



## Opening Night: Firebird

September 26, 2024 | 7:30 PM

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### Program

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Barnett & Company Classics Series  
**FIREBIRD**

September 26, 2024 | 7:30 PM  
*Soldiers and Sailors Memorial Auditorium*

Ilya Ram | *conductor*  
Steven Beck | *piano*

Video/audio recording of this concert is strictly prohibited.

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***Atlantic Overture* (14")**

**Matthew Kimbley**  
(b. 2003)

**Sergei Rachmaninoff *Rhapsody on a Theme of Paganini, Op. 43* (22")**

(1873-1943) Steven Beck | *piano*

INTERMISSION  
(20")

**Frédéric Chopin**  
(1810 - 1849)

***Les Sylphides* (26")**

- I. Prelude, Op. 28, No. 7*
- II. Nocturne, Op. 32, No. 2*
- III. Waltz, Op. 70, No. 1*
- IV. Mazurka, Op. 33, No. 2*
- V. Mazurka, Op. 67, No. 3*
- VI. Prelude, Op. 28, No. 7*
- VII. Waltz, Op. 64, No. 2*
- VIII. Grande Valse Brillante, Op. 32*

**Igor Stravinsky**  
(1882 - 1971)

***The Firebird Suite (1919)* (23")**

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### Artist Biographies



#### Ilya Ram

##### Music Director Designate

"Although Ram [...] presents himself as deliberately casual in his shiny silver sneakers, his conducting is the opposite: energetic, spontaneous, yet clear, precise, and attentive to detail."(Leipziger Volkszeitung)

Israeli-American conductor Ilya Ram, praised for his charismatic and energetic performance by Crescendo-Magazine and his "expressive spontaneity" (Diapason), is internationally sought-after for his creative new approach to classical music.

Prize winner of the 5th Evgeny Svetlanov Competition in Montecarlo, Ram has recently been named the next Music Director of the Chattanooga Symphony & Opera, the fourth artistic leader in the organization's 91-year history. He has also served as Music Director of the Akademische Philharmonie Heidelberg since the 23/24 season.

Recent and upcoming highlights include performances with the Szczecin Filharmonia, Orquestra do Algarve, Orchestra Indiana, Deutsche Philharmonie Merck, Magdeburg Philharmoniker, Ensemble Tempus Konnex, Elbland Philharmonie Sachsen, Israel Chamber Orchestra, Ra'anana Sinfonietta, Robert-Schumann Philharmonic, as well as

being spotlighted by the IMPULS Festival for contemporary music to which he will return in 24/25. He had the pleasure of working with soloists such as Pekka Kuusisto, Kristine Balanas, Amandine Savary, Ilian Garnetz, Ildikó Szabó and Charlotte Thiele, to name a few.

Equally comfortable in the pit as on stage, Ram made his Semperoper Dresden debut and return premiering Zad Moulta's "Drei Miese, fiese Kerle". He was Guest Resident Conductor at the Theater Chemnitz for the 19/20 season where he led the revival of Udo Zimmermann's *Weißer Rose* and Tchaikovsky's *Swan Lake*. As scholarship holder of the Akademie-Musiktheater-Heute supported by the Deutsche Bank Stiftung, he will premiere three new operas with Ensemble Modern in 24/25.

As a strong believer that anyone can achieve the highest musical result through joy, passion, and creative rehearsal strategies, Ram has worked with the German National Youth Ballet and the Youth North-German Philharmonic, the Dresden Special Music Highschool (Spezialschule), and as music director of the Leipzig University Orchestra between 2019-2024.

