

GENEVA CONCERTS

presents

ROCHESTER PHILHARMONIC ORCHESTRA

ROCHESTER
City Ballet

Friday, 6 May 2016 • 7:30 p.m.
Smith Opera House

GENEVA CONCERTS, INC.

2015–2016 SEASON

Saturday, 19 September 2015, 7:30 p.m.

Ensemble Español

Original Spanish classical ballets, folkloric suites, and Flamenco dramas are accompanied by Flamenco guitar, percussion, and vocals. Olé!

Friday, 16 October 2015, 7:30 p.m.

Rochester Philharmonic Orchestra

Christopher Seaman, conductor

Christopher O'Riley, piano

Debussy: "Ibéria" from *Images*

Mozart: Piano Concerto No. 22 in E-flat Major, K. 482

Brahms: Symphony No. 4 in E Minor, Op. 98

Friday, 5 February 2016, 7:30 p.m.

Rochester Philharmonic Orchestra

Ward Stare, conductor

Marina Piccinini, flute

Haydn: Symphony No. 67 in F Major

Kernis: Flute Concerto (premiere commission)

Beethoven: Symphony No. 4 in B-flat Major, Op. 60

Thursday, 7 April 2016, 7:30 p.m.

Chanticleer

This Grammy Award-winning ensemble is known around the world for the seamless blend of its 12 male voices.

Friday, 6 May 2016, 7:30 p.m.

Rochester Philharmonic Orchestra

Jeff Tyzik, conductor

Juliana Athayde, violin

Rochester City Ballet – David Palmer, Artistic Director

Bernstein: "Symphonic Dances" from *West Side Story*

Piazzolla: *Tangazo*

Márquez: Danzón No. 2

Tyzik: Jazz Concerto for Violin and Orchestra (premiere)

Programs subject to change.

Performed at the Smith Opera House, 82 Seneca Street, Geneva

These concerts are made possible by generous underwriting from the Williams Family Foundation and by a continuing subscription from Hobart and William Smith Colleges.

GENEVA CONCERTS, INC.

Friday, 6 May 2016 • 7:30 p.m.

ROCHESTER PHILHARMONIC ORCHESTRA

Ward Stare, Music Director

Jeff Tyzik, conductor

Juliana Athayde, violin

Rochester City Ballet

David Palmer, Artistic Director

Nichole Gantshar, Executive Director

Jamey Leverett, Choreographer

“Symphonic Dances” from *West Side Story*

Leonard Bernstein

Prologue

(1918-1990)

“Somewhere”

Scherzo

Mambo

Cha Cha

Meeting Scene

“Cool” Fugue

Rumble

Finale

Tangazo

Astor Piazzolla

(1921-1992)

Featuring soloists from the Rochester City Ballet

Jamey Leverett, choreographer

Danzón No. 2

Arturo Márquez

(b. 1950)

Intermission

Jazz Concerto for Violin and Orchestra

Jeff Tyzik

Roots

(b. 1951)

San Miguel

Paris on the Misty Night

Burn

Juliana Athayde, violin

RPO Rhythm Section: John Nyerges, piano; Bob Sneider, guitar;

Jeff Campbell, bass; Eric Metzgar, drums

Jeff Tyzik

Grammy Award winner Jeff Tyzik is one of America's most innovative and sought-after pops conductors. Tyzik is recognized for his brilliant arrangements, original programming, and engaging rapport with audiences of all ages. This is his 22nd season as Principal Pops Conductor of the Rochester Philharmonic Orchestra. Tyzik also holds The Dot and Paul Mason Principal Pops Conductor's Podium at the Dallas Symphony Orchestra and serves as Principal Pops Conductor of the Seattle Symphony, the Detroit Symphony, the Oregon Symphony, and the Florida Orchestra.



In May 2007, the Harmonia Mundi label released a recording of works by Gershwin with Tyzik conducting the RPO and acclaimed pianist Jon Nakamatsu. This recording stayed in the Top 10 on the Billboard classical chart for over three months. Alex Ross of *The New Yorker*, called it "one of the snappiest Gershwin discs in years." "His concert is the kind of thing that's likely to give classical music a good name, perhaps even make it seem, dare I say, relevant," writes John Pitcher of the Gannett News Service.

