok, where he also led their first playing ever of Stravinsky's *Firebird*. Mro. Piecuch made his Kennedy Center conducting debut in 1996: the world premiere of *Lan Ying*. In September 2001 he made his New York debut at the Society for Ethical Culture, leading *A Puccini Ring Cycle*: Gianni Schicchi and *Messa di Gloria*.

Mro. Piecuch has led Indiana University Orchestra in Bloomington, Hradec Králové Philharmonic in Czech Republic, the Danville (IL) Symphony Orchestra, and the Vogtland Philharmonie of Greiz/Reichenbach, Germany as the first American conductor. He was resident conductor, orchestra manager and chorusmaster at Wolf Trap, Music Director/Conductor of Washington Civic Opera and Symphony, and Conductor of Alexandria Choral Society. He has led over 800 performances at Wolf Trap, Carter Barron and Kennedy Center and was Music Director of Aldersgate Choir which he led on tour in Germany, Austria and Hungary.

This native of Maine became the saxophone soloist with the U. S. Marine Band. He holds a Bachelor of Music Degree in each woodwind instrument, Summa Cum Laude, and an M.M. in Orchestral Conducting from Catholic University of America, studying with Frederick Fennell. He was Founder/ Director of Washington Woodwind & Saxophone Quartet, guest flutist at Kennedy Center and Carnegie Hall, and from 1963- 1992 Saxophone Soloist with the National Symphony Orchestra under Aaron Copland, Antal Dorati and Julius Rudell. He accompanied Beverly Sills, Henry Mancini, Dinah Shore, Johnny Mathis and Anthony Newley at Kennedy Center, Wolf Trap, National and Ford's Theaters. He's served on the faculties of St. Mary's College, Howard University and Catholic University of America, He is married to stage director [Elizabeth Falk](#) 2/11/04

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## CRITICAL ACCLAIM

### PIECUCH'S CHRISTMAS CONCERTS

(Translation of a review from Krasnoyarsk, Siberia January 7, 1996 )

The guest conductor from Washington, Martin Piecuch, participated in two interesting concerts in Krasnoyarsk on 7 January, the Russian Orthodox Christmas. The one, called "Christmas Concert" took place in the Organ Hall.

Valery Ryazanov's Krasnoyarsk Municipal Choir picked out an hour after night Christmas service and between the Liturgy and foregoing Vesper to perform pieces dedicated to the holiday. The Christmas trope "Christ, Our God, Thy Birth" was presented in two musical settings: one by Georgy Sviridov and the other by a classic in the field of Russian ecclesiastic music, Stepan Degtyaryov. The choir sang with great enthusiasm the "Christmas Concerto" by Dmitry Bortnyansky. The Christmas carols intensified the festive mood to still greater extent.

The program included also "Deliverance", a piece for choir, organ and brass ensemble written to English words by Natalia Raigorodsky, an American composer. The Author is a professional, firmly relying upon commonplace means of expression. She utilizes them skillfully and reaches the result required, i.e. haughtiness and solemnity. It is an open hearted response to the first free elections in our history. It is because the performance was led by Martin Piecuch, an emotional and spirited American conductor, that the composition gained in impression on the audience. It seems that he is pretty familiar with this sort of music. In the evening M. Piecuch headed our Academic Symphony Orchestra. His comment was: "A marvelous orchestra. I am happy to once more conduct it." The joy of communicative musicianship spread to the audience. By the way, maestro from Washington proved to be an excellent lecturing musicologist. With the help of an interpretress he explained, very comprehensively and simply, the peculiarities of works that had never sounded in our town (and in Russia as a whole).

"Sinfonia India", of Mexican composer, Carlos Chavez, is a specific three-part fused symphonic suite, based upon ancient melodies of Aztec Indians. Its modal and rhythmic features are novel for our musicians and therefore great difficulties arose. But they were overcome with honor.

The score of Aaron Copland's ballet, "Appalachian Spring", displays a hint of Stravinsky's ancestral heritage. Copland had studied in the twentieth century in Paris under the famous Nadia Boulanger. At that time Stravinsky's influence was hardly avoidable. But as the type of melody and rhythm are concerned, "Appalachian Spring" is closely related to American national tradition. The variations on an American hymn constituting the closing section of the ballet attracted sympathy by finesse of elaboration and interpretation. Samuel Barber's "Commando March" and "Adagio for a Strings" happened to become the conductor's triumph. The pieces belong to popular classics, i.e. they utilize musical idiom widely familiar to the masses. It seems that Maestro's soul inclines toward this kind of music, as his talent does not tolerate calmly "academic" aesthetics. The charm of his personality and his creative "radiation", in some magic way, establish excellent contact with the listeners in the hall.