Always looking to deepen his understanding of current developments in art, Ram is one of the few candidates to have completed the Music.Multimedia.Managemt Project led by the Szczecin Philharmonic in collaboration with Fjord Cadenza Festival and TRAFÖ Center for Contemporary Art. Ram has participated in several international masterclasses and festivals, including the first-ever masterclass at the Bayreuther Festspiele for conductors. He has studied with Christian Thielemann, Klaus Mäkelä, Jukka-Pekka Saraste, Sakari Oramo, Neeme Järvi, Marek Janowski, Hartmut Haenchen, Robert Treviño, Steven Sloane, Miguel Harth-Bedoya, Timothy Redmond, Nicolás Pasquet, Johannes Schlaefli, and Jorma Panula.

In 2015 Ram graduated Cum Laude from the Buchmann-Mehta School of Music in Tel-Aviv with a B.A. in Orchestral Conducting and Musicology. He completed his Master's degree in Orchestral Conducting at the Hochschule für Musik "Carl Maria von Weber" in Dresden, in the class of Prof. Ekkehard Klemm and has completed the Advanced Professional Training for Conductors Program at the UdK Berlin, studying with Maestros Steven Sloane and Harry Curtis. Throughout his studies he has been supported by generous scholarships from the "Yotzrim" foundation for independent artists, AICF "Share", and the DAAD Scholarship.

A firm believer in education and social causes, Ram spent a year before beginning his formal studies volunteering in underprivileged communities in Israel, working with children both in and outside the education system. During his studies in Tel-Aviv, he continued volunteering at the Israeli branch of Physicians for Human Rights.



**Steven Beck**

piano

A New York concert by pianist Steven Beck was described as "exemplary" and "deeply satisfying" by Anthony Tommasini in the

New York Times. He is a graduate of the Juilliard School, where his teachers were Seymour Lipkin, Peter Serkin and Bruce Brubaker.

Mr. Beck made his concerto debut with the National Symphony Orchestra, and has toured Japan as soloist with the New York Symphonic Ensemble. His annual Christmas Eve performance of Bach's Goldberg Variations at Bargemusic has become a New York institution. He has also performed as soloist and chamber musician at Alice Tully Hall, the Kennedy Center, the Library of Congress, Weill Recital Hall, Merkin Hall, and Miller Theater, as well as on WNYC; summer appearances have been at the Aspen Music Festival and Lincoln Center Out of Doors. He has performed as a musician with the New York City Ballet and the Mark Morris Dance Group, and as an orchestral musician he has appeared with the New York Philharmonic, the New York City Ballet Orchestra, and Orpheus.

Mr. Beck is an experienced performer of new music, having worked with Elliott Carter, Pierre Boulez, Henri Dutilleux, Charles Wuorinen, George Crumb, George Perle, and Fred Lerdahl. He is a member of the Knights, the Talea Ensemble, Quattro Mani, and the Da Capo Chamber Players. His discography includes George Walker's piano sonatas, for Bridge Records, and Elliott Carter's "Double Concerto" on Albany Records. He is a Steinway Artist, and is on the faculty of the University of Massachusetts, Amherst, as well as the Sewanee Music Center.



### **Matthew Kimbley**

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composer

Matthew Kimbley, 21, began piano lessons at the age of five in his hometown of Asheville, NC. Matthew studied piano with Dr. John Cobb, internationally acclaimed pianist, until age eleven, at which point he began studies with Dr. Peter Cooper, dean of the School of Music at Southern Adventist University. Over the course of his piano studies, Matthew has performed five solo recitals (with a sixth recital upcoming in February), won numerous competitions, and produced a sacred music album. Matthew first attempted composing music at age six, and he has been passionate about composition ever since. He was the youngest ever winner of the Summer Singers Young Composers International Competition in 2019, and has since composed a wide diversity of solo, chamber, and orchestral works. His works have been performed by the SAU Symphony Orchestra, SAU Wind Symphony, East Tennessee Symphony Orchestra, and numerous soloists and chamber ensembles.

Currently, Matthew is a senior Music Theory/Literature and Piano Performance major at Southern. In addition to his piano and composition ventures, Matthew keeps himself busy as principal violist of the SAU Symphony Orchestra, principal percussionist of the ETSO, and percussionist with the SAU Wind Symphony. In addition to music, he enjoys spending time with friends, photography, hiking/backpacking, and serving

others in his community.