In his twenty-two years with the Rochester Philharmonic Orchestra, Tyzik has written over 200 arrangements, orchestrations and compositions for orchestra. A consummate musician, Tyzik regularly appears as a guest conductor in the orchestra's classical subscription series. He has also been commissioned to compose original works for orchestra, including a Trombone Concerto, which was funded by a grant from the National Endowment of the Arts and subsequently performed at Carnegie Hall. Tyzik conducted the world premiere of his original work, *New York Cityscape*, with the Royal Scottish National Orchestra in 2010. Tyzik composed a Timpani Concerto, commissioned by the RPO, and also led the RPO in the premiere of his new orchestral suite, "Images: Musical Impressions of an Art Gallery" to rave reviews.

A native of Hyde Park, New York, Tyzik began his life in music when he first picked up a cornet at age nine. He studied both classical and jazz throughout high school and went on to earn both his bachelor's and master's degrees from the Eastman School of Music. While there, he studied composition/arranging with Radio City Music Hall's Ray Wright and jazz studies with Chuck Mangione. Tyzik subsequently toured with Mangione as lead trumpet and worked on five Mangione recordings as a producer and performer from 1976 to 1981.

For more information, please visit JeffTyzik.com.

Juliana Athayde

Appointed concertmaster of the Rochester Philharmonic Orchestra 2005 at age twenty-four, Juliana Athayde became the youngest person to hold the position since the orchestra's inception in 1922.

She has appeared as guest concertmaster for the Houston, Kansas City, and Santa Barbara Symphonies as well as the National Arts Center Orchestra in Ottawa, Ontario. In 2002, she served as concertmaster of the New York String Seminar.

For five years, she was a member of the Iris Chamber Orchestra in Memphis and she has performed with the Cleveland Orchestra in the U.S. and Europe. A fellow at the Aspen Music Festival and School for six years, Athayde was awarded the prestigious Dorothy DeLay fellowship in 2005.

Athayde's numerous solo appearances with the RPO have covered a wide range of composers from Mozart and Brahms to Barber and Prokofiev as well as the 2010 premiere of Allen Shawn's violin concerto, commissioned by the RPO and specifically written for her. She has also performed as a soloist with the Asheville, Canton, Diablo, Fayetteville, Flint, Mid-Texas, New Bedford, Palo Alto, Plymouth, and Wyoming Symphony Orchestras.

A native of the San Francisco Bay Area, Athayde made her solo debut at the age of 16 performing with the San Francisco Symphony. She is in demand as a chamber musician locally and nationally. Together with her husband, RPO principal oboist Erik Behr, Athayde is artistic director of the Society for Chamber Music in Rochester.

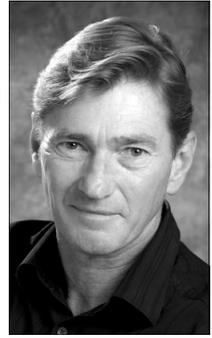
A passionate educator, Athayde is an associate professor of violin at the Eastman School of Music, a visiting teacher at the Cleveland Institute of Music, and previously served as a visiting professor at Cornell University. She spends her summers performing with her husband at San Diego's Mainly Mozart Festival and the Sun Valley Summer Symphony in Idaho.

She performs on a 1948 Celeste Farotte violin and a J.B. Vuillaume bow.



Rochester City Ballet

Established in 1987 by its founding artistic director Timothy M. Draper, the Rochester City Ballet has developed a reputation for its excellence and versatility. The company performs at the Nazareth College Arts Center and Kodak Hall at Eastman Theatre. In July 2010, RCB presented its first New York City season. In July 2013, RCB performed in the Inside/Out performance series at the Jacob's Pillow Dance Festival in Massachusetts.



David Palmer recently joined Rochester City Ballet as its artistic director. Since retiring as a principal dancer with San Francisco Ballet and The Joffrey, Palmer has created more than 40 ballets for companies including San Francisco Ballet, the Australian Ballet, the Washington Ballet, and Miami City Ballet. He also led Miami's Maximum Dance Company with Yanis Pikeris for nine years.