"Firebird" by Stravinsky sounded with due brilliance. It was a good conclusion of the concert.

M. Piecuch is due to conduct one more concert (French music) on 14 January. He is also expected to participate in two performances in the Music Comedy Theater.

Boris Plotnikov,

Music reviewer for the "Evening Krasnoyarsk"

An attempt of translation by the Author, Boris Plotnikov, Worker Emeritus in the Field of Culture of Russia.

### Guest conductor Martin Piecuch and the Vogtlandphilharmonie serve New Music from America in the Ratskeller

Rodewisch. - It was with pomp and circumstance that the Vogtlandphilharmonie Gras/Reichenbach opened its final concert in the series "Concerts in the Ratskeller" An exceptional concert, as could already be seen by the ample staffing of the orchestra which extended far into the concert hall. Grandness was also offered acoustically, best described as new music from America. The American flair was completed by the guest conductor Martin Piecuch, the musical director of the Washington Symphony Orchestra.

When the small but energetic musician stepped on the podium, one could already feel how much fire this man has. He had brought with him across the great pond music by well-known American composers, of

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which Leonard Bernstein would be best known to newcomers to the American music scene. His *Westside Story* went around the world. In the Ratskeller of Rodewisch his *Symphonic Dances* from "West Side Story" made the air swing. The audience found itself on a roller coaster of emotions. By way of dance the piece tells the story of two gangs fighting each other. This composition is a good example of Bernstein's musical versatility. Symphonic music and Jazz, Latin folklore and pop music are put together in a grand manner. The ensemble gave fascination to the secure leadership as Martin Piecuch let all instruments speak. Percussion and trumpets performed musical fireworks. Over all this poured the metal sound of the large cymbals. A defiant "Mambo" came from the throats of the Philharmonians. This symbolizes the rough reality of rivaling gangs. In the finale, with the help of a tenderly played flute Maria's love song *I Have a Love* emerges. Other musical highlights from the *New World* were featured, for example Aaron Copland, who is considered a pioneer; his music provided the opening fanfare. This piece, solely composed for brass and percussion, is called *Fanfare for the Common Man*. *Appalachian Spring*, also by Aaron Copland, is lyrical ballet music with elements of folklore. Clarinets and oboes sent affectionate signals. Carried by the silvery light sound of the strings, percussion, trumpets, drums, triangle and brass all mingle into the folklore play. To balance this there was *Adagio for Strings*, opus 1, by Samuel Barber. A delicate piece. The 56 year old conductor with his white hair directed it with such brilliance that one could have heard a pin drop in the concert hall. The musicians were met with roaring applause and a standing ovation from a relatively small audience. The Maestro was spontaneously ready with two encores. An enthused audience and an inspired orchestra set the mood for *The Stars and Stripes Forever*.

Piecuch is not only guest conductor for numerous American orchestras, he has also directed more than 800 musical performances and he gives guest performances abroad. He praised the orchestra, noting that he found the collaboration with the *Vogtlandphilharmonie* most enjoyable.

Photo subtitle: An exceptional concert was performed by the *Vogtlandphilharmonie* under the American guest conductor Martin Piecuch. Guli

### **Reichenbach Zeitung, May 10/11, 1997**

#### **Piccolo March to the Apron**

#### **Fifth Season of the Vogtland Philharmonic Greiz/Reichenbach ends with a giant success**

In the sold-out *Neuberinhaus* the music-lovers expected something special for the ninth subscription concert of the *Vogtland Philharmonic Orchestra Greiz/Reichenbach*. And in fact the evening that concluded the fifth season became a great success.

Especially the young people celebrated the orchestra and the guest conductor enthusiastically, because Martin Piecuch from the USA knew he had to add an encore after a demanding program. What the music-lovers have gotten to hear only in small portions in Reichenbach in the last five years was intensively compressed on Wednesday. The *Vogtland Philharmonic Orchestra* had already presented works by Bernstein, Bloch (cello concerto), Copland (clarinet concerto), and Gershwin, but a pure (North-) American evening was to be experienced this night for the first time. The common seating plan in America was used: the first violins are placed to the left of the conductor, the second violins on the right, the cellos in the middle, with the violas on their right, the double basses on the extreme left side. The French horns changed places with the trumpets, but the sound was maintained. Remarkable were the strong woodwind section and the five percussion players, who had to alternate between different instruments.