## Program Notes

### Atlantic Overture

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Matthew Kimbley

## ***Atlantic Overture***

Matthew Kimbley

*(b. 2003 in Asheville, North Carolina)*

Matthew Kimbley takes a diligent, no-nonsense approach to his music. His remarkable achievements at only 21 could hardly have happened otherwise. In his first ten years, living in Asheville, he studied piano with John Cobb, a student of Claudio Arrau, Chile's greatest pianist of all time. Kimbley takes pride in his musical lineage through Arrau back to Liszt and Beethoven. Kimbley won multiple Asheville area piano competitions and at age 10 played as a guest pianist with the Hendersonville Youth Symphony.

At 11 Kimbley moved to nearby Collegedale and studied with Peter Cooper, dean of the School of Music at Southern Adventist University (SAU). Kimbley has performed five solo recitals since 2015 and has won SAU's Concerto Competition three times, most recently playing Rachmaninoff's Concerto No. 3 (3rd mvmt) with the SAU Symphony.

Kimbley has also been busy as a composer and has a portfolio of performances available to listen to on his website—including Atlantic Overture which was first presented at SAU in November 2023. His approach to composing is more personal and self-directed than his formal training in performance. The purpose of Atlantic Overture was to have a work for full orchestra he could submit when applying to graduate school. He prevailed in his effort without ever having written anything previously for orchestra. Nor had he formally studied orchestration. Instead he gathered books around and taught himself. Do not underestimate the extraordinary achievement it is that a piece with this pedigree is being presented a year later by a well-respected regional orchestra!

Notes from the SAU premiere set the stage. "The piece was inspired by various trips Kimbley has taken to the Atlantic Ocean's coastline over the past several years. One of his strongest inspirations for composition is nature, particularly water. From the bustling beaches of Florida to the rocky coasts of Maine, Kimbley has combined many of his experiences visiting the Atlantic Ocean into this piece." From crashing waves to intense storms, the effects bear some resemblance to Debussy La Mer without being

so intentionally programmatic. Kimbley drew a motif from calls of the black-capped chickadee. He heard “fee-bee” (as birders name the call) that is a simple full step up, but was probably unconsciously drawn to the “begging dee” call that is more like the quick five notes down and up that follow a major triad, except the last interval, a tritone up. The last note is a whole tone higher than the first, suggesting a Lydian harmony. This down-and-up figure and its harmonic suggestion remain ever-present in much that follows. Each time the begging dee figure appears with minimal adornment, the music rebuilds lush, sometimes brilliant, sometimes complicated, always seriously Romantic textures. The end is quiet, solo clarinet repeating begging dee one last time and two pizzicato chords.

### **Rhapsody on a Theme of Paganini, Op. 43**

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Sergei Rachmaninoff

## ***Rhapsody on a Theme of Paganini, Op. 43***

Sergei Rachmaninoff

*(b. April 1, 1873 Semyonovo, Russia; d. March 28, 1943 in Beverly Hills)*

The chaos of the October Revolution made Rachmaninoff fearful for his own and his family’s safety. He gratefully accepted an invitation to do a series of concerts across Scandinavia and used it to flee to the safety of the west in December 1917 even though it meant abandoning his property and having to prevail on friends to help get reestablished.

As much as he loved composing, his meal ticket was concertizing. What little composing he managed was difficult because of his demanding performance schedule, recurring health problems, and because he was deeply homesick. He survived, drawing on the large body of his own work composed back in Russia that solidified his reputation as both composer and pianist, but in the rest of his life he only completed six more original works.