Palmer joined RCB from the Washington Ballet where he was associate artistic director. He succeeded Jamey Leverett as artistic director at RCB. Leverett led RCB since it offered its first professional contract in 2003. During her tenure, Leverett choreographed more than 20 works including the critically acclaimed full-length ballet *The Blood Countess* and *Images*, a RPO commission to Jeff Tyzik's composition.

Committed to enriching the quality of life in the greater Rochester community, RCB holds an annual sensory-friendly performance for children on the autism spectrum and offers a low-cost *In Studio Series*, providing a behind-the-scenes look at ballet. For numerous years, the company has performed for the second grade of the Rochester City School District, as well as taking dance into the schools through interactive performances and creative problem-solving workshops. RCB also donates thousands of tickets to underserved youth.

RCB production credits

Costume Design: Kathleen Kittelberger, Jamey Leverett

Costume Construction: Kathleen Kittelberger

Jamey Leverett, choreographer

Jamey Leverett served as artistic director of Rochester City Ballet from 2003-2015, succeeding the founding director, Timothy M. Draper. She brings a collaborative perspective and a commitment to technical excellence to her work. Leverett is a prolific contemporary ballet choreographer. In the past eight years, she has created more than 20 works including *Bravo! Colorado*, *LumaVoce*, *Peter and the Wolf*, *4Play*, as well as her critically acclaimed full-length ballet *The Blood Countess*.

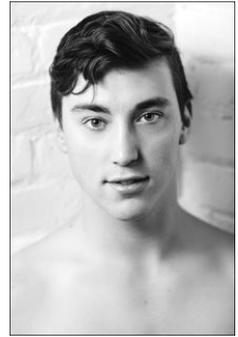
Under Leverett's inspired direction, RCB has collaborated with various musicians such as the Cello Divas, Stephen Kennedy, Jeff Tyzik and the Rochester Philharmonic Orchestra, Deborah Fox, the Ying Quartet, and pianist Elinor Freer. She has invited guest choreographers like Patrick Corbin, Daniel Gwirtzman, and Edward Ellison to set work on the company. RCB also has performed American masterworks by Balanchine (*Serenade*) and Arpino (*Valentine*).



Leverett also serves as the artistic director for the Timothy M. Draper Center for Dance Education — the official training school of RCB. She teaches masterclasses throughout the country and has been a lecturer in the dance department at SUNY Brockport.

Christopher Collins, dancer

Christopher Collins received his training from the Timothy M. Draper Center for Dance Education, on scholarship with the Joffrey Ballet School, Hubbard Street Dance summer intensive, and Point Park University. He has performed with Gelsey Kirkland and the Joffrey Ballet School as Arabian, Russian, Fritz, and Snow King, in their performances of *The Nutcracker*, and with Ballet for Young Audiences in New York City. Collins has performed various roles with Rochester City Ballet including the Nutcracker Prince, Magical Doll, Lead Spanish, and Italian Ice in *The Nutcracker*, the Dance Master in *Cinderella*, and roles in Jamey Leverett's *4Play* and the world premiere of *InCantation*.



Megan Kamler, dancer

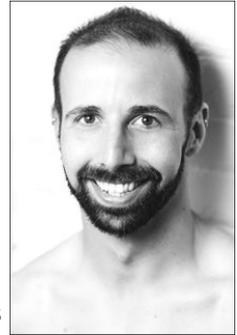
Megan Kamler joined Rochester City Ballet after receiving her training at the Timothy M. Draper Center for Dance Education and the University of Arizona on scholarship. She received additional training at the National Ballet School of Canada summer intensive on scholarship, the summer intensives of Ballet Austin, and the Ellison Training Program in New York City. While at the University of Arizona, she performed as Choleric in Balanchine's *Four Temperaments*, as a Big Swan in *Swan Lake*, and as The Friend in *Carmina Burana*. With RCB, she has performed as the Maid, Harlequin, English Toffee, Italian Ice, Magical Doll, and Dew Drop in *The Nutcracker*, Anna in *The Blood Countess*, Cinderella in *Cinderella*, and Elegg Girl and Waltz Girl in Balanchine's *Serenade*. Contemporary roles with RCB include *4Play*, *New York CityScapes*, *Bravo! Colorado*, and



InCantation. Kamler finished in the top 12 overall for both classical and contemporary at the Youth America Grand Prix International Competition preliminary rounds. She recently performed with Art.if.act Dance in a 15-city tour of China.

