

Thursday, April 28, 2011 • 7:30 pm

At the Troy Savings Bank Music Hall, Second & State Streets, Troy, NY.
Pre-concert talk at 6:30 pm, Rensselaer County Historical Soc., 57 2nd St., Troy.

ORPHEUS CHAMBER ORCHESTRA

with

Arabella Steinbacher, *violin*

R. STRAUSS
(1864-1949)

Serenade in E-flat Major, Op. 7

HARTMANN
(1905-1963)

Concerto funebre

Introduction: Largo

Adagio

Allegro di molto

Choral: Langsamer Marsch

Arabella Steinbacher, *violin*

INTERMISSION

MOZART
(1756-1791)

Rondo in C Major for Violin and Orchestra, K. 373

Adagio in E Major for Violin and Orchestra, K. 261

Arabella Steinbacher, *violin*

HAYDN
(1732-1809)

Symphony No. 104 in D Major, "London"

Adagio – Allegro

Andante

Menuetto: Allegro

Finale: Allegro spiritoso

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This concert is also made possible by public funds from the National Endowment for the Arts, the New York City Department of Cultural Affairs in partnership with the City Council, and the New York State Council on the Arts, a state agency.

Orpheus has recorded for Deutsche Grammophon, Sony Classical, EMI Classics, BMG/RCA Red Seal, Decca, Nonesuch, and Verve.

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PROGRAM NOTES

The Grammy® Award-winning **Orpheus Chamber Orchestra** has invigorated international audiences and critics alike with its superior artistry, energy, and distinctive approach to music-making. Orpheus is committed to illuminating both traditional orchestral repertoire as well as new works by contemporary composers in a unique and liberating manner. Throughout its history, Orpheus has built a legacy with its acclaimed recordings, performances, and collaborations with the world's most esteemed and dynamic soloists. In addition to the Orchestra's extensive national and international touring schedule, the ensemble presents an annual concert series at Carnegie Hall and appears regularly at many major New York venues, including Lincoln Center and the Metropolitan Museum of Art.

Orpheus was founded in 1972 by cellist Julian Fifer and a group of fellow musicians who aspired to perform diverse orchestral repertoire using chamber music ensemble techniques. One of the few self-governing ensembles playing today, Orpheus continues this philosophy, performing without a conductor and rotating musical leadership roles for each work. The Orchestra strives to empower its musicians by integrating them into virtually every facet of the organization, literally changing the way the world thinks about musicians, conductors, and orchestras.

Orpheus' 2009-2010 season continues its rich tradition of collaboration with leading soloists and composers in New York, throughout the United States, and abroad. The Orchestra's annual concert series at Carnegie Hall includes performances with violinists Henning Kraggerud and Ryu Goto, oboist Albrecht Mayer, pianist Angela Hewitt, and cellist Truls Mørk. Through the generous support of the MetLife Foundation, these concerts will be broadcast live on WNYC and re-broadcast on American Public Media affiliate stations nationwide, as well as made available for free on-line streaming through the WNYC program archives. This season, two new commissions by Sir Peter Maxwell Davies and Aaron Jay Kernis will mark the last two installments of *The New Brandenburgs* commissioning project. Begun in 2006, the four year project has commissioned works by a variety of contemporary composers in the style of J.S. Bach's "Brandenburg" concerti.

Orpheus' 2008-2009 season featured collaborations with celebrated musicians including pianists Jean-Yves Thibaudet and Jonathan Biss, sitarist Anoushka Shankar, violinist Nadja Salerno-Sonnenberg, and mezzo-soprano Susan Graham. The Orchestra also presented new works by Melinda Wagner, Paul Moravec, and Ned Rorem. In addition to touring domestically, Orpheus returned to Europe in February 2009 for an extensive tour with pianist Jonathan Biss, performing in world-renowned venues such as the Konzerthaus Berlin and the Musikverein.

Orpheus' recording legacy today consists of over 70 albums, including the Grammy® Award-winning *Shadow Dances: Stravinsky Miniatures*. Their extensive catalog for Deutsche Grammophon includes the Baroque classics, works by Haydn, Mozart, Dvorák, Grieg and Tchaikovsky, as well as a number of 20th-century masterpieces. Orpheus began a new relationship with EMI Classics in 2007 with their recording of Vivaldi's *The Four Seasons* featuring violinist Sarah Chang. A

collection of Mozart piano concerti with Jonathan Biss was released in October 2008, also on EMI Classics.

In addition to performing, Orpheus is committed to providing diverse audiences with opportunities to engage in music. In 2003, Orpheus launched the *Orpheus Institute*, through which Orpheus musicians share their unique artist-centered philosophy, methodology and skills with college-aged musicians. Orpheus also provides hands-on music learning opportunities for hundreds of New York City public school students through the *Access Orpheus* programs, which include workshops, open rehearsals and concerts while also engaging audiences through the Orpheus Unwrapped pre-concert lecture series.

In March 2007, Orpheus became one of the first winners of the Worldwide Award for the Most Democratic Workplaces sponsored by WorldBlu, Inc., an Austin, Texas-based organization specializing in organizational democracy. Orpheus has maintained its presence on the WorldBlu list in all subsequent years.

The Orpheus Chamber Orchestra website, www.orpheusnyc.org, provides information on the ensemble, the musicians, performances, and special events. You can also find the Orchestra's blog at blog.orpheusnyc.org.

Arabella Steinbacher, *Violin*

Since her extraordinary and unexpected debut in Paris in March 2004, when she stepped in on short notice for an ailing colleague and performed the Beethoven Violin Concerto with the Orchestre Philharmonique de Radio France under Sir Neville Marriner, German violinist Arabella Steinbacher has established herself on the international concert scene, performing with the world's major orchestras. Ms. Steinbacher's diverse repertoire includes more than twenty concertos for violin. In addition to all of the major concertos of the Classical and Romantic period, she also performs those of Barber, Berg, Glazunov, Khatchaturian, Milhaud, Prokofiev, Schnittke, Shostakovich, Stravinsky, Szymanowski, and Hartmann.

Among her numerous recording honors are an ECHO-Klassik Award (considered to be the German equivalent of the Grammy) for Young Artist of the Year, Les Chocs du Mois from *Le Monde de la Musique*, and two German Record Critics Awards. The *New York Times* reports that she plays with, "Balanced lyricism and fire - among her assets are a finely polished technique and a beautifully varied palette of timbres." After her debut with the Chicago Symphony Orchestra, performing the Sibelius Violin Concerto under Christoph von Dohnányi, The *Chicago Tribune* reported, "From her magical entry over hushed orchestral strings to the biting swagger she brought to the dancing finale, it was evident that her feeling for this music runs as deep as her technical command. The central Adagio came off especially beautifully, Steinbacher conveying its brooding melancholy with a rich vibrato, impeccable intonation and a remarkable breadth of phrasing."

Ms. Steinbacher has signed an exclusive recording contract with PentaTone Classics. Her first CD on that label was released included Dvořák's Violin Concerto in A Minor and Szymanowski's Violin Concerto No. 1, as well as Dvořák's Romance in F Minor. Ms. Steinbacher joins forces with the excellent Rundfunk

Sinfonieorchester Berlin led by Marek Janowski. Ms. Steinbacher recorded her second PentaTone release featuring Bartók's First and Second Violin Concertos.

On July 29, 2009, Arabella Steinbacher made her much-anticipated debut at the BBC Proms at Royal Albert Hall, performing Mozart's Violin Concerto No. 3 with the Bamberg Symphony Orchestra led by Jonathan Nott. During the 2009-10 concert season, Ms. Steinbacher made her debut with the London Symphony Orchestra under Sir Colin Davis in October. That same month, she performed at the Gewandhaus in Leipzig as soloist with the Leipzig Gewandhaus Orchestra under Riccardo Chailly, with a tour of Asia following. In November, she toured with the Philharmonia Orchestra under Lorin Maazel; in December, she performed with the NHK Symphony Orchestra. In the spring, Ms. Steinbacher performed with the Bayerischer Rundfunk Orchester led by Sir Colin Davis, and again with the Philadelphia Orchestra under Charles Dutoit. During the season, she also performed with the Russian National Orchestra, the Vancouver and Oregon symphonies, the Orchestre Chambre de Lausanne and the Orchestre de la Suisse Romande, and gave recitals throughout Europe. In the spring of 2011, Ms. Steinbacher will make her Carnegie Hall debut with the Orpheus Chamber Orchestra, and will debut with the Boston Symphony Orchestra.

Highlights of the 2008-2009 season included Ms. Steinbacher's debut with the Pittsburgh Symphony Orchestra under Marek Janowski, her debut with the Philharmonia Orchestra under Charles Dutoit, her official subscription series debut with the NDR-Sinfonieorchester under Christoph von Dohnányi, and her debut with the Academy of St. Martin in the Fields under Sir Neville Marriner. She has also performed at the Maggio Musicale in Florence, and made her recital debut at the Theatre de Champs Elysee in December 2008. Ms. Steinbacher also appeared with the WDR Symphony Orchestra, the City of Birmingham Symphony Orchestra, the Sydney Symphony, Prague Symphony Orchestra, and the National Orchestra of Belgium. She performed during the Beethoven Easter Festival in Prague, and toured with Kammerphilharmonie Bremen. In May 2009, she performed four concerts with the Netherlands Philharmonic at the Concertgebouw in Amsterdam. In June, she performed Sofia Gubaidulina's Offertorium with the Orchestre de l'Opéra de Paris at Salle Pleyel in Paris under Christoph von Dohnányi.

Arabella Steinbacher has already appeared with leading international orchestras including the St. Petersburg Philharmonic, the Orchestra of the Mariinsky Theatre, The London Philharmonic, the City of Birmingham Symphony Orchestra, the New Japan Philharmonic, the Orquesta Sinfónica de la RTVE of Madrid, the Orchestre Philharmonique de Radio France, the Orchestra of the Bayerische Rundfunk, Deutsches Sinfonie-Orchester Berlin, the WDR Orchestra of Cologne, the Munich Philharmonic Orchestra, the Rundfunk-Sinfonieorchester Berlin, the MDR-Sinfonieorchester, the Prague Symphony Orchestra, and the Royal Danish Orchestra.

Highlights of past seasons have included a critically acclaimed tour of Germany with the St. Petersburg Philharmonic Orchestra under the direction of Yuri Termirkanov, a tour of the United States with the London Philharmonic

Orchestra, a Tokyo debut with the New Japan Philharmonic, a recital debut at the Tonhalle in Zürich, a performance of the Berg violin concerto at the Beethoven Festival in Warsaw, and a performance of the Beethoven Concerto with the Russian National Orchestra under Vladimir Spivakov at the 2006 International Music Festival in Colmar.

An important part of Arabella Steinbacher's concert calendar is devoted to chamber music. Her chamber music partners include the pianists Robert Kulek and Peter von Wienhardt, as well as the cellists Alban Gerhardt and Daniel Müller-Schott. Recitals and trio concerts are scheduled for cities all over the world, as well as at international music festivals including the Munich Summer Festival, Schleswig-Holstein-Festival, the Mecklenburg-Vorpommern, the Salzburg Festival, and the Schwetzingen Festival.

Born in Munich in 1981 to a German father and a Japanese mother, Ms. Steinbacher began studying the violin at the age of three. Her mother is a professionally trained singer who came to Germany from Japan to study music, and her father was the first Solorepetitor in the Bayerische Staatsoper, from 1960 to 1972. At nine, she became the youngest violin student of Ana Chumachenko at the Munich Academy of Music. She received further musical inspiration and guidance from Ivry Gitlis, whom she still meets regularly in Paris.

In 2001, Ms. Steinbacher won the sponsorship prize of the Free State of Bavaria and in the same year she was awarded a scholarship by the Anne-Sophie Mutter Foundation. From Anne-Sophie Mutter, who personally supports her, Ms. Steinbacher received a bow from the master luthier Benoit Rolland. Arabella Steinbacher plays the “Booth” Stradivari (1716) generously provided by the Nippon Music Foundation. She is managed in North America by Tanja Dorn at IMG Artists.

In Their Own Words

Arabella Steinbacher, *violin*

Interview by Aaron Grad

What was Hartmann's inspiration for the *Concerto funèbre*?

The story behind this piece is very sad. Hartmann wrote it at the beginning of the Second World War, and in the score he wrote that he wanted to express all the sadness and fear and anger of what was happening around that time. That's why it is called *Concerto funèbre*. It is very dark, like funeral music. But at the very end, in the last movement, it shows hope.

Do you need to know that background to relate to the piece? And do you find yourself overwhelmed by all those emotions when you play it?

Even before I knew about his message, the music went directly into my heart. Sometimes it is interesting to know what the composer said about the piece, but sometimes it is not even necessary because the music tells you everything. Especially in this concerto, I think all the darkness comes through. Of course, when I practice this piece, I don't fall into a depression, but it is very moving, and it

can also be very exhausting to play pieces like this many times, not only physically, but also emotionally. There are pieces that are difficult to play every day.

How does playing this piece without a conductor change the performance experience?

Before I played it for the first time without a conductor, I thought it would be almost impossible. It is really complicated rhythmically. Everyone in the orchestra has to know exactly what everyone else is playing; you cannot just play your own part. You really have to play chamber music, so that is a great challenge. It is much more intimate.

You are also playing two short pieces by Mozart. How does that music compare to Hartmann?

I think it is a very nice contrast to have Mozart and Hartmann—they could not be more different. There is so much happiness in Mozart’s music, especially in his violin works. All the concertos are just full of positive energy. And I can hear always his operas, especially in the violin concertos. The Adagio I am going to play is like a big aria, and I try to think of imitating a soprano voice. I grew up with singers from childhood, and Mozart is very close to me and to my family.

Did watching singers when you were young influence how you play the violin now?

For me, it was really helpful to be around singers when I was a child. It is just the most natural way of making music. How you breath and produce the voice has to come from inside. You sometimes forget when you have an instrument, especially the piano: you press on keys, and you do not really produce the sound from your body. With the violin, I always felt that using the bow is actually like breathing. So I learned a lot from singers, how they make music and produce sound.

NOTES

RICHARD STRAUSS

Born June 11, 1864 in Munich

Died September 8, 1949 in Garmisch-Partenkirchen, Germany

Serenade in E-flat Major, Op. 7 [1881]

For 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, contrabassoon (or tuba) and 4 horns.

Approximately 10 minutes.

Richard Strauss has been called “Richard the Second,” stressing (whether in praise or condemnation) his indebtedness to Richard Wagner. Strauss did fall under the spell of Wagner’s music at age 17, but before then he followed the lead of his first role model: his father. Franz Strauss, the principal horn player in the Munich court orchestra, earned a reputation as one of the finest performers on his instrument, the conductor Hans von Bülow calling him the “Joachim of the horn” (a comparison to Joseph Joachim, one of the great violinists of all time). Strauss

was also a composer and a conductor, leading an amateur orchestra that gave his son a proving ground for his earliest attempts at orchestration. Franz' tastes ran toward the giants of Classical style—Mozart, Haydn and Beethoven—and he was unabashed in his criticism of Wagner, a view young Richard parroted.

Strauss composed a serenade for 13 wind instruments in 1881. Dating from around the time of his first in-depth study of Wagner, this music still aligned with the Classicism favored by his father. The title reflects the 18th-century tradition of light music for an evening gathering, and the instrumentation mirrors Mozart's Serenade No. 10 ("Gran Partita") for 13 players. It was Strauss' first piece to be performed outside of Munich, and it remains among the earliest of his works in the active repertoire. This would not be the last taste of Classical style in Strauss' music; he returned to these roots most demonstratively in late works such as *Capriccio*, his final opera composed 60 years later.

The Serenade in E-flat enters at a relaxed *Andante* tempo, introducing its first theme in a chorale of sonorous and balanced chords. Even in this pure and calm atmosphere, a few unexpected harmonies sneak in, early evidence of Strauss' tonal inventiveness. The self-assured scoring allows the mild-mannered material to come out sounding clear and resplendent, with the four horns imparting an especially warm and regal quality through idiomatic writing that surely would have made Franz Strauss proud.

KARL AMADEUS HARTMANN

Born August 2, 1905 in Munich

Died December 5, 1963 in Munich

Concerto funebre [1939, rev. 1959]

For solo violin and string orchestra. Approximately 21 minutes.

Like many composers who came of age in Germany after World War I, Karl Amadeus Hartmann wrote saucy, ironic music that exploded tired Romantic conventions and jabbed at modern politics and society. Such cultural protest flourished during the freewheeling days of the Weimar Republic, but the climate shifted when Hitler's Nazi Party came to power in 1933. Many activist composers went into exile, including Kurt Weill and Hanns Eisler, who both found their way to the United States. Others ended up in prison or worse; Erwin Schulhoff, to name one great talent, died in a concentration camp. Hartmann was one of the very few Anti-fascist composers who survived World War II without capitulating to the Nazis. He prevented performances of his music in Germany, but he continued to compose new works that drew upon Hebrew melodies, Communist songs, and even banned scores by his compatriots. It was a brave and perhaps foolhardy resistance, but, as Hartmann himself wrote, "No artist, unless wishing himself written off to nihilism, can sidestep his commitment to humanity."

Hartmann wrote eight symphonies, a major opera and numerous other works, but he is best known for a single composition from the early months of World War II. Horrified by the annexation of Czechoslovakia in 1939, he safeguarded his reaction in a concert piece for violin and strings originally titled *Music for Mourning*,

renamed *Concerto funebre* upon its revision in 1959. He managed to smuggle the score out of Germany, and it received its first performance in Switzerland in February 1940.

The violin's opening theme appropriates an old Hussite chorale with origins in the 15th-century Bohemian resistance to the Roman Catholic Church. (In more recent history, that tune had become a symbol of Czech national pride, quoted in pieces by Smetana and Dvořák.) The short chorale introduction connects directly to the halting and anguished *Adagio* movement, with the solo violin often left alone in bleak isolation. The *Allegro di molto* section is ferocious and outspoken, its Slavic contours wrapped in Expressionist dissonances. The energy settles in advance of the hushed *Choral* movement, music that is somber but not hopeless. The ending fits well with a statement Hartmann made about another Nazi-era piece: "If you show the world its reflection so that it recognizes its horrible face, it might change its mind one day. In spite of all the political thunderclouds I do believe in a better future."

WOLFGANG AMADEUS MOZART

Born January 27, 1756 in Salzburg

Died December 5, 1791 in Vienna

Adagio in E Major for Violin and Orchestra, K. 261 [1776]

Between 1773 and 1775, Mozart wrote five youthful and cheery violin concertos, works he probably performed himself with the Salzburg court orchestra. After a new Italian concertmaster, Antonio Brunetti, joined that ensemble in 1776, he added Mozart's concertos to his repertoire. He complained, though, that the slow movement of the fifth concerto in A major was "too artificial," so Mozart replaced it with a new Adagio in E Major.

Mozart's feelings about Brunetti are plain in later letters — he called him "a thoroughly ill-bred fellow" and "a disgrace to his master, to himself, and to the whole orchestra" — but he did not betray any such feelings in the brief Adagio. Except for the use of flutes instead of oboes (probably dictated by the particular occasion Mozart wrote for), the movement is a natural extension of the elegant A-major concerto. The orchestra states the theme first, and then the violin enters with the singing melody. The tune plays with expressive melodic detours that stretch the home-key terrain, adding fluidity and providing fodder for further elaboration. A brief developmental episode in B minor introduces some light drama, but the violin quickly leads the way back to a sunny recap.

Rondo in C Major for Violin and Orchestra, K. 373 [1781]

Mozart's dissatisfaction with Salzburg had reached a boiling point by 1780, and it was with great relief that he received a commission from Munich for *Idomeneo*. The opera's premiere in January 1781 was a resounding success, and Mozart lingered in Munich until March, when he was called back to meet his Salzburg employer, Archbishop Colloredo, in Vienna. The following months with the

Salzburg retinue brought back all the frustrations of home, and Mozart finally summoned the courage to resign. By June he was on his own, working as a freelancer in Vienna and launching the miraculous decade of composition that capped his all-too-short life.

One of Mozart's last concerts as an employee of the Salzburg court took place in Vienna on April 8 and featured three new compositions. Besides an aria for the court castrato and a sonata for keyboard and violin (composed, according to Mozart, the previous night — in an hour!), Mozart offered a Rondo for violin and orchestra, probably as a new finale to some other composer's concerto. The violinist debuting the two works was again Antonio Brunetti, a man Mozart never liked, although the quick filigree he wrote into the rondo's solo line suggests that Brunetti was at least an agile player, however unbearable he was socially. The mostly docile work saves a few surprises, such as the brief C-minor melody with *pizzicato* accompaniment and the quiet conclusion in the soloist's highest range over an orchestra of winds alone.