With the rest of the world in the throes of the Great Depression, Rachmaninoff finally found stability when he built a family home beside Lake Lucerne in the 1930s. It was there in 1934 he welcomed “working literally from morn to night” as inspiration overtook him. Like Liszt and Brahms before him, he was smitten with the possibilities of the tuneful theme of Paganini’s Caprice in A minor. More than either of them he understood and was ready to exploit the extramusical associations. He knew his history. Paganini had been refused a Catholic burial because his virtuosity on the violin was suspected to have come from a pact with the Devil, a notion supported by his odd name (Paganini==”little pagan”), how gaunt he looked, and his well-documented womanizing.

Rachmaninoff used Dies Irae (day of wrath) from the requiem mass in his own works, for example, Isle of the Dead from 1909. That snippet of music and Paganini’s theme each could be a variation of the other. He had all the material he needed and went to work, completing the score in less than seven weeks. He was the soloist that



November in Baltimore, with the Philadelphia Orchestra, Leopold Stokowski conducting.

Rachmaninoff begins with a trick borrowed from Beethoven. What we hear first is a punchy introduction. What we hear next is the first variation. The finale of Beethoven's Eroica symphony is a theme and variations that doesn't present the theme until well into the movement.

The overarching form of the piece is like a typical concerto. A question to ponder: Why didn't Rachmaninoff call it a concerto? The beginning through variation 10 is like a typical concerto's opening movement, relatively quick tempos, etc. In Variation 7 the piano plays Dies Irae while the orchestra plays a modification of the Paganini theme underneath. Did Rachmaninoff call his work a rhapsody because he borrowed other material?

Variations 11-18 as a group are like a concerto's slow movement. Some of the piano writing seems rather dreamy and rhapsodical. Variation 18 is arguably the most famous piece for piano and orchestra ever written. The lush romantic theme has been borrowed to sell every product under the sun. Yet its relation to Paganini isn't obvious because it is his melody inverted, that is, when Paganini's goes up, Rachmaninoff's goes down and vice versa. Did Rachmaninoff want to call it a rhapsody because it sounded so different from the source material?

The last variations 19-24 are quick again. Much bravura piano playing with some quirky rhythmic twists, jazzy interjections from the brass, a bright Hollywood-like orchestration—now we get it! The rhapsody part looks back less than a decade to Gershwin's Rhapsody in Blue. A last mighty invocation of Dies Irae and the piece is over with a nonchalant fillip.

A reward for readers who have read this far: Rachmaninoff let Michel Fokine know in 1914 of his interest in collaborating with him. Fast forward to Fokine's visit to Rachmaninoff's estate in Switzerland in 1937, Rachmaninoff clearly had his Rhapsody in mind as suitable material for a ballet and proposed the subject to Fokine: "Tonight I dreamed of a subject, and here is what came in my head: I give only the main characteristics, the details are still in shadow for me. Might one not depict the legend of Paganini, selling his soul to the Devil for the perfection of art, and also for a woman?"

Fokine used a number of Rachmaninoff's ideas as he created his ballet Paganini that was first performed by the Royal Ballet at the Royal Opera House in Covent Garden, London, in 1939. Rachmaninoff seemed gleeful, signing his last letter to Fokine, "from a 'ballet composer'," and expressing hope for future collaborations.

Tennesseans may want to know that Rachmaninoff's career came to an end up I-75 at UT-Knoxville, February 17, 1943. A 12-foot bronze statue titled "Rachmaninoff: The Last Concert" is on the grounds outside the World's Fair Convention Center.

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## Les Sylphides

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Frédéric Chopin

### *Les Sylphides*

Frédéric Chopin

(b. March 1, 1810 west of Warsaw, Poland; d. October 17, 1849 in Paris)

Let's take up the story of *Les Sylphides* with the seism that was its premiere in June 1909 at Paris' Théâtre du Châtelet and then work backward and forward. That performance launched Diaghilev's Ballets Russes and the careers of its stars Vaslav Nijinsky, Anna Pavlova, and others. *Les Sylphides* gets credited as the first plotless ballet, a "romantic reverie" in the words of Michel Fokine its choreographer. The notion of dancing to existing music by masters was new to ballet at the time. Six Chopin pieces settled on by Fokine and Diaghilev orchestrated at Diaghilev's behest by established Russian stars Anatoly Lyadov, Sergei Taneyev, and Nikolai Tcherepnin. Diaghilev took a chance and gave two pieces to young Igor Stravinsky whose work he had heard at a private performance earlier that year. A seventh piece orchestrated by Alexander Glazunov years earlier also was included. The firsts and the amassed stardom were boffo and the popular and critical acclaim, enduring.

The precursor ballet performances to the music of Chopin were the work of Michel Fokine. He envisioned dancing in the work of Glazunov who arranged four Chopin pieces as an orchestral suite he called *Chopiniana*. Fokine prevailed on Glazunov to add one more piece, creating a ballet performed several times in Russia and also called *Chopiniana*.

It is fair to say that Chopin's life divides in two, in Poland as a vigorous youth writing large pieces including piano works with orchestra and Frédéric, the reclusive composer in Paris, content to be the mourning expat. It mattered a great deal to his musical output as well. For the rest of his life, big pieces were few and almost everything was salon music, deeply personal, often tinged with sadness. In late 1830 he left Poland for Vienna and while there he learned of the Polish Nationalist rebellion and its brutal suppression by the occupying Russian army. Although homesick he would not go back to face the dispirited scene. He went on to Paris never to return to Poland.

Chopin's salon music, mostly cast in dance forms but according to Chopin's idiosyncratic temperament, were the feedstock that Glazunov and Fokine drew on and Diaghilev added to. It is a credit to their judgment that still today seven pieces are immutable as the music of *Les Sylphides*.

These are the canonical selections:

*Prelude in A major, Op. 28, No. 7 (reused as curtain-raiser)*

*Nocturne in A major, Op. 32, No. 2*  
*Waltz in G major, Op. 70, No. 1*  
*Mazurka in D major, Op. 33, No. 2*  
*Mazurka in C major, Op. 67, No. 3*  
*Prelude in A major, Op. 28, No. 7*  
*Waltz in C minor, Op. 64, No. 2*  
*Grande valse brillante in E major, Op. 18*

Some notes on the individual pieces:

**Nocturne in A major, Op. 32, No. 2 (1836-37)**

Serenely melodic with lush harmonies. Its lyrical, sentimental quality establishes the ballet's romantic, atmospheric tone.

**Waltz in G major, Op. 70, No. 1 (1832)**

Composed early in Chopin's Paris years, it is archetypal of the salon-like character of his small pieces of that era. In the structure of the ballet it bridges from the atmospherics of the Nocturne to the more boisterous Mazurkas.

**Mazurka in D major, Op. 33, No. 2 (1837-38)**

**Mazurka in C major, Op. 67, No. 3 (1835)**

Chopin wrote a total of 58 Mazurkas that have been published. A mazurka is a traditional Polish folk dance that Chopin made his own genre. These two, in the context of the ballet, let the sylphs show some life as they navigate syncopated rhythms.

**Prelude in A major, Op. 28, No. 7 (1836-39)**

One piece of Chopin that is universally known, it is also the shortest of the preludes. Just as it set the dreamlike, pastoral tone for the ballet before the curtain rose, it brings the ballet home to its roots.

**Waltz in C minor, Op. 64, No. 2 (1847)**

A beautiful extension, perhaps a denouement, fitting with the arc of the ballet. It was the one surviving selection orchestrated by Glazunov for Fokine's Chopiniana ballet.

**Grande valse brillante in E major, Op. 18 (1833)**

An exuberant conclusion, rather like the way a reprise of a favorite tune can back up the curtain call of a Broadway show. The stars and the whole corps de ballet celebrate.

Although *Les Sylphides* has remained a popular fixture at the ballet and in the concert hall presenting the same seven pieces, there have been many different arrangements and orchestrations. Benjamin Britten's orchestration was believed lost, but was found in the archives of the American Ballet Theatre in 2013. Maurice Ravel's version remains lost. The version by Roy Douglas from 1936 has been recorded many times. Tonight we hear the orchestration by William McDermott.