At the very beginning, timpani, gong and brass thundered the "Fanfare for the Common Man" in the hall. For some of the listeners the fanfare by Aaron Copland (1900-1990) sounded too dissonant, but the impression was tremendous. Leonard Bernstein (1918-1990) is surely known by everybody from television, where he was very successful as a conductor. The overture to his opera "Candide" sounded surprisingly spirited and brisk. This work is rhythmically very sophisticated. The percussion section accomplished its tasks outstandingly. In the lyrical parts the four clarinets and the three flutes played brilliantly. The conductor achieved tempo changes with economical gestures. In contrast the "Adagio for Strings" op. 11 by Samuel Barber (1910-1981) from 1936 seemed especially tender.

After the solemn string sounds of Barber, Martin Piecuch presented depiction of great happiness, composed in 1944 by Aaron Copland, the dean of 20th century American music. The ballet music to "Appalachian Spring" has found its way deservedly into the world's concert halls, and now finally into the *Neuberinhaus*. Indeed the leaves and blossoms of the trees cannot be heard, but a variety of bird songs can as only woodwind can reproduce. In an atmospheric tone painting the flute, the bassoon, the English Horn and the

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clarinet announce their presence in order. Muted trumpets mix with the harp and the violas. Suddenly all the strings roar and the brass break in with a new tempo. What a variety of dance-like rhythms! Everything intensifies into a veritable hymn to nature. The spring transforms into a warm summer. The slow passages of the woodwinds and the violas, then of the brass with all of the strings—they all lead to the climax, accordingly transmitting the farewell of spring. The conductor and orchestra were able to arouse these impressions with this truly spring-like composition by Aaron Copland.

After the intermission, one more work by Leonard Bernstein was heard. His musical "West Side Story" can be characterized as his trademark. The symphonic dances from this opera-like work are a profound challenge for any symphony orchestra. The Vogtland Philharmonic Orchestra under the strong guidance of the American guest conductor met the high expectations in every respect. Just from Martin Piecuch's animated gestures, it could be seen that he had studied and rehearsed this masterpiece with real dedication. The fate of Shakespeare's "Romeo and Julia" from 1595 until the 20th century has founded innumerable successions. Bernstein's successful work features not only exciting melodies, but his stark representation the racial problems of the USA. The tragedy of our existence is just that we do not defend consistently the beauty of our lives. False ideals spoil the young generation again and again, and unfortunately the elder people, too. However, there is no trace of it in the dances. They sparkle with zest for life. This begins with the finger-snapping of the instrumentalists and ends with the loud shouts of "Mambo!!" Ecstatic moments change into the expressively melting passages of the strings. Chamber-music-like passages with celeste, vibraphone and string quartet change with insertions of heavy brass and then dissolve into a flute solo.

Martin Piecuch ensured his success by bringing with him the Stars and Stripes, not denying his special liking for wind bands. The Philharmonic Orchestra played "The Stars and Stripes Forever" with élan, and the three piccolo flutes marched to the apron with genuine showmanship and demonstrated their acoustic power with penetrating trills. The heavy brass did not want to settle for second place. Three trumpets, one tuba, and three trombones completed the "Big Band in the front row, which could not be surpassed in loudness. Standing ovations moved the pleased conductor to a repetition of the encore.

The success justifies the means. This was true and is still true. Five years for the Vogtland Philharmonic Greiz/Reichenbach: 45 subscription concerts in Reichenbach and just as many in Greiz. (The other large and small concerts are already innumerable!) The musicians filled the expectant audience with enthusiasm again and again. It should not be omitted here to thank the management of the Vogtland Philharmonic Orchestra for the immense organizational work that is necessary to carry out such a fantastic program.

## REHEARSAL IS AN ART

### **The Evening Krasnoyarsk (Vecherniy Krasnoyarsk). 1 July 1995 (Translation of a review from Krasnoyarsk, Siberia - 1,200,000 pop.)**

Last evening's concert was the first in the course of the Second Music Festival of Asian-Pacific countries. The Krasnoyarsk Symphony Orchestra was performing under the baton of Martin Piecuch from Washington. He is a far-famed conductor and his merits may be taken for granted.

His rehearsals at the Music Comedy Theater and in the Small Hall convinced me what an excellent conductor he is. One may say: how can one judge from a rehearsal? That is what I once thought too. Now I have come to know that it is possible to a very great extent.

At the very first rehearsal with our orchestra M. Piecuch right away reached a full creative contact with the performers and established the atmosphere of goodwill and co-creation. In this atmosphere the image of a remarkable piece was generally outlined at the very first minutes of initial acquaintance by sight-playing. A minor detail should be mentioned: seeking to minimize the necessity of the interpreter's services the conductor while performing in Moscow and Yekaterinburg had learned several words and phrases in Russian that enabled him to give some direct instructions—"Figure seven, please once more...". ...

It seems that Shpiller's orchestra, composed of good musicians, is playing expressively and is generally coordinated and obedient to the conductor's will. But one stop follows another. Instantly maestro starts checking the tune. "A bit lower! A bit higher!" He takes an electronic device out of his pocket and offers everybody to listen to the exact pitch. Again and again he concentrates his ear on the microgradations of pitch, so fine that they are hardly differentiated by my ear of a musicologist (not too bad, by the way).

Three chords, played by the winds, consume several minutes to get through detailed work, that each instrument may grasp its role in the complex sound. A short passage by clarinet...By means of dexterous vocalization and articulation the conductor strives to explain the only right way of performing, as he sees it. Finally he borrows the clarinet and demonstrates, exactly how he wants the phrase to sound (applauded by musicians) emphasizing the specific "know-how" in a way easily understood by the musicians. If it were only

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the sophisticated chords of the winds or clarinet-passages! A single chord, an airy-light pizzicato by the strings turned to be quite a laborious task to attain the results sought for.

Hearing internally the whole performance-plan he polishes the details in a bright and interesting way, to correlate them with the whole system existing in his imagination. He is full of enthusiasm and shares it with the others. Maestro radiates music energy. And we recollect that the real art begins with "just a little bit". Many things become clear, when one happens to talk with this lively, witty and vigorous person. When he was preparing to become a conductor, he thoroughly studied psychology, especially the sections dealing with interrelations in groups, or between a leader and a group, or those dealing specifically with creative activities. He does not sympathize with conductors reigning their orchestras in a tsar-mode. He prefers to be not over but together with his orchestra. For example, he cares as to how to avoid offending personal dignity, when criticizing. He is more inclined not to blame, but rather to appeal: you are too good a professional to permit yourself playing out of tune.

Besides his conductor's degree, he earned five degrees as a performer on all of the main wind instruments. He made his way to conductorship through broad performing practice, that enabled him to gain the detailed knowledge of the orchestra from within.

Every conductor is an organizer. And he was establishing his orchestra in Washington, with its several symphony companies and numerous theaters and other institutions in the field of culture. He began from almost nothing, a small lecture-hall in a zoo serving as a concert stage. It is hard to imagine the enormous efforts and energy that are put forth in order to raise funds, as there are no subsidies from the audience to perform for. At present the orchestra enjoys a high standing in the city. But the problem of filling the hall is eternal. And there are a lot of other problems to be worried about.

And still this youthful-looking, active man, 54 years of age is always fresh, lively and energetic. He has three children and one of them, following his father's steps, plays the winds and conducts. Neither daily care of his family nor concert tours and all sorts of daily hubbub-nothing prevents him from inspired creative activities at the rehearsals. His rehearsal is not a routine daily work. It is its Majesty the Rehearsal that he worships and thus goes on cutting the facts of his talent in order to give it to the public at every single concert-as a Triumph of Art. Boris Plotnikov

An amateur translation into English by the author (rather "in the spirit of language" than literal)

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# CURRICULUM VITAE

## CURRENT CONDUCTING POSITIONS

2005-present - St. Petersburg Philharmonic  
**Guest Conductor**

2006-present - International Hamlet Festival, Seoul (Korea) National Orchestra  
**Artistic Director & Conductor**

2002-present - Moscow Philharmonic  
**Permanent Guest Conductor**

2002-present - PALA Opera of New York  
**Music Director & Conductor**

1998-present - U.S. Congressional Philharmonic Society, Washington, DC  
**Music Director & Conductor**

1993-present - USA Ballet, Normal, Illinois  
**Music Director & Conductor**

*Duties include consulting; preparation, and conducting ballet performances with live music*

## INTERNATIONAL GUEST CONDUCTING

### RUSSIA

2006 Omsk Philharmonic - Omsk, Russia

2005 St. Petersburg Philharmonic - Shostakovich Hall

2004 Yakutsk Opera, Sakha, Russia

2003 St. Petersburg Opera - Menshikov Palace

2002 Moscow Philharmonic -Tchaikovsky Hall, Moscow

2002 Krasnoyarsk Theatre of Opera & Ballet - Krasnoyarsk, Siberia  
Pacific Symphony Orchestra - Vladivostok, Russia

1996 Krasnoyarsk Symphony Orchestra - Krasnoyarsk, Siberia  
Krasnoyarsk Musical Comedy Theatre - Krasnoyarsk, Siberia

1995 Second International Music Festival of Asian-Pacific Countries - Krasnoyarsk, Siberia

## **Martin Piecuch**

Krasnoyarsk Symphony Orchestra  
Krasnoyarsk Musical Comedy Theatre

### **GERMANY**

1997 Vogtland Philharmonie - Reichenbach, Greiz, & Rodewisch, Germany

### **CZECH REPUBLIC**

1993 Hradec Králové Philharmonic - Hradec Králové, Czech Republic

### **U.S.A.**

1997 Tennessee All-West Orchestra - Jackson, Tennessee

1996 Asian American Music Society Opera Premiere -  
JFK Center for the Performing Arts, Washington, DC

1995 Forty -Ninth Annual Mid-West International Band and Orchestra Clinic - Chicago, Illinois

1994 Danville Symphony Orchestra - Danville, Illinois

1992 Indiana University Orchestra - Bloomington, Indiana

1990 National Symphony Orchestra & Paul Hill Chorale (The Messiah)  
John F. Kennedy Center Concert Hall - Washington, D.C.

1989 Alexandria Symphony - Alexandria, Virginia

1988 Bedford Springs Festival - Bedford Springs, Pennsylvania

## **ARTISTS CONDUCTED IN PERFORMANCE**

### **Pianists**

Zora Mihailovich  
Brian Ganz  
Ann Schein  
Juan José Calatayud  
Aleksandar Serdar

### **Violinists**

Sherry Kloss  
Ivan Minas-Bekov  
Pavel Pekarsky  
Ludmila Batseko  
Stephanie Matthews

### **Cellists**

John Gevorkian  
Linda Kapusciarz

### **Flute**

Lisa Zargarpur

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## **Clarinet**

Shawn Buck

## **Horn**

Sören Hermannsen

Roger Whitworth

## **Contrabassoon**

Elizabeth Gustafson

## **Percussion**

Louie Bellson

Craig Teer

## **Glass Harmonica**

Jamie Turner

## **Koto**

Miyuki Yoshikami

## **Vocalists**

Robert Merrill

Pete Seeger

William Warfield

Ann-Margret

Jennifer Post

Irene Ryan King

## **Guest Actors**

Senator Fred Thompson

Congressman Bob Livingston

Senator Dan Coates

Honorable Tom Foley

Honorable Guy Vander Jagt

## **Narrators**

William Warfield

Art Buchwald

Zig Ziglar

## **CAREER HIGHLIGHTS**

2002 Whim Great House Concert Series, St. Croix, USVI - Guest Saxophone Recitalist

1990-1998 Washington Symphony Orchestra

Music Director & Conductor

Led the orchestra through a budget growth from \$9,000 to \$300,000+ and audience growth from 400 to 3500. and to 6 six-concert seasons at DAR Constitution Hall.

Produced Twenty-Concert Tour of Germany and Austria in April 1998! Orchestra was combined from WSO, Bohuslav Martinů Orchestra - Czech Republic, and National Radio Orchestra - Kiev, Ukraine

1997 Capitol Hill Arts Workshop - Guest Saxophone Recitalist

1991 Washington Music Ensemble Guest Flutist in concerts at JFK Center for the Performing Arts and Carnegie Hall in New York City.

1976-1994 Aldersgate United Methodist Church - Alexandria, Virginia - Director of Music

For more than 1600 services, duties included budget preparation and administration, programming two

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weekly services of music for vocal and bell choirs, with two to three major works with full orchestra per year from cantatas to fully staged operas. Planned, managed and conducted a European tour of Germany, Austria and Hungary in July of 1989.

1987-present Performing Arts Consultants (Short Hills, N. J.) & Gateway Music Festivals (Monticello, MN). Principal Adjudicator, Clinician, and Advisory Council Member for music festivals in the US, Canada, and Mexico.

1970-1990 Washington Woodwind and Saxophone Quartet  
Founder & Director All players "double" on all woodwinds.

1969-1972 Wolf Trap Farm Park - Vienna, Virginia  
Resident Conductor, Chorus Master, and Orchestra Manager.

1965-1977 PQ Singers - Washington, D.C.  
Founder, Music Director & Conductor

This professional chorus sang with the National Symphony Orchestra at the Kennedy Center (Washington, D.C.), at the Lincoln Center (New York) with Arthur Fiedler, with John Green at Carter Barron Amphitheater (Washington, D.C.), at Constitution Hall (Washington, D.C.), at Wolf Trap Farm Park (Vienna, VA), and at the Garden State Art Center (NJ).

1963-1965 American Light Opera Company - Washington, D.C.  
Music Director & Conductor. Over 400 performances of 15 different fully staged productions.

1963-1992 Solo Saxophonist with the National Symphony Orchestra under Aaron Copland, Antal Dorati, Sara Caldwell, and Julius Rudell; Free-lance orchestra contractor, woodwind section leader & musician: featured with orchestras accompanying Henry Mancini, Dinah Shore, Johnny Mathis, Bobby Darin, Beverly Sills, and Anthony Newley; John F. Kennedy Center for the Performing Arts, National Theater, Wolf Trap Farm Park, Ford's Theater.

1959-1963 U. S. Marine Band, The President's Own  
Saxophone Soloist & Leader of White House Dance Band.

**MUSIC DIRECTOR & CONDUCTOR** From 1963 until 1990

Washington Civic Opera Washington Civic Symphony Friday Morning Music Club Chorale & Orchestra  
Alexandria Choral Society Takoma Park Community Singers - Founder, Music Director & Conductor!Mt.  
Vernon Place United Methodist Church - Washington, D.C.!Congregational Christian Church of Fairfax  
County, Virginia

### PROFESSIONAL TEACHING POSITIONS

After honorable discharge from U.S. Marine Band as Saxophone soloist in 1963, the following positions in the following institutions were held:

Catholic University of America - Washington, D.C. Adjunct Professor of Woodwinds & Head of Jazz  
Department

Calverton School - Prince Frederick, Maryland Designer of Instrumental Music Program, then Department  
Head

St. Mary's College - St. Mary's City, MD Jazz Ensemble, Improvisation, Saxophone and Bassoon

Queen Anne School - Upper Marlboro, Maryland Head of Music Department

Howard University - Washington, DC Orchestra Conductor and Woodwind Teacher

### EDUCATION

Master of Music, Catholic University of America, Instrumental Conducting, 1980.

Bachelor of Music, summa cum laude, Catholic University of America, All Woodwinds, 1979.

Conducting study with Frederick Fennell, James Dixon, Howard Stark, Zdeněk Bilek, Otakar Trhлік.

### AFFILIATIONS

# Martin Piecuch

American Symphony Orchestra League Conductors' Guild, Inc. Pi Kappa Lambda (honorary academic music society)  
Honorary Board Member - Alexandria Choral Society

## **PERSONAL DATA**

Hobbies include: roller-blading, jogging, sailing, skiing, gourmet cooking.