Adam Kittelberger, dancer

Adam Kittelberger joined RCB after receiving his training at the Timothy M. Draper Center for Dance Education and other local dance institutions. Solo roles with RCB include the Mouse King, Lead Chinese, Italian Ice, the Nutcracker Prince, and the Snow King in *The Nutcracker*, the Suitor in *Don Quixote*, and Prince Ivan in *Firebird*. In addition, he was the male lead in *Gershwin in the Park*, a soloist in Robert LaFosse's *Correspondence*, a featured soloist in *MECA: Color Sound Music* and in Jamey Leverett's *Push & Pull*, *A Common Thread*, *How to Break a Heart*, *LumaVoce*, and was Fitzko in the world premiere of *The Blood Countess*. He was a guest performer in Ballet Manchester's *Classical Dance on the Hill*, with dancers from American Ballet Theatre and the Bolshoi Ballet, and was a featured performer in *Hoedown* and *Bravo! Colorado* with the RPO. Kittelberger was chosen by guest choreographer Patrick Corbin to be in the world premiere of *Shady III*, and danced as the Waltz Boy in Balanchine's *Serenade*. He is a regular guest performer in Peoria Ballet's *The Nutcracker*. In September 2011, he toured Japan as a guest performer with Les Ballets Grandiva.



Jessica Tretter, dancer

Jessica Tretter trained at the Timothy M. Draper Center for Dance Education and the Houston Ballet's Ben Stevenson Academy under full scholarship. She was a member of Houston Ballet II, performing lead roles in Stanton Welch's *Blue* and *Bruiser*, and the lead in *Raymonda*. Later joining the Houston Ballet, she performed in *The Nutcracker*, *Dracula*, *Giselle*, *Don Quixote*, *Onegin*, *Madame Butterfly*, *Coppelia*, *Carnival of the Animals*, *Western Symphony* (Balanchine), and as one of the four Little Swans for the world premiere of Welch's *Swan Lake*. Since joining RCB, she has danced as the Dew Drop and Sugar Plum Fairy, among other roles, in *The Nutcracker*, the Cat and the Duck in *Peter and the Wolf*, the Waltz Girl and Russian Girl in Balanchine's *Serenade*, and originated solo roles in Jamey Leverett's *How to Break a Heart*, *Push & Pull*, *4Play*, *Bravo! Colorado*, and the *Blood Countess*. She also has been performing in New York City with BalletNext.



A note from the composer

Jeff Tyzik speaks about his new work written for Concertmaster Juliana Athayde

JAZZ CONCERTO FOR VIOLIN AND ORCHESTRA

I've always been interested in the crossover of jazz and classical musical styles. When the opportunity presented itself for me to compose a piece for Juliana Athayde, I knew this was the moment to meld these styles into a new violin concerto. Juliana is a gifted violinist who is an extraordinary classical musician. She is also a true jazz musician who understands the unique performance styles associated with this genre. I know Juliana would credit her jazz abilities in part to her father, the great jazz pianist and music educator, Bob Athayde, and the jam sessions she grew up participating in at home in California.

I had to decide if this would be a classical piece that had jazz influences or a jazz piece with classical influences. Improvisation had to be part of the musical tapestry as well. I struggled with this question until I started composing. As it always does with me, the musical inspiration became my guide and the story of this concerto began to take shape.

It was important to choose the right rhythm section players. They have to be great jazz players with the right sensitivity to play within the orchestral setting. The piano, guitar, bass, and drum set that form the rhythm section are manned by players who, like me, are at home with classical and jazz styles. They all have specific written parts to play as well as opportunities to improvise. These talented musicians are John Nyerges, piano; Bob Sneider, guitar; Jeff Campbell, bass; and Eric Metzgar, drum set.

In this concerto, most of what Juliana plays is composed, although it may often sound improvised to the listener. That said, there are many opportunities within this piece for her to improvise and display her jazz artistry.

1. Roots

The blues harmonic progression is the basis for all of jazz and much of the popular music of the 20th Century, so Juliana and I agreed that the first movement had to be based on the blues. Much of jazz is theme and variations with the variations being improvised by the players.

Roots starts with Juliana playing a cadenza based on blues harmonies that begins in a classical style and gradually gets more "jazzy" as it progresses. The first theme is presented by the solo violin, bass, and drum set and then the orchestra enters. The standard blues harmonic progression subtly

changes as the movement develops and alternates between a major and minor blues with more complex harmonies. The flow of the music changes from slow blues to double time and back. Each member of the rhythm section has an opportunity to improvise within the structure of this movement.

2. San Miguel

Juliana and I wanted to include a piece with Latin influences in the concerto. We both were attracted to composers like Piazzolla who would change styles and “feels” numerous times in the same composition.

When I’ve listened to Baroque or early music, I’m often surprised at how similar the harmonic progressions of some of this early music is to the jazz repertoire, so I decided to combine elements of early music and Latin jazz in the same movement.

The opening of San Miguel, played by the string orchestra, is in a neoclassical style and based on the chord progression to follow. From there we go on a Latin jazz journey that is rhythmically exciting. The violin states the theme. A “call and response” section follows the theme. The orchestra will play four bar phrases: the call. Juliana will improvise a musical answer to those phrases: the response. The middle pastoral section, also based on the basic harmonic framework of this movement, is very lyrical and neoclassical.

3. Paris on the Misty Night

I love slow movements and ballads. The atmospheric in the orchestration give space and time to explore the beauty of the violin in a romantic mood. As I was working on this movement, I played the introduction and theme for my wife, Jill. She said, “It sounds like Paris.” At that moment, I remembered a misty night when we strolled around Paris. That memory inspired this movement and it became a musical reflection of that magical night.

The whole movement is based on a 16-bar complex harmonic progression. After an ethereal introduction, the violin plays the theme and then a variation. The chords and orchestration become lush. The pianist improvises over the chord structure until the strings come in with their own melodic variation. Once again, the violin recaps an earlier statement of the melody and the piece fades to a peaceful end.

4. Burn

Second only to the blues, the most famous chord progression in jazz is called “rhythm changes” based on the harmonic structure of George Gershwin’s I Got Rhythm. Almost every major jazz artist of the Bebop era took that progression and varied it with a new melody and alterations of the harmonic structure to create new vehicles for their improvisation.

In this last uptempo movement, the violin plays my new melody and harmonic base followed by several choruses of variation material composed to

sound as through it were improvised. This is followed by piano and guitar solos. Next, the tradition of “call and response” returns and the piece ends with a short flashy coda.

It was a pleasure to collaborate with Juliana on this musical journey. We spent a few hours together talking through concepts early in the process. She had great ideas and suggestions that I incorporated into this concerto. I also learned new things from her about writing for the violin.

It’s truly a thrill, not just to compose a new piece, but also to write it with someone specifically in mind and then have the opportunity to premiere it with that artist.

I’m glad I waited all those years for this moment in time.

Jeff Tyzik

Program Notes

“Symphonic Dances” from *West Side Story*

LEONARD BERNSTEIN

b. August 24, 1918, Lawrence, Massachusetts

d. October 14, 1990, New York, New York

First performed by the RPO August 12, 1979; Isaiah Jackson, conductor

Last performed by the RPO February 7, 2009; Jeff Tyzik, conductor

The virtually operatic *West Side Story* (1957) is Bernstein’s masterpiece of musical theatre. It updates the spirit of Shakespeare’s *Romeo and Juliet* into contemporary times, placing the star-crossed lovers Tony and Maria on opposite sides of a conflict between street gangs in the slums of New York’s Manhattan Island.

“Symphonic Dances” from *West Side Story* appeared in the wake of the show’s 1961 film version, which won 10 Academy Awards including Best Picture. It uses the original Broadway orchestrations by Sid Ramin and Irwin Kostal, expanded under Bernstein’s supervision to full symphony orchestra.

Dance — dramatic, even violent in nature — plays a prominent role in the show. It provided plentiful material for this symphonic synthesis, which links together many of the most familiar themes into a digest of the plot. Even if you aren’t familiar with the storyline, it provides grand entertainment and a banquet of memorable melodies.

The following synopsis appears in the published score:

Prologue: The growing rivalry between the teenage street gangs, the Sharks and the Jets.

“Somewhere”: In a visionary dance sequence, the two gangs are united in friendship.

Scherzo: In the same dream, they break through the city walls and suddenly find themselves in a world of space, air, and sun.

Mambo: Reality again; competitive dance between the gangs.

Cha Cha: The star-crossed lovers see each other for the first time and dance together.

Meeting Scene: Music accompanies their first spoken words.

“Cool” Fugue: An elaborate dance sequence in which the Jets practice controlling their hostility.

Rumble: Climactic gang battle during which the two gang leaders are killed.

Finale: Love music developing into a procession, which recalls, in tragic reality, the vision of “Somewhere.”

Tangazo

ASTOR PIAZZOLLA

b. March 11, 1921, Mar del Plata, Argentina

d. July 4, 1992, Buenos Aires, Argentina

First performed by the RPO February 9, 2008; Jeff Tyzik, conductor

Last performed by the RPO March 2, 2014; Michael Buttermann, conductor

Piazzolla took the traditional tango — the sultry, melancholy dance which originated in Argentina during the final quarter of the 19th Century — mixed it with elements of jazz and classical music, and created the more sophisticated and experimental *nuevo tango* (new tango).

In 1954, he traveled to Paris on a composing scholarship to study with famed tutor Nadia Boulanger. She prodded him to write the tango-based music he felt in his heart rather than follow purely classical pursuits. He finally won success in his homeland, first through operetta, then through his numerous tangos, which Argentines were now ready to accept and enjoy. During the final two decades of his life he earned worldwide fame, touring with his band and composing busily for stage, screen, and classical recitals.

He composed *Tangazo* (subtitled “Variations on Buenos Aires”) in 1969. Although its roots clearly lie in the traditional tango form, it is at the same time totally symphonic in scale, content, and treatment. The opening bars, confined to the double bass section, set a melancholy, lamenting mood. The higher strings gradually join in, raising the levels of volume and activity, but only for a short time, and without relieving the sense of gloom. Sunlight arrives via the wind instruments, which enter with a cheeky, vivacious dance

tune that spreads to the full orchestra. A quiet transitional passage sets up the appearance of a long, lyrical melody on solo horn. It builds in fervor to an eloquent climax. The central dance tune returns and seems to be building up to a resounding, razzle-dazzle finish — only to fade away, ironically, into stillness.

Danzón No. 2

ARTURO MÁRQUEZ

b. December 20, 1950, Álamos, Sonora, Mexico

First performed by the RPO October 10, 2010; Jeff Tyzik, conductor

Last performed by the RPO March 2, 2014; Michael Buttermann, conductor

Márquez's father and grandfather were mariachi musicians, performers of popular Mexican music. His exposure to this colorful style from an early age led to his incorporating elements from it into the concert music he has composed as an adult. He began musical studies in Mexico and continued them in southern California and Paris. They came to include composition by the time he was 16. He was well-established as a composer in his homeland when his music began to break out into international circles in the early 1990s. He has received numerous grants and awards from the Mexican and French governments, and his music has been performed and recorded worldwide by an impressive variety of chamber ensembles, symphony orchestras, and soloists.

To date he has composed eight examples of the *danzón*, a ballroom dance that originated in Cuba and also has achieved great popularity in Mexico and Puerto Rico. Márquez's pieces were preceded in the realm of classical concert music by the *Danzón cubano* that Aaron Copland composed in 1942. Márquez's sultry, exciting, and vividly colorful *Danzón No. 2*, which he composed in 1994, has proven so popular that it has earned the unofficial title "Mexico's second national anthem." Its global fame can be traced to its inclusion in the programs performed during a 2007 tour of the U.S. and Europe by conductor Gustavo Dudamel and the Simón Bolívar Youth Orchestra of Venezuela. Their recording can be found on the Deutsche Grammophone CD entitled *Fiesta*.

Jazz Concerto for Violin and Orchestra

JEFF TYZIK

b. August 1, 1951, Hyde Park, New York

RPO commission and world premiere.

See composer's note on pages 9-11.

ROCHESTER PHILHARMONIC ORCHESTRA

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Jeff Tyzik, Principal Pops Conductor

Michael Butterman, Principal Conductor for Education and Community Engagement

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& Clayla Ward Chair
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Shannon Nance,
Assistant Concertmaster
Perrin Yang
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Aika Ito
William Hunt*
Molly Werts McDonald
Kenneth Langley
Ji-Yeon Lee
Jeremy Potts
Jeremy Hill
An-Chi Lin

SECOND VIOLIN

Daryl Perlo,
Acting Principal
Patricia Sunwoo,
Acting Assistant Principal
John Sullivan
Lara Sipols
Nancy Hunt
Boris Zaposochny
Liana Koteva Kirvan
Margaret Leenhouts
Heidi Brodwin
Ainur Zabenova
Petros Karapetyan
Hee Sagong

VIOLA

Melissa Matson, *Principal*
The William L. Gamble Chair
Funded in perpetuity
Supported in part this
season by John & Carol
Bennett
Leah Ferguson,
Assistant Principal
Marc Anderson
Elizabeth Seka
Olita Povero
Olivia Chew
Samantha Rodriguez
David Hult
Neil Miller
Benjamin Magruder

CELLO

Ahrim Kim, *Principal*
The Clara and Edwin
Strasenburgh Chair
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Kathleen Murphy Kemp,
Assistant Principal
Supported in part this
season by Elizabeth & Larry
Rice
Lars Kirvin
Christopher Haritatos
Benjamin Krug
Andrew Barnhart
Ingrid Bock

BASS

Colin Corner, *Principal**
The Anne Hayden McQuay
Chair
Funded in perpetuity
Michael Griffin,
Acting Principal
Gaelen McCormick
Acting Assistant Principal
Edward Castilano
Fred Dole
Jeff Campbell +
Eric Polenik
Supported in part this
season by Duane & Ida
Miller
Jason McNeal
Spencer Jensen ~

FLUTE

Rebecca Gilbert, *Principal*
The Charlotte Whitney Allen
Chair
Funded in perpetuity
Joanna Bassett
Supported in part this
season by Josephine Trubek
Jessica Sindell
Diane Smith

PICCOLO

Joanna Bassett
Jessica Sindell

OBOE

Erik Behr, *Principal*
The Dr. Jacques M. Lipson
Chair
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Geoffrey Sanford

ENGLISH HORN

Anna Steltenpohl

CLARINET

Kenneth Grant, +
Principal
The Robert J. Strasenburgh
Chair
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William Amsel
Andrew Brown

E-FLAT CLARINET

William Amsel

BASS CLARINET

Andrew Brown

SAXOPHONE

Ramon Ricker
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BASSOON

Matthew McDonald,
Principal
The Ron and Donna Fielding
Chair
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Charles Bailey
Martha Sholl

CONTRA-BASSOON

Charles Bailey

HORN

W. Peter Kurau, +
Principal
The Cricket and Frank
Luellen Chair
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Jonathan Dozois,
Acting Assistant Principal
Maura McCune Corvington
David Angus
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Purcell
Stephen Laifer

TRUMPET

Douglas Prosser, +
Principal
The Elaine P. Wilson Chair
Wesley Nance
Herbert Smith
Paul Shewan

TROMBONE

Mark Kellogg, + *Principal*
The Austin E. Hildebrandt
Chair
Funded in perpetuity
Lisa Albrecht
Jeffrey Gray

BASS TROMBONE

Jeffrey Gray

TUBA

W. Craig Sutherland,
Principal
Supported in part this
season by Rob W. Goodling

TIMPANI

Charles Ross, *Principal*
The Harold and Joan
Feinbloom Chair
Funded in perpetuity
Jim Tiller,
Assistant Principal

PERCUSSION

Jim Tiller, *Principal*
The Marie-Merrill and
George M. Ewing Chair
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Brian Stotz
John McNeill
Supported in part this
season by Bill & Ruth Cahn
Robert Patterson
Jillian Pritchard Fiandach

HARP

Grace Wong, *Principal*
The Eileen Malone Chair,
A Tribute by Mr. and Mrs.
Harcourt M. Sylvester
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Barbara Dechario

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Joseph Werner, *Principal*
The Lois P. Lines Chair
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