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## The Firebird Suite (1919)

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Igor Stravinsky

### ***The Firebird Suite (1919)***

Igor Stravinsky

*(b. June 17, 1882 near St. Petersburg; d. April 6, 1971 in New York City)*

Among great composers Stravinsky was notably not a child prodigy. His interest in music started early but his parents were unimpressed and sent him off to law school. For four years beginning in 1901 he mainly ignored his law studies and instead built a relationship with Nikolai Rimsky-Korsakov who taught him composition and orchestration privately.

In 1908 Sergei Diaghilev attended a concert in St. Petersburg featuring Stravinsky's new piece, *Fireworks*. Diaghilev sensed a great talent and hired Stravinsky as an orchestrator for the 1909 Ballet Russe season in Paris, his first assignment being to orchestrate two of the Chopin pieces (heard earlier tonight) for the premiere of *Les Sylphides*.

Diaghilev had *Firebird* ideas already for his next season and offered a commission first to Nikolai Tcherepnin who found he could not get along with choreographer Michel Fokine. Next in line were Anatole Liadov, Alexander Glazunov, and Nikolai Sokolov who all turned him down. Finally he looked to the little known Stravinsky who jumped at the opportunity.

Although Stravinsky was skeptical of the dramatic ideas that were being pushed on him, he knew enough to buckle down and work hard anyway. He got started even before he had a contract in hand and on March 21, 1909, he delivered the final piano score so that ballet rehearsals could begin with music in plenty of time for the planned June premiere.

In a full rehearsal with orchestra, days before opening night, Diaghilev acknowledged how big a win his choice of Stravinsky was. He crowed, "Mark him well. He is a man on the eve of celebrity."

And so it was. Stravinsky became famous overnight and stock in Diaghilev also soared. He and Stravinsky collaborated successfully until Diaghilev's death in 1929.

Stravinsky first prepared a suite of music from *Firebird* in 1911. During WWI Stravinsky's financial fortunes plummeted. Part of his recovery plan was a new version of the suite that used a normal-sized orchestra suitable for more venues. *Concert Suite No. 2* from *The Firebird* debuted in 1919 and remains the most commonly performed version and the one Maestro Ram chose for tonight.

The 1919 score has seven named sections without numbering. The music is continuous from beginning to end, although the transitions are easy to hear.

“Introduction” is sinuous mystery, deep and dark. Near its end, ethereal string harmonics race up and down, an effect of Stravinsky’s invention.

“The Firebird and its Dance” followed quickly by “The Firebird’s Variation”—a glittery show, sparks flying all around.

“The Princesses’ Khorovod,” a round dance of ancient Russian origins. It is a stately affair. The solo oboe sings a melancholy folk song.

A sharp blow underlain by bass drum and timpani signals the start of “Infernal dance of King Kashchei.” All-in-all it’s a portrait of one bad dude.

The Firebird’s “Berceuse” (Lullaby) is a gentle, reassuring song for solo bassoon.

The three-minute “Finale” begins modestly. A solo horn melody starts immediately, the most famous tune from the whole piece. As the pages turn, forces gather and flow together until a tsunami-like surge sweeps us along to the end, breathless, speechless, with tears wrung from us in the onslaught.