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## REPERTOIRE

Atterberg - Concerto for Horn & Orchestra, Op.28  
Bach - Suite No. 3 in D Major  
Barber - Adagio for Strings  
Barber - Commando March  
Barber - Overture to "The School for Scandal"  
Bartok - Rumanian Folk Dances  
Beethoven - Egmont Overture  
Beethoven - Leonora Overture No. 3  
Beethoven - Symphonies, Nos. 1, 3, 5, 6, 7, 8 & 9  
Bellson - Percussion Internationale  
Bernstein - Overture to "Candide"  
Bernstein - Symphonic Dances from A West Side Story@  
Bizet - Symphony in C Major  
Boccherini - Concerto for Cello in B= Major  
Brahms - Concerto No. 2 for Piano in B= Major, Op. 83  
Brahms - Double Concerto for Violin & Cello in A minor  
Brahms - Hungarian Dances, Nos. 1, 5  
Brahms - Symphonies, Nos. 1, 2, 3, & 4  
Britten - Overture: Paul Bunyan  
Britten - Young Person's Guide to the Orchestra  
Bruch - Romanze (viola)  
Chaminade - Concerto for Flute in D, Op. 107  
Chavez - Sinfonia No. 2 "India"  
Coleridge -Taylor - Bamboula  
Copland - Appalachian Spring  
Copland - Fanfare for the Common Man  
Copland - Lincoln Portrait  
Copland - Outdoor Overture  
Corelli - Concerto Grosso (Christmas Concerto)  
Debussy - Prélude à l'après-midi d'un faune  
Debussy - Gymnopédies de Erik Satie  
Delius - Sleigh Ride  
Dvorák - Concerto for Cello in A Major  
Dvorák - Symphonies, Nos. 7, 8 & 9  
Dvorák - Slavonic Dance, No. 1  
Falla - Le Sombrero de Tres Picos  
Franck - Symphonic Variations for Piano and Orchestra  
Gershwin - Porgy & Bess: Symphonic Portrait  
Gershwin - Rhapsody in Blue  
Grieg - Concerto for Piano in A minor, Op. 16  
Grofé - Grand Canyon Suite  
Hailstork - Celebration!(1975)  
Hanson - "Nordic" Symphony No. 1 in E minor  
Haydn - Cello Concerto  
Haydn - Piano Concerto in D Major  
Haydn - Symphonies, Nos. 9, 16, 45, 94, 104  
Holdridge - Concerto No. 2 for Violin  
Ifukube - Japanese Suite for Orchestra  
Ives - Symphony No. 2  
Kleinsinger - Tubby, the Tuba  
Liebermann - Concerto for Jazz Band & Symphony Orchestra  
Liszt - Hamlet (Symphonic Poem No. 10)  
Liszt - Totentanz for Piano & Orchestra  
Lofstrom - The Plumed Serpent for Soprano Saxophone, Piano, Bass, Drums & Symphony Orchestra  
Mahler - Symphony No. 2 in C minor, A Resurrection"

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Mendelssohn - A Midsummer Night=s Dream  
Mendelssohn - Symphony No. 4, "Italian"  
Miyagi - Haru No Umi (Sea of the Spring) for Koto, Shakahatchi & Orchestra  
Milhaud - Concerto for Percussion & Small Orchestra  
Mozart - Concerto for Flute, Harp and Orchestra in C Major  
Mozart - Concerto for Clarinet in A  
Mozart - Concerti for Piano, Nos. 21, 23  
Mozart - Concerto No. 3 for Horn in E=  
Mozart - Concerto for Violin No. 5 in A  
Mozart - Overtures: Cosi fan tutte, Don Giovanni, Magic Flute  
Mozart - Serenade No. 10 (Gran Partita)  
Mozart - Symphonies, Nos. 25, 29, 35, 40, 41  
Munford - Songs We Knew from World War II  
Paderewski - Grand Polish Fantasy on Original Themes, Op. 19 for Piano & Orchestra  
Paderewski - Symphony in B minor, "Poland", Op. 24  
Prokofiev - Peter and the Wolf  
Rachmaninoff - Concerto No. 2 for Piano in C minor, Op. 18  
Ravel - Bolero  
Raigorodsky - Symphony No. 1  
Rimsky-Korsakoff - Capriccio Espagnol  
Rimsky-Korsakoff - Scheherazade  
Rodgers - Victory at Sea  
Rossini - Barber of Seville Overture  
Rossini - Italian in Algiers Overture  
Rossini - William Tell Overture  
Saint-Saëns - Violin Concerto No. 3 in B minor, Op. 61  
Saint-Saëns - Cello Concerto No. 1 in A minor, Op. 33  
Saint-Saëns - Morceau de Concert (Horn), Op. 94  
Saint-Saëns - Symphony No. 3, ("Organ" Symphony), Op. 78  
Salieri - La Scuola di Gelosi, Overture  
Schreiner - The Worried Drummer  
Smetana - Moldau  
Still - Afro-American Symphony  
Still - Danzas de Panama  
Stravinsky - Firebird Suite 1919  
Svendsen - Symphony No. 2 in E=  
Tchaikovsky - Capriccio Italien, Op. 45  
Tchaikovsky - Concerto No.1 for Piano in B=Minor, Op. 45  
Tchaikovsky - Concerto for Violin in D Major, Op. 35  
Tchaikovsky - Romeo & Juliet  
Tchaikovsky - Symphonies Nos. 4, 5, & 6  
Thomson - The Plow that Broke the Plains  
Tomasi - Concerto for Trombone  
Vivaldi - Winter Concerto from "The Seasons"  
Wagner - Siegfried Idyll  
Wagner - Tannhäuser: Overture  
Walker - Concerto for Trombone and Orchestra  
Walker - Lyric for Strings  
Wells - The Hare and the Tortoise  
Wiklund - Summer Night and Sunrise