FRANZ JOSEPH HAYDN

Born March 31, 1732 in Rohrau, Austria

Died May 31, 1809 in Vienna

Symphony No. 104 in D Major (“London”) [1795]

For orchestra consisting of 2 flutes, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani and strings. Approximately 29 minutes.

In 1761, The Esterházy family added the 29-year-old Haydn to their world-class musical retinue. Haydn composed and conducted tirelessly for his patrons over the next 30 years, with large portions of that time spent at Eszterháza, an isolated country estate in what is now Hungary. Sequestered from the city and responsible for presenting vast quantities of music, Haydn was, in his own words, “forced to become original.”

Prince Nikolaus Esterházy died in 1790, and his successor Anton disbanded the court orchestra the following year, leaving Haydn with a reduced stipend and more freedom than he had enjoyed in decades. That was just the opportunity Johann Peter Salomon, a German impresario active in London, had been waiting for; he rushed to Vienna to offer Haydn a generous contract for the 1791-92 season. Haydn's trip to was a tremendous success, and the six new symphonies he composed for London met with rapturous approval. Haydn was happy to stay, but Prince Anton finally called him back to Austria, where he spent the next 18 months (during which time, among other activities, he gave some lessons to the young Ludwig van Beethoven).

Haydn arranged a second London visit as soon as he could, arriving in February 1794. He composed six more symphonies, bringing his “London” set to 12; these would be his last contributions to the genre. Haydn presented his final symphonic debut at a benefit concert in London on May 4, 1795. He noted in his diary, “The whole company was thoroughly pleased and so was I. I made 4000

gulden on this evening; such a thing is possible only in England.” (That profit from one night was four times his annual Esterházy salary!)

There is no single musical feature in the Symphony No. 104 that rises to the prominence of a namesake, as in the tick-tock figure in No. 101 (“The Clock”) or the self-evident “Drum Roll” that begins No. 103. Why this symphony should be called “London” any more than its 11 siblings defies logic, but nevertheless the name has stuck. The *Adagio* introduction (a hallmark of Haydn’s late symphonies) begins in D minor, with a *fortissimo* proclamation that first leaps up and then answers by jumping down. This figure returns twice, each time subtly altered, framing solemn explorations. The *Allegro* body of the movement opens with a gentle, balanced melody; this same theme returns in the contrasting key area, and its component phrases split off to drive the movement’s development. This economy of material creates a climate in which every gesture retains a sense of organic connection and interrelatedness, like how a body’s many cells share the same DNA.

The *Andante* movement again introduces a sweet and deceptively simple theme, albeit with a bit of Haydn’s typical playfulness in the accented off-beats and a few foreign notes. The music meanders through keys near and far, stretches and pauses at whim to delight in particular sonorities, and flexes its muscles a few times in the course of its relaxed stroll. The *Menuetto* is a courtly dance number, but—as in any Haydn minuet—a little mischief is to be expected, as in the sudden pause of two full measures. The *Allegro spiritoso* finale begins with a rustic melody over a held drone, a tune that has been identified as a Croatian folk song, “Oj, Jelena.” This and other Croatian themes pepper Haydn’s music, generating speculation (since proven false) that Haydn was of Croatian descent himself. More likely, he came into contact with Slavic folk music in the remote eastern locale of Eszterháza, one more lasting impact from the decades that shaped his musical outlook.

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Orpheus Chamber Ensemble

Violin

Ronnie Bauch
Martha Caplin
Liang-Ping How
Joanna Jenner
Renee Jolles
Sarah Kapustin
Kyu-Young Kim
Adela Pena
Richard Rood
Eriko Sato
Calvin Wiersma
Eric Wyrick

Viola

Danielle Farina
Christof Huebner
Shmuel Katz
Nardo Poy

Cello

Susannah Chapman
Melissa Meell
Jonathan Spitz
James Wilson

Double Bass

Jordan Frazier
Kurt Muroki

Flute

Elizabeth Mann
Susan Palma Nidel

Oboe

Matthew Dine
Stephen Taylor

Clarinet

Alan Kay
David Singer

Bassoon

Dennis Godburn
Frank Morelli
Harry Searing

Horn

David Byrd-Marrow
Angela Cordell Bilger
Julie Landsman
Patrick Pridemore

Trumpet

Carl Albach
Louis Hanzlik

Timpani

Maya Gunji