



The University of Georgia
Symphony Orchestra

Mark Cedel, Conductor
Jean Gomez, Conducting Assistant



Thursday, September 7, 2017

Hodgson Concert Hall

7:30 p.m.

Dedication

J. Kimball Harriman

1917 – 1997



J. Kimball Harriman touched the lives of many who studied music. He was a master teacher whose infectious enthusiasm and skillful methods motivated their advancement from public school music to higher education and careers in teaching and performance. He was a guiding light for those who chose the profession, but he nurtured a love of music no matter their life's path. During his faculty tenure at the University of Georgia, Mr. Harriman conducted the University-Civic Symphony Orchestra, taught orchestral literature, conducting, string methods, and private lessons, and supervised instrumental student teachers. Additionally, he coordinated outreach programs at UGA, including summer music camps and mid-year festivals for high school orchestra, band and chorus students. After retirement, he served as executive director of the American String Teachers Association (ASTA). The University of Georgia Symphony Orchestra dedicates this evening's concert in memory of Mr. Harriman in recognition of the centennial of his birth and his exceptional legacy at the University of Georgia.

The Hugh Hodgson School of Music awards the J. Kimball Harriman Scholarship each fall to an outstanding string student majoring in music education. For information about how to contribute to this fund and other endowed school of music awards and memorial scholarships, please contact Sara Emery (semery@uga.edu).

The Thursday Scholarship Series

The Hugh Hodgson School of Music and the Hugh Hodgson Concert Hall are named in honor of native Athenian and UGA graduate Hugh Leslie Hodgson. In 1928, Hodgson became the University's first music professor and first chairman of the Department of Music. From 1941 - 50, he directed the University of Georgia Little Symphony Orchestra, a forerunner of today's UGA Symphony. The Thursday Series began in 1980 and continues the tradition of "Music Appreciation Programs" started by Hugh Hodgson in the 1930s. Proceeds from these concerts are the primary source of funds for School of Music general student scholarships.

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Reid Messich, Oboe

Amy Pollard, Bassoon

Kristin Jutras, Violin

David Starkweather, Cello

Thursday Scholarship Series

PROGRAM

Samuel Barber

Second Essay for Orchestra, Op. 17

Joseph Haydn

Sinfonia Concertante for Oboe, Bassoon,
Violin and Cello, Hob.I:105

Allegro

Andante

Allegro con spirito

Reid Messich, Oboe

Amy Pollard, Bassoon

Kristin Jutras, Violin

David Starkweather, Cello

INTERMISSION

Pyotr Ilyich Tchaikovsky Symphony No. 4 in F Minor, Op. 36

Andante sostenuto – Moderato con anima

Andante in modo di canzona

Scherzo: Pizzicato ostinato – Allegro

Finale: Allegro con fuoco

Program Notes

By Steven Ledbetter

Samuel Barber

Second Essay for Orchestra, Op. 17

Samuel Barber was born in West Chester, Pennsylvania, on March 9, 1910, and died in New York on January 23, 1981. He completed his Second Essay for Orchestra on March 15, 1942, using materials that he had developed several years earlier. Bruno Walter conducted the first performance on a concert of the New York Philharmonic on April 16, 1942. The score calls for two flutes and piccolo, two oboes and English horn, two clarinets (second doubling bass clarinet), two bassoons, four horns, three trumpets, three trombones and tuba, timpani, cymbal, side drum, bass drum, tam-tam, and strings. Performance time is approximately thirteen minutes.

Samuel Barber grew up in a musical family (his aunt was the great contralto Louise Homer, whose husband, Sidney Homer, was a composer), and he began play the piano at the age of six and compose the following year. Still, it was with some trepidation that he left a note on his mother's dresser when he was about eight to tell her of his self realization: "To begin with, I was not meant to be an athlete [sic] I was meant to be a composer, and I will be, I'm sure. . . Don't ask me to try to forget this . . . and go play foot ball." It was Sam's uncle Sidney who encouraged his composition most with letters full of advice, and by the time the boy was seventeen, his aunt had begun

to include some of his early songs on her recital programs.

Barber's musical technique developed formally during the eight years he spent as a student at the Curtis Institute in Philadelphia, where he joined its first class in 1924 (when he was just fourteen). There he studied piano, composition (with Rosario Scalerò), conducting (with Fritz Reiner), and voice. For a time he contemplated the idea of a career as a professional singer (and, in fact, he once recorded the baritone part in his *Dover Beach* for string quartet and voice, a performance that is still available on New World Records). But it was primarily as a composer that he developed during his Curtis years.

Barber's style was always conservative, emphasizing the long lyrical line and relatively traditional tonal harmonies. His setting of language was felicitous, and his ear for color acute. All of these strengths made him for many years one of the most popular of American composers. Though by the time of his death he felt himself to be an outsider in the musical world, his music has been heard more frequently in recent years and appreciated for its craft and expressive directness.

From early on Barber won awards. At first these took him for study in Europe, especially Italy, where he not only composed a great deal of music but also made useful connections. In July, 1937, Artur Rodzinski conducted his First Symphony at the Salzburg Festival, the first American music ever to be performed in that bastion of European culture. And not long after that, Arturo Toscanini

programmed his *Essay for Orchestra* and his *Adagio for Strings*. Partly because Toscanini had a reputation for musical conservatism and for a lack of interest in American music, the fact that he played two works by an American composer on the same program brought Barber's name and music before the public more effectively than almost anything else could have done.

It was Barber who invented "essay" as a title for a musical piece, chosen to suggest an equivalent of the literary form of a short work that explores a single aspect of a subject. The *Second Essay* is somewhat longer, and calls for a larger orchestra. Barber evidently began working on the piece soon after completing the first, because a sketchbook with some of the themes also contains some work on his 1939 Violin Concerto. But, for whatever reason, he did not finish it until the spring of 1942. It was premiered only a month later, to be quickly picked up by other conductors for other orchestras. It became and remains one of Barber's most frequently performed pieces.

Though there is no direct reference to the fact that the United States had entered World War II only a few months earlier, but the music is richer and darker than that of the first Essay, in such a way that it suggests the awareness of the world crisis. The *Second Essay* begins with a pastoral melody in the flute, echoed by bass clarinet. But this gentle theme, in F minor, apparently entirely tranquil, is undercut by a G-flat held in the low brass and a pianissimo roll on the bass drum; these set up a throb of tension from the beginning. The

second theme (presented by violas) is an organic development of the first and is then further developed. The brasses intimate a bit of theme that will become the strong assertive chorale of the close. The first theme also provides a motif that turns into a dramatic fugue. In a compact space, Barber deploys his closely related materials with a wonderful ear for orchestral color and a romantic expression of possibilities – a message that American audiences needed to hear at that time and have happily received ever since.

Joseph Haydn

Sinfonia Concertante in B flat for Violin, Cello, Oboe, and Bassoon, Hob. I:105

Franz Joseph Haydn was born in Rohrau, Lower Austria, on March 31, 1732, and died in Vienna on May 31, 1809. Although the first printed editions by André in Offenbach and Artaria in Vienna call this work respectively "Sinfonie Concertante" and "Grand Symphonie Concertante," Haydn's manuscript gives simply Concertante. The composer presided over its first performance on March 9, 1792, in London, with the soloists being Johann Peter Salomon, violin; Mr. Menel (or Menal, Menall, Memel, etc.), cello; Mr. Harrington, oboe; and Mr. Holmes (or Holms, Homes, etc.), bassoon. Haydn's score calls for "violino principale," violoncello obbligato, oboe obbligato, and bassoon obbligato, and, in the orchestra, a flute, an additional oboe, two horns, two trumpets, timpani, and strings. Approximate performance time is twenty-two minutes.

The late eighteenth century was the golden age of the *sinfonia concertante* (or *symphonie concertante*, depending on one's linguistic preference). If there existed an English equivalent for the term, it would perhaps be "concerted symphony," a cross between the symphony (with its formal architecture planned on the largest scale) and the concerto (with its use of virtuoso soloists). The *sinfonia concertante* employed at least two soloists and often more. The genre was particularly popular in France, though it spread quickly to other musical centers as well.

For the composer, a *sinfonia concertante* creates the technical problem of how to give each of the soloists an important role to play without stretching the piece to unbearable length or breaking its structure into a series of unrelated vignettes. Since a tightly cohesive structure is one of the main elements of Haydn's style, it is unlikely that he would choose of his own accord to write in such a potentially loose limbed genre. And in any case, though he wrote concertos, they were not so central to his output as they were to Mozart. Indeed, he composed no solo concertos at all in the thirteen years between the Cello Concerto in D of 1783 and the Trumpet Concerto of 1796.

So the *Sinfonia concertante* is unexpected in his London works. But perhaps the impetus for the piece was the urge to compete with his sometime pupil Ignace Pleyel, who was also in England at the time and who enjoyed a conspicuous success with a *sinfonia concertante* for six solo instruments (flute, oboe, bassoon, violin, viola, and



cello). This had appeared on one of the concerts of Johann Peter Salomon, who had brought Haydn to London for the spectacularly successful visits that saw the premiere of his last twelve symphonies. No doubt Salomon (who was always eager to attract and satisfy an audience) suggested that Haydn try a piece of the same kind. Best of all would be a piece that could appear soon after Pleyel's work, so as to encourage audience curiosity about a potential "competition" between the two composers.

In any case, Haydn's manuscript for the *Sinfonia concertante* appears to have been written in a great hurry – as if would have to be if he only began it after the Pleyel premiere on February 27, 1792, in order to have it ready by the next concert in the series on March 9, when it was, in fact, premiered. Normally Haydn was not a particularly rapid composer (certainly not as compared to Mozart, whom we know to have produced his *Linz* Symphony in just four days, when a possible performance arose.

But if Haydn did in fact compose the *Sinfonia concertante* under this time pressure, he clearly proved himself as a composer who could meet a deadline when necessary.

The new work was received well in London at its premiere on March 9, 1792. The *Morning Herald* described it as "profound, airy, affecting, and original, and the performance was in unison with the merit of the composition." The *Morning Chronicle* approved the fine contrast between the solo parts with the full ensemble, and the quality of the solo performances. The success was such that the piece was repeated "by request" at the next concert a week later.

In our own day, a soloist appearing with an orchestra almost invariably stands front and center, next to the conductor, so as to highlight the independence from the larger ensemble. But Haydn laid out his autograph score in such a way as to suggest that the soloists all stayed put within the ensemble, perhaps so that their appearance as solo performers might be more of a surprise to the audience, or simply so that they could easily flow in and out of the larger group as the unfolding of the composition warranted.

If the soloists are placed within the full ensemble and do not stand up or otherwise draw attention to themselves, Haydn's audience – which had no detailed listing in the concert program and no program notes to give away Haydn's secrets – would have been surprised several times in the course of the piece. From the very beginning, there would be no hint of which instruments would take on a

solo role. The violin and cello solos start to play alone rather early in the piece, followed one measure later by the solo bassoon and another measure later by the solo oboe. But this moment of self-introduction lasts only one brief phrase, and then they return to the bosom of the orchestra. Their second solo appearance is only two measures long, and by the third solo passage, the violin and cello do not play at all as oboe and bassoon are accompanied by two horns who are told that they are "soli" (essentially a way to let them know that they must play out, not blend themselves into the texture).

These first appearances of some or all of the soloists are kaleidoscopically different – less like a concerto than like a symphony with an intricate web of instrumental color combinations.

Since concertos are often considered flashy showpieces, the development here surprises by passing through a series of dark minor keys. And near the end of the movement, Haydn writes out a four-part cadenza (probably the only practical solution when faced with four soloists).

The slow movement minimizes the orchestral part and expands that of the four soloists, who become leaders in an elaborate chamber-music game. The demanding solo parts reveal clearly how much confidence Haydn had in his players.

The finale is a lively *Allegro con spirito* that suddenly stops a few times to allow the solo violin to emote in recitative, like an operatic diva, but for the most part it is indeed "spirited" and brilliant.

Pyotr Ilyich Tchaikovsky

Symphony No. 4 in F Minor, Op. 36

Pyotr Ilyich Tchaikovsky was born in Kamsko-Votkinsk, Vyatka Province, Russia, on May 7, 1840, and died in St. Petersburg on November 6, 1893. He began the Symphony No. 4 in May 1877 and completed the score on January 19, 1878. Nikolai Rubinstein conducted the first performance in Moscow on March 4 of that year. The score calls for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, triangle, cymbals, bass drum, and strings. Performance time is approximately forty-four minutes.

Less than two years separate the composition of Tchaikovsky's Fourth Symphony from his Third. An entire decade elapsed before he wrote the Fifth. Yet, as far as the composer's stylistic development is concerned, the gap comes between the Third and the Fourth. Conductors and audiences agree on this point. The first three symphonies are heard but rarely. The last three, as familiar as any in the repertory, add a new intensity of emotional expression, a characteristic that was to be the hallmark of his greatest music for the rest of his life.

It is always dangerous to seek reasons for such development in a composer's biography; musical expression is far more than simply a transcription of emotions. But in the case of Tchaikovsky's Fourth Symphony, a great deal of evidence documents the connection of this

music with the crisis that befell the composer precisely in the period between the Third and Fourth symphonies, a story that involves his relations with two women.

Nadezhda von Meck, at age forty-five the recently widowed mother of eleven children, was a passionate devotee of music. Having fallen in love with Tchaikovsky's music, she sent the astonished composer a modest commission in December of 1876. Thus began a fourteen-year friendship by correspondence. At her insistence, they never met and never even saw each other (except at a distance by accident)! Yet she provided him with a handsome subsidy and he responded gratefully with dedications. The long-distance friendship, which produced over 700 letters, some of great length and intimacy, was the most intense emotional relationship that either of them ever experienced.

During this period Tchaikovsky was wrestling with his homosexuality, always worried about discovery and concerned at the possibility of blackmail. The last thing he needed at this time was a complicated relationship with a woman. Unfortunately, that is exactly what he got. In May of 1877 a young pupil at the Conservatory, Antonina Ivanovna Milyukova, wrote him expressing a passionate and undying devotion. As luck would have it, the composer had just become obsessed with the idea of turning Pushkin's novel-in-verse *Eugene Onegin* into an opera, and the details of the literary work seemed to be repeating themselves in real life. In the poem, the young Tatiana writes a passionately personal letter declaring her love to Onegin; his

callous response ultimately triggers a tragedy. Tchaikovsky had no desire to be cast in the role of the unfeeling Onegin, so he responded to Antonina's letter as gently as possible. She refused to accept dark hints as the true state of his emotional makeup.

Tchaikovsky felt himself, against his will, forced into marriage. Only after he and Antonina had set off on their honeymoon did he fully realize the folly of his actions. "As the train started," he wrote to his brother two days later, "I was on the point of screaming." A loan from Mme. von Meck gave him the opportunity to make a temporary escape to the Caucasus, leaving behind his bride, the marriage still unconsummated. By late September, he returned to Moscow to face her, but within a few days he vainly attempted suicide by walking into the Moscow River and standing in the frigid water in hopes of catching a fatal case of pneumonia. In desperation he escaped to Switzerland and finally to Italy, where he spent the winter composing the Fourth Symphony. Though some sketches go back to the previous spring, the bulk of the work took shape at the end of 1877. Tchaikovsky finished the score on January 19, 1878. Nikolai Rubinstein conducted the first performance, in Moscow, less than two months later. The piece bears the dedication, "To my best friend," who, as the composer's correspondence makes clear, was Mme. von Meck.

Tchaikovsky wrote her a long letter describing the meaning of his symphony. There he described the significance of the new work, proceeding from the introductory fanfare, "the

seed of the whole symphony," of which he declared flatly, "This is *fate*, this is that fateful force which prevents the impulse to happiness from attaining its goal." The various themes of the first movement, then, represent a fruitless languishing under this fate and a retreat into vain hopes and daydreams, from which the clarion call of fate awakens one. "Thus all life is an unbroken alternation of hard reality with swiftly passing dreams and visions of happiness. . . . No haven exists."

The second movement, wrote Tchaikovsky, expresses a weary regret for all that is hopelessly gone. The third movement "is made up of capricious arabesques, of the elusive images which rush past in the imagination when you have drunk a little wine and experience the first stage of intoxication." It suddenly alternates with visions of "drunken peasants and a street song."

The finale proposes a return to active life: "If within yourself you find no reasons for joy, look at others. Go among the people. Observe how they can enjoy themselves, surrendering themselves wholeheartedly to joyful feelings." But even here, "the irrepressible fate again appears and reminds you of yourself. . . . But others . . . have not even turned around, they have not glanced at you, and they have not noticed that you are solitary and sad."

This famous letter has led many to think of Tchaikovsky's music as nothing more than the accompaniment to some kind of romantic film, a tearjerker translating heart-on-sleeve emotion into corny

musical effects. But how different were Tchaikovsky's words when addressing another composer! Here he speaks in clear technical terms: "In essence my symphony imitates Beethoven's Fifth; that is, I was not imitating its musical thoughts, but the fundamental idea. Do you think there is a program in the Fifth Symphony? . . . My symphony rests upon a foundation that is nearly the same, and if you haven't understood me, it follows only that I am not a Beethoven, a fact which I have never doubted."

Beethoven's Fifth Symphony had created a powerful musical structure moving from tragedy to triumph. Tchaikovsky was neither the first nor the last composer to take it as a model. Using the basic ground plan of Beethoven's work, Tchaikovsky created a symphony of rich expressive force, one with an effective architecture, moving from the thunderous blows of "fate" to a kind of triumph, though a triumph less complete than that of Beethoven. Certainly, the character of the symphony owes something to the composer's emotional state while working on it, but it is worth remembering that it is also an homage to a great predecessor and master of symphonic writing.