### (VOCAL & INSTRUMENTAL)

Avalos - Mariachi Mass  
Bach - Cantatas 140, 142  
Barber - Knoxville: Summer of 1915, Op. 24

## Martin Piecuch

Beethoven - Symphony No. 9 in D Minor, Op. 125  
Bellson/Bailey - Tomus I, II, III (Soloists, Chorus, Jazz Ensemble & Orchestra)  
Berger - Psalmo Brasileiro  
Brown - Legacy of Vision: Martin Luther King for Chorus, Orchestra & Narrator  
Bernstein - Chichester Psalms  
Bruckner - Mass in E minor  
Bruckner - Requiem  
Chavez - L'Paloma Azul  
Durufié - Requiem  
Exner - Where Shall I Find the Christ Child  
Fauré - Requiem  
Giannini - Cantic of Christmas  
Gossec - La Nativité  
Haazen - Missa Luba  
Handel - Messiah  
Handel - Passion According to St. John  
Hanson - Song of Democracy  
Harris - Folk Song Symphony  
Haydn - Lord Nelson Mass  
Haydn - Missa Brevis  
Honegger - King David  
Lambert - Rio Grande  
La Touche - Ballad for Americans  
Lockwood - Carol Fantasy  
Mahler - Symphony No. 2 in C minor, "Resurrection"  
Mendelssohn - Symphony No. 2 (complete), A Hymn of Praise"  
Mozart - Mass in C Major  
Mozart - Requiem  
O'Riada - Gaelic Mass  
Peloquin - Missa Ala Samba  
Pinkham - Christmas Cantata  
Puccini - Messa di Gloria  
Ramírez - Missa Criolla  
Respighi - Laud to the Nativity  
Ringwald - God's Trombones  
Rutter - Gloria  
Rutter - Magnificat  
Saint-Saëns - Christmas Cantata  
Schubert - Mass in F  
Shaw - Many Moods of Christmas  
Siegmeister - I Have a Dream Cantata  
Tirro - An American Jazz Mass  
Walton - Henry V Suite  
White - Rejoice, Emmanuel Shall Come  
Vaughan Williams - Magnificat  
Vaughan Williams - Sea Symphony  
Vaughan Williams - Serenade to Music  
Vivaldi - Gloria  
Vivaldi - Magnificat

### (OPERA)

Bizet - Carmen  
Donizetti - Lucia di Lammermoor  
Gounod - Faust  
Gounod - Romeo & Juliet  
Lehár - Merry Widow  
Menotti - Amahl & the Night Visitors

## Martin Piecuch

Mozart - Don Giovanni  
Mozart - Magic Flute  
Mozart - Marriage of Figaro  
Puccini - Gianni Schicchi  
Smith - The Gooseherd & the Goblin  
Strauss - Die Fledermaus  
Thompson - The Nativity According to St. Luke  
Verdi - Il Trovatore  
Wang An-Ming - Lan Ying

### (FULLY STAGED MUSICAL SHOWS)

Adler & Ross - Damn Yankees  
Arlan & Harburg - Wizard of Oz  
Bart - Oliver  
Besoyan - Little Mary Sunshine  
Bernstein - On the Town  
Bernstein - West Side Story  
Edwards & Stone - 1776  
Gilbert & Sullivan - H. M. S. Pinafore  
Johnson & Bart - Lock Up Your Daughters  
Kromer & Silver - Like It Is  
Lerner & Lowe - Brigadoon  
Lerner & Lowe - Camelot  
Lerner & Lowe - My Fair Lady  
Lerner & Lowe - Paint Your Wagon  
Loesser - Guys and Dolls  
Loesser - Most Happy Fella  
Rodgers & Hammerstein - Carousel  
Rodgers & Hammerstein - The King and I  
Rodgers & Hammerstein - Sound of Music  
Rodgers & Hammerstein - South Pacific  
Schwartz - Godspell  
Stein - Funny Girl  
Webber & Rice - Joseph and the Amazing Technicolor Dreamcoat  
Webber & Rice - Jesus Christ Superstar  
Willson - The Music Man