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Contact [steve@trecorde.net](mailto:steve@trecorde.net)**

## Musicians

### Tonight's Musicians

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#### Violin 1

Joshua Holritz, Associate Concertmaster

David Katz

Nick Hoy

Rebecca James

Christy Song

Jonathan Urizar

Michael Brennan

Mariyar Potapova

JP Brien Slack

Sam Miller

Chris Thurstone

Annie Thurston

#### Violin 2

Sheri Peck, Principal

Rachael McFarlane  
Jennifer Whittle  
Lee Smith  
Mary Benno  
Jessica Stansbury  
Bryony Stroud Watson  
Mary Margaret Neel  
Helen Bryenton  
Anna Gibbons

**Viola**

Metiney Suwanawongse, Principal  
Katelyn Hoag  
Cristina Micci-Barreca  
Casie Runkle  
Susan Saliny  
Colin Webb  
Samantha Lester  
Joeseeph Lester

**Cello**

Eric Reed, Principal  
Suzanne Sims  
Paul Vest  
Annie Camp  
Micah Donar  
Jenny Hibbard

**Double Bass**

Taylor Brown, Principal  
Jonathan McWilliams  
Dexter Bell  
Given Graber  
Julia Milrod

**Flute**

Norman Menzales  
Gözde Cakir-Ramsey  
Danielle Maeng

**Oboe**

Jessica Smithorn, Principal  
Natalie Beckenbaugh  
Carey Shinbaum

**Clarinet**

Joey Miller

Amy Humberd  
Nicholas Hartline

**Bassoon**

Eric Anderson, Principal  
Shelby Alfredson  
G Eddie McCrary

**French Horn**

Gordon James, Principal  
Eric Hawkins  
Matthew Meadows  
Kathleen Ray  
Darin Bissel

**Trumpet**

Christian Pagnard, Principal  
Michael Brown

**Trombone**

Samuel Chen  
James Perez  
Daniel Pendley

**Tuba**

Bernard Flythe

**Timpani**

William Shaltis

**Percussion**

Caitlin Jones  
Andy Harnsberger  
Keith Lloyd  
Clark Harrel

**Harp**

Caroline Brown Hudson, Principal

**Keyboard**

Alan Nichols, Principal

**CSO Contract Musicians**

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**Violin 1**

Joshua Holritz, Associate Concertmaster  
Nicholas Naegele, Assistant Concertmaster

Nathan Banks  
Caroline Drexler  
Jeanne Johnson  
David Katz  
Calvin Lewis  
Mark Reneau  
Jasper Sewell

### **Violin 2**

Sheri Peck, Principal Second Violin  
Mary Benno  
Emily Drexler  
Nick Hoy  
Rebecca James  
Rachael McFarlane  
Lee Smith  
Jennifer Whittle

### **Viola**

Metiney Suwanawongse, Principal  
Katelyn Hoag  
Cristina Micci-Barreca  
Casie Runkle  
Susan Saliny  
Gabriel Schlaffer

### **Cello**

Eric Reed, Principal  
Spencer Brewer  
Annie Camp  
Micah Donar  
Suzanne Sims  
Paul Vest

### **Double Bass**

Taylor Brown, Principal  
Dexter Bell  
Kaleb Collins  
Jonathan McWilliams

### **Flute**

Kristen Holritz, Principal  
Lisa Meyerhofer (Leave of Absence)  
Amelia Dicks, Principal Piccolo

### **Oboe**

Jessica Smithorn, Principal



Teresa Spilko  
Carey Shinbaum, English Horn

### **Clarinet**

Robert West, Principal (Leave of Absence)  
Emily Bowland  
Joseph Miller, Bass Clarinet

### **Bassoon**

Eric Anderson, Principal  
Shelby Jones  
G. Eddie McCrary, Contrabassoon

### **Horn**

Gordon James, Principal  
Angela DeBoer  
Matthew Meadows  
Joseph Demko (Leave of Absence)  
Mackenzie Newell

### **Trumpet**

Christian Pagnard, Principal  
Michael Brown

### **Trombone**

Prentiss Hobbs, Principal  
Kevin Dombrowski  
Christopher Brown (Leave of Absence)  
Evan Clifton

### **Tuba**

Neil Konouchi, Principal

### **Timpani**

Alex Wadner, Principal

### **Percussion**

Matthew West, Principal

### **Harp**

Caroline Brown Hudson, Principal

### **Keyboard**

Alan Nichols, Principal

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