It is easy to hear "fate" in the opening fanfare, particularly when it returns later on, interrupting the proceedings more than once with unusual violence. And it is easy to hear "frustration" in the first movement's waltz-like main theme, which keeps circling around in a limited space, extending itself but never really

changing. But the careful listener will also hear in the first movement an almost organic growth of the melodic ideas and an original formal and harmonic shape. The thematic ideas grow from parts of earlier themes, constantly intertwining, commenting on one another. And the movement is unique in its architecture, with an original but entirely logical harmonic layout. Periodically its course is violently interrupted by the "fate" motif. Throughout the course of this extraordinary movement, Tchaikovsky gauges with wonderful finesse the ebb and flow of expressive tension.

The two middle movements function essentially as relief from the power, tension, and complexity of the first. At the same time, they are superb examples of Tchaikovsky's inventiveness in dressing charming lyrical ideas with striking orchestral color. Both movements are in a simple ternary (ABA) form. The slow movement sings its plaintive song, but with progressive, delightful embellishments. The scherzo offers a delightful game between the orchestral sections – pizzicato strings, then woodwinds, then brasses. The finale is a kind of brilliant rondo made up of a fiery outburst that leads to a Russian folk song on which Tchaikovsky rings many changes. Less passionate in character than the opening, it nonetheless builds a wonderfully sonorous conclusion when the "fate" motive intervenes again – at precisely the point comparable to a similar gesture in Beethoven's Fifth Symphony. "Fate" is put to rout through a final outburst of high energy and orchestral virtuosity.

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About the Soloists

Reid Messich serves as Associate Professor of Oboe at the University of Georgia where he is an active member of the Georgia Woodwind Quintet. Messich is also Co-Principal Oboist with Memphis's IRIS Orchestra, under the direction of Maestro Michael Stern, and is the Principal Oboist of the Hilton Head Symphony Orchestra, under the direction of John Morris Russel. Each year during the summer months, Messich serves as instructor of oboe and woodwind literature at the MasterWorks Music Festival. Messich maintains an active international and national performance career. He has performed with many top musicians and orchestras as an orchestral musician, soloist, and clinician. Messich received his Bachelor of Music degree at the Curtis Institute of Music where he studied with Richard Woodhams. He received his Master of Music degree and Doctor of Music degree from the Florida State University studying under Eric Ohlsson. Messich performs on a Kingswood Yamaha YOB



841 Duet Series oboe. In his spare time, Messich is an avid Pittsburgh Steeler fan and enjoys spending time with his wife, Kaitlin, and newborn daughter, Lowry.

Amy Pollard is the Associate Professor of Bassoon at the Hugh Hodgson School of Music. She is currently principal bassoonist of the Atlanta Ballet Orchestra and second bassoonist with the Cincinnati Chamber Orchestra and the Chamber Orchestra of the Triangle in Raleigh, NC. Pollard has performed with the Atlanta Symphony Orchestra, North Carolina Symphony, and the Dayton Philharmonic Orchestra, among others. An active chamber musician, she has performed nationally and internationally with such groups as the Georgia Woodwind Quintet and the bassoon/percussion duo, Col Legno. Pollard's debut CD, *Ruminations: the Bassoon Music of Eugene Bozza*, was released in 2015 on the Mark Masters label. She holds D.M.A. and M.M. degrees from the University of Cincinnati College-Conservatory of Music, and a B.M. degree from Louisiana State University.





Kristin Jutrus is the Director of the UGA Community Music School. Jutrus began her violin studies at the age of four through the Preparatory Department of the Eastman School of Music. She went on to receive a B.M., M.M. and Performer's Certificate in Violin Performance from the Eastman School. She also began teacher training in the Suzuki Method, a method specifically designed for teaching violin to very young children, and a method in which she now specializes. She is a past President of the Suzuki Association of Georgia, and was recently awarded a Certificate of Achievement from the Suzuki Association of the Americas. Prior to focusing on her teaching career, Jutrus was a full-time member of the Rochester Philharmonic Orchestra, Fort Worth Chamber Orchestra, Dallas Chamber Orchestra, and the Dallas Symphony Orchestra. As a member of these ensembles, she performed in Carnegie Hall numerous times, professionally recorded much of the standard orchestral repertoire, performed with many of the world's leading soloists, went on three Euro



pean tours with the Dallas Symphony Orchestra, and performed as part of the Bravo! Vail Music Festival in Vail, CO. Most recently, she has performed chamber music with faculty colleagues of the Hugh Hodgson School of Music, including duo recitals with her husband, pianist Pete Jutrus.

David Starkweather is professor of cello at The University of Georgia Hodgson School of Music where he has been on the faculty since 1983. He was awarded a certificate of merit as semifinalist in the 1986 Tchaikovsky Competition. Starkweather attended the Eastman School of Music, followed by graduate studies with cellist Bernard Greenhouse at the State University of New York at Stony Brook, where he earned his doctoraal degree in 1983. In 1985, Starkweather spent six months in Switzerland with Pierre Fournier, receiving the French cellist's accolade, "Pure talent as an interpreter at the devotion of music and one of the best cellists of his generation." Starkweather's 3-DVD set of the Bach Six Suites, which incorporates his

manuscript edition, was selected for a UGA Creative Research medal in 2009. Two CDs with pianist Evgeny Rivkin are available at iTunes and CDBaby, featuring sonatas by Shostakovich, Rachmaninov, Beethoven, Brahms, and Britten. Additionally, numerous video recordings are available on Starkweather's YouTube channel. His publications include articles in *American String Teacher* and *Strings*, and an edition of two Locatelli sonatas published by Artaria Editions, Wellington, New Zealand. Starkweather has served his

profession most recently as Associate Director of the Hodgson School of Music from 2010 until 2016. He was String Area chair for ten years, and he served the Georgia American String Teachers Association (GaASTA), first as secretary and then as president. He wrote the application for the original UGA String Project grant from ASTA, and ran the program for the initial four years, additionally running the GaASTA Chamber Music Workshop for ten years. The cello he has played since 1975 is a Jean Baptiste Vuillaume from c.1840.



The University of Georgia Symphony Orchestra

conductor **Mark Cedel**

conducting assistant **Jean Gómez**

VIOLIN I

Anastasia Petrunina,
Co-Concertmaster
JP Brien-Slack,
Co-Concertmaster
Teresa Grynia
Alexander Ambartsumian
Serena Scibelli
Lourenço De Nardin
Budó
Yeasol Kang
RJ Gary
Caroline Dorr
Monica Corliss
Sarah Ewing
Erin Lollar

VIOLIN II

Sahada Buckley,
Principal
Vivian Cheng
Audrey Butler
Nicole Valerioti
Savena Tseng
Rebecca Huong
Sam Ferguson
Catherine Cook
Ian Chen
Gabriella Davis
Ian Jones
Meghan O'Keefe
Kellie Shaw
Olivia Curtis

VIOLA

Nicholas Lindell,
Co-Principal
Elitsa Atanasova,
Co-Principal
Kuan Huah Chen
Wesley Hamilton
John Cooper
Seonkyu Kim
Claudia Malchow
Ava Cosman
Sean Askin
Joy Hsieh
Will Ruff
Trey Golden

CELLO

Adriana Ceia,
Principal
Andrew Short
Valentina Ignjic
Justin Jeon
Jasmine Rhee
Stephen Wu
Michael Marra
Jamie Mancuso
Ian Connolly
Sujay Sreenivasan
Jordi Lara
Julia Chun

BASS

Nahee Song,
Principal
Mattia Beccari
Claudia Amaral

Leonard Ligon
Quentin Smith

FLUTE

Emily Zerlin,
Principal
Shana Stone
Rachel Anders

OBOE

Amelia Merriman,
Principal
Marah Stefanisko
Remy Kepler

CLARINET

Pedro Alliprandini,
Principal
Caleb Rucker
Jake Senter

BASSOON

Joy Hoffman,
Principal
Nib McKinney
Jennifer Grubbs

HORN

Dilon Bryan,
Principal
Anna Zurawski
Anna Carter
Addison Whitney
Sarah Willoughby
Nic Aquila

TRUMPET

Yanbin Chen,
Principal
Tyler Jones
Tyler Jesko
Josh Klein

TROMBONE

Steve Jessup,
Principal
Duncan Lord
Kyle Moore, bass

TUBA

Nick Beltchev

TIMPANI

Keller Steinson

PERCUSSION

Dylan Nixon
Nathan Tingler
Denis Petrunin

LIBRARY

Nahee Song,
Head Librarian

PERSONNEL MANAGER

Adriana Ceia

PRODUCTION

Seonkyu Kim
JP Brien-Slack