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Chapman Chamber Orchestra 39th Season

Chapman Chamber Orchestra

Vladimir Chernov
Chapman University

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ART THEATRE MUSIC DANCE

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FALL 2009

COLLEGE OF
PERFORMING ARTS

Fall 2009 Event Highlights

ART:

In Love with Night ..... Sept 8 – Oct 9
Because the Night ..... Oct 19 – Nov 13
BA/BFA Exhibition ..... Nov 16 – Nov 21
Departmental Exhibition ..... Dec 7 – 11

THEATRE:

Lend me a Tenor, by Ken Ludwig ..... Oct 9 – 11; 14 – 17
Streamers, by David Rabe in repertory with
Ladyhouse Blues, by Kevin O'Morrison ..... Nov 13 – 15; 17 – 21

MUSIC:

Chapman Chamber Orchestra with
Guest Artist Vladimir Chernov, baritone ..... Oct 17
Visiting Artist in Piano, Sergei Babayan ..... Oct 27
Opera Chapman presents:
"Offenbach...mais ne jamais ennuyer!" ..... Oct 30, 31 & Nov 1
University Choirs in Concert ..... Nov 20
Chapman University Wind Symphony ..... Nov 21
Holiday Wassail ..... Dec 4 & 5

DANCE:

Fall Dance Concert ..... Dec 9 –12

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CHAPMAN UNIVERSITY

Conservatory of Music

presents the

Chapman Chamber Orchestra

39th Season

DANIEL ALFRED WACHS

Music Director & Conductor

featuring

VLADIMIR CHERNOV, *baritone*

Co-sponsored by the
RODGERS CENTER FOR HOLOCAUST EDUCATION

In support of

Daniel Pearl
WORLD MUSIC DAYS
Harmony for Humanity

Saturday, October 17, 2009 • 7 p.m.
Memorial Hall, Chapman Auditorium
&
Sunday, October 18, 2009 • 2 p.m.
Nixon Presidential Library and Birthplace

Welcome

Dear Friends,

The musical works presented this evening tell stories which search for meaning and resolution: the magical fairy tale of "*Pelléas et Mélisande*" begins with the creation of a bond of love which gradually cascades to its fatal end. The *Rückert Lieder* of Mahler contain a transcendent search for spiritual meaning. The American icon, Leonard Bernstein, has mused that Mahler's music has foretold the many cataclysms of the twentieth century. Beethoven's first symphony represents the joyful and optimistic approach of the very young and begins to explore new musical directions.

The young journalist Daniel Pearl committed his life to the exploration and search for truth and meaning, paying the ultimate price. We at Chapman University are proud to participate for the second year in the Daniel Pearl World Music Days, "Harmony for Humanity," a network of concerts around the world that utilize the power of music to affirm our shared humanity. This concert is presented by the Conservatory of Music, with the co-sponsorship of the Rodgers Center for Holocaust Education at Chapman University.

Soon after the death of their son, Wall Street Journal reporter Daniel Pearl, Judea and Ruth Pearl founded the Daniel Pearl Foundation to promote cross-cultural understanding through journalism, music, and innovative communications, ideals that inspired Daniel's life and work. The foundation launched the first Daniel Pearl World Music Days on October 10, 2002, on what would have been Danny's 39th birthday. Since then, the Daniel Pearl World Music Days have included more than 3,100 events in 85 countries. Chapman University is proud to be part of this endeavor.

At our undergraduate commencement ceremony in May 2008, Chapman University awarded Dr. Judea Pearl the Doctorate of Humane Letters, honoris causa, in recognition of all that he and his wife Ruth have contributed to furthering the highest ideals of humanity and creating a world of respect, reconciliation, and understanding. Chapman University is committed to these same ideals as we prepare our students to lead inquiring, ethical lives as global citizens.

Daniel Alfred Wachs
Director of Instrumental Studies
Conservatory of Music

Marilyn J. Harran
Director, Rodgers Center for
Holocaust Education and
Stern Chair in Holocaust Education

Program

Gabriel Fauré ***(1845-1924)***

Pelléas et Mélisande, Op. 80

Suite for Orchestra

I. Prélude
II. Andantino quasi Allegretto
III. Sicilienne de Pelléas et Mélisande
IV. La Morte de Mélisande

Gustav Mahler ***(1860-1911)***

Rückert Lieder

I. Ich bin der Welt abhanden gekommen
II. Blicke mir nicht in die Lieder
III. Liebst Du um Schöenheit
IV. Ich atmet' einen linden Duft
V. Um Mitternacht

Vladimir Chernov, *baritone*

~Intermission~

Ludwig Van Beethoven ***(1770-1827)***

Symphony No. 1 in C Major, Op. 21

Adagio molto – Allegro con brio
Adante cantabile con motto
Menuetto: Allegro molto e vivace
Finale: Adagio – Allegro molto e vivace

VLADIMIR CHERNOV, *baritone*

Vladimir Chernov was born in a small village near the city of Krasnodar in southern Russia and although there was no established tradition in his family, music was an important part of their life. However he was aware from his childhood that he had a special gift and dreamed of dedicating his life to music. He first trained with Mikhail Chugenov in Stavropol before being admitted to the Tchaikovsky Conservatory in Moscow where he studied with Gyorgi Selesnev and Gugo Tiz. In 1981 he joined the Kirov Opera in St. Petersburg as a soloist. In this same year he won second prize, and was awarded a Special Jury Prize, in the Glinka Competition. In 1982 the Kirov sent him to the prestigious Accademia della Scala where he studied with Giulietta Simionato.

During the following years he achieved notable successes in other major vocal competitions, the first of these occurring in Moscow 1982 when he won the Bronze Medal in the Tchaikovsky Competition. In Italy 1983 he was awarded second prize at the Voci Verdiane in Busetto, as well as the special Carlo Galetti prize. The following year he was the first prize winner of the Miriam Helin Vocal Competition in Helsinki, where he was also presented with the special Tito Gobbi award. It was also in St. Petersburg that he met the singing coach Tamara Denisova who taught him a different form of breath control and the skill to maintain a flexible soft palate, which allows for a greater variety of tone colors.

When the Kirov Opera visited Covent Garden in 1987 he sang in performances of Eugene Onegin (title role) and The Queen of Spades (Yeletsky). In 1989 he was invited to Boston to sing the role of Marcello in La Bohème and made his début in Los Angeles the following year as Posa in Don Carlo. Other débuts in 1990 included Glasgow (Don Carlo in La Forza del Destino), Covent Garden (Figaro in Il Barbiere di Siviglia), Rome (Miller in Luisa Miller), and Seattle (Andrei in War and Peace). His Metropolitan Opera début in 1991 (Miller in Luisa Miller) was quickly followed by further successes in San Francisco (Ezio in Attila), Vienna (Yeletsky in The Queen of Spades and Ford in Falstaff, a role he also performed at the Salzburg Festival), Chicago (Renato in Un Ballo in Maschera), Paris (title role in Simon Boccanegra), and La Scala, Milan (Stankar in Stiffelio).

Other opera houses and festivals in which he has appeared include Munich, Berlin, Hamburg, Verona, Zurich, Barcelona, Sydney and Tokyo. He is recognized throughout the operatic world for his unique vocal qualities, acting ability and an impeccable Italianate style that is the hallmark of his performances in the numerous Verdi and bel canto operas in his repertoire. This encompasses eighteen of the major Verdi baritone canon and also includes Donizetti's Roberto Devereux, Lucia di Lammermoor, La Favorite, Don Pasquale and Bellini's Beatrice di Tenda, I Puritani, and La Straniera.

As a recital artist Vladimir Chernov has appeared at many of the world's leading venues including the Wigmore Hall in London, Lincoln Center in New York, Vienna Konzerthaus, Los Angeles, Finnish National Opera in Helsinki and many other cities. His repertoire embraces the Russian song literature of composers including Tchaikovsky, Borodin, Glinka, Rachmaninov, Arensky, Rubinstein and the German lieder of Schubert, Brahms and Mahler

In March 2005 he was in residence at UCLA as a Regents' Lecturer in the Music Department's Division of Voice and Opera where he coached their young singers in both private and class lessons, taught two Master Classes which were open to the public, and performed in recital. Towards the end of the year he added three more roles to his repertoire with concert performances of Hérodiade (Hérod), La Cenerentola (Dandini) and

Nabucco (title role). In February 2006 he sang at the Wigmore Hall, London, in a concert entitled "Pauline Viardot and Friends" which was recorded by Opera Rara for release in March/April 2007. His most recent performances include La traviata (Brussels), La Forza del Destino (Tokyo) and Eugene Onegin (Jerez, Spain), Madama Butterfly (LA Opera), La bohème (Pamplona, Spain) and Il Signor Bruschino (Kammermusiksaal, Graz).

At the present time Vladimir Chernov is a professor of vocal studies at UCLA and a faculty member of Opera Ischia; he combines teaching with his other professional engagements.

DANIEL ALFRED WACHS, *conductor*

Director of Instrumental Studies, Chapman University Conservatory of Music
Music Director & Conductor, Chapman University Orchestras
Music Director, Orange County Youth Symphony Orchestra

Dynamic Conductor and Pianist **Daniel Alfred Wachs** is increasingly recognized as one of the few musicians of his generation successfully balancing the demands of a busy conducting and solo career. His performance with the Minnesota Orchestra "proved a revelation, delivering a technically impeccable, emotionally powerful performance of two Mozart piano concertos and a pair of solo works…" (St. Paul Pioneer Press)

Mr. Wachs recently completed his tenure as an Assistant Conductor of The National Orchestra of France under Kurt Masur. While in Paris, Mr. Wachs served as Assistant Conductor of the French première of Bernstein's *Candide* at the Théâtre du Châtelet, a co-production with La Scala & The English National Opera, directed by Robert Carsen.

Newly appointed Music Director of the Orange County Youth Symphony Orchestra, Mr. Wachs is also Director of Instrumental Studies & Conductor of University Orchestras at Chapman University Conservatory of Music. In April 2008, he stepped in for Vladimir Spivakov at the Pacific Symphony and in February 2007, Mr. Wachs filled in for Valery Gergiev at the Rotterdam Philharmonic. He has served as a juror for the 2007 ASCAP Foundation Rudolf Nissim Award in New York and as Assistant Conductor & Répétiteur for Cincinnati Opera during its 2007 Season. Additional engagements have recently included a recital with tenor William Burden, piano soloist with the Boca Raton Philharmonic, guest conductor of the Pacific Symphony as part of its Eighth American Composers Festival and guest soloist and conductor with Sinfonia Gulf Coast. Upcoming performances include a joint concert with the Orange County Youth Symphony Orchestra and the Mozarteum Orchestra of Salzburg, as well as performances of Mahler's Fourth Symphony, Beethoven's Ninth Symphony and Mozart's *Cosi fan tutte.*

Equally comfortable on stage and in the pit, Mr. Wachs held the position of Artist in Residence at New York City Ballet, leading performances during the company's Balanchine Centennial as well as during the 50th Anniversary of *The Nutcracker.* In 2009-10, he will begin his fourth year as Music Director of Opera Chapman, having already conducted Britten's *Albert Herring,* Puccini's *Suor Angelica* & *Gianni Schicchi,* Pasatieri's *Signor Deluso* & *La Divina,* and Mozart's *The Impresario.* Mr. Wachs has guest conducted such orchestras as the Auckland Philharmonia of New Zealand, The Fort Worth Symphony, the Florida West Coast Symphony, and the National Symphony (as part of the National Conducting Institute). As a soloist, he has performed in such venues as Weill Recital Hall at Carnegie Hall, Alice Tully Hall, Tchaikovsky Hall in Moscow, the Salle

About the Artists

Padarewski in Lausanne, and at such festivals as Aspen, Music Academy of the West, Tanglewood and Verbier.

As Assistant Conductor of the Minnesota Orchestra under Osmo Vänskä, Mr. Wachs' tenure included a semi -staged performance of *Amahl and the Night Visitors* (with the Minnesota Opera Chorus and James Sewell Ballet Company), as host and conductor of an evening of Mozart Symphonies, and various pops presentations.

Educated in the United States, Europe and Israel, Mr. Wachs was auditioned by Zubin Mehta at the age of eight and began studies with Enrique Barenboim. He subsequently pursued studies at the Zürich Academy of Music and the North Carolina School of the Arts. Mr. Wachs holds a Bachelor's degree in Piano from the Curtis Institute of Music and graduate degrees in piano & conducting from The Juilliard School. He is represented by William Reinert Associates, Inc.

Program Notes

Gabriel Fauré *(1845-1924)*

Pelléas et Mélisande, Op.80
Suite for Orchestra

The works of Gabriel Fauré serve as a bridge between the more traditional works of Camille Saint-Saëns and the thoroughly modern ones of Claude Debussy. While lyrical and melodic, Fauré's music is still harmonically innovative. Though influential, he was not revolutionary. Unlike the Wagnerian harmonies of constant modulation, his music usually has a tonal center colored by unusual scales. Fauré disliked composing for orchestra and mostly avoided it, claiming that orchestral writing promoted superficial effects over true thematic development. Outside France, he is primarily known for the unusually serene *Requiem*, his many art songs, chamber music, and the work heard in today's concert.

Maeterlinck's masterpiece *Pelléas et Mélisande* inspired many composers. Fauré's incidental music was in fact the first work based on the Maeterlink's play. Other great composers also followed suit, such as Debussy with his renowned opera and Sibelius and Schoenberg with their respective suite and symphonic poems. The story is that of a doomed extramarital affair in a dream-like medieval setting, touched with tragedy and surprising ambiguity. Fauré wrote incidental music for *Pelléas* on commission for the 1898 premiere of the English translation. The original version was orchestrated for small orchestra by Fauré's student Charles Koechlin and conducted by the composer. The *Suite*, heard today, is drawn from that music and re-orchestrated by Fauré himself for larger forces (though his work is based on Koechlin's orchestration). It is generally considered to be his orchestral masterpiece. The first movement, a prelude to the play, was described by Koechlin as "a state of mind" and introduces the themes that were heard in the original seventeen movement work. The second movement, a Sicilienne, written by Fauré as an isolated piece in 1893, serves as an entr'acte. Finally, *La Mort de Mélisande* (The Death of Mélisande) grows to a tragic, cathartic climax.

Program Notes

Gustav Mahler *(1860-1911)*

Rückert Lieder

The *Rückert Lieder* represents a collection of five songs, each of which deals with unique subject matter, and calls for different instrumental accompaniment. This work was composed in Mahler's favorite place: he conducted at the Vienna opera for nine months of each year, and spent his summers composing at an alpine lake house on the Austrian Wörthersee, an idyllic setting that would yield his symphonies 5-8 and these songs, among other works.

In June of 1901, Mahler began setting several texts by the Germanic poet Friederich Rückert (1788-1866), who had grown famous for his mastery of over 30 languages, as well as his evocative writing, drawing inspiration from lifelong studies of Asian culture.

No composer before Mahler had devoted himself intensively to two genres so apparently incompatible as the intimate *lied* and the grandiose symphony, although some of Rückert's texts had already been set by the likes of Schubert, Schumann, Brahms, and Strauss. "It is I to the letter, I could have written them myself," Mahler once said of Rückert's poems. At summer's end, Mahler had completed four of the *Rückertlieder* for voice and orchestra, but was loathe to depart for Vienna – where he would have to wait a year before he could resume composing. "It's the same old story, too much haste and too little time," he remarked before closing up the house. When he returned to Maiernigg the following August, Mahler would begin setting one last Rückert poem, "Liebst du um Schönheit," as a love song for his new wife Alma Schindler.

Ich bin der Welt abhanden gekommen ("I have lost touch with the world") is the composer's autograph, a self-justifying ode to the transcendence of music and the sweetness of solitude that marked his times at Maiernigg. This was one of the first things Mahler wrote in the isolated composing hut by the lake; "It is I myself," he once said of the song. Rückert's poems inspired this restrained and profound music; through hushed harmonies and hesitant arpeggios, Mahler clearly shows that withdrawal from the hubbub of the world only made his love for this music more powerful.

Blicke mir nicht in die Lieder ("Do not look at my songs") teasingly imitates a maiden's mock innocence, and playfully alludes to her concealed desires. A light composite of sounds and forms evolves with each line; incomplete melodies float through the orchestra, taken up by single winds, horn, and harp—welded together by each *sforzando*—while restlessly oscillating strings insinuate the humming of bees mentioned in the poem's second stanza.

Liebst du um Schönheit ("If You Love for Beauty") was the only Rückert song not conceived for an orchestra; Max Puttman later adapted its accompaniment at a publisher's request. The expressive vocal line advances with a flowing ease of direction, while the hymn-like orchestration conveys an uncharacteristically unobtrusive, albeit tender backdrop.

Ich atmet' einen linden Duft ("I breathed a gentle fragrance") calls for only a few instruments—there are no lower strings and just solo winds—Rückert's poem relates breathless recognition of love in it purest; the soloist's voice itself moves in a translucent thread of counterpoint, transmitting a sense of awe, silent reverence, and

absolute joy. Mahler told his friend Natalie Bauer-Lechner that the song captured "the way one feels in the presence of a beloved being of whom one is completely sure without a single word needing to be spoken."

In *Um Mitternacht*, ("At Midnight") Mahler dispenses with the strings entirely, using the winds brass, piano, and percussion with astonishing effect. The seldom-used oboe d'amore plummets from the highest to the lowest register like a voice cracking under strain, and interrupts the singer's plaintive, woeful stanzas of heartfelt despair. The poem's retelling of past melancholy makes man's deliverance unto God highly personal, if also philosophically significant — at midnight, man is but strong enough to recognize his own frailty; the darkness leaves him weak and alone, forced to cope with a suffering he cannot overcome. How can we continue to fight for life, for inescapable pain, when even the stars refuse to shine? In Rückert's text, the answer comes from God; Mahler concludes this poem with an operatic fervor that praises the Almighty, and spiritually resembles his grander symphonic works.

Ludwig Van Beethoven *(1770-1827)*

Symphony No. 1 in C Major, Op. 21

Throughout the 18th and 19th centuries, the Holy Roman Habsburg Empire suspended theater performances during Lent but allowed public concerts, which the Viennese called *akademie*. In the lifetimes of Mozart and Beethoven, in particular, many were benefits for composers who engaged players from the Imperial Opera and Playhouses usually for a single rehearsal on the day of performance.

Beethoven waited eight years following his move from Bonn to Vienna before risking an Academe on April 2, 1800, in the Burgetheater – by which time he had established himself as a keyboard virtuoso who also composed chamber music for aristocrats' private concerts. The *Allegmeine Musikalische Zeitung* reported that the performance was a shambles. In addition to music by Mozart and Haydn, plus one of his own two piano concertos and solo improvisations, Beethoven introduced his Opus 20 Septet for winds and strings – an immediate success – and the First Symphony which was not – finished in 1799. Years later, Berlioz and the imminent Sir Donald Tovey still sided with the naysayers, although Berlioz singled out the scherzo – marked *Allegro molto e vivace* but still called a *Menuetto* – as "the one truly original thing in the symphony."

On the other hand, he seems to have missed the joke in Beethoven's introductory tease of mixed tonalities; the bold stroke of having the timpani play an independent rhythm under the closing theme of a not so slow movement; and humor of its six opening measures of Mozart-like march in the coda only five measures shorter than the entire recapitulation. As for the Menuetto, it was no longer a dance movement – not even the trio with its chording winds—although Beethoven didn't adopt the word "scherzo" until his Second Symphony.

Program Notes by Johannes Lohner

Mahler : RÜCKERT LIEDER

I. *Ich bin der Welt abhanden gekommen*

I Have Lost Touch With The World

Ich bin der Welt abhanden gekommen,
Mit der ich sonst viele Zeit verdorben,
Sie hat so lange nichts von mir vernommen,
Sie mag wohl glauben, ich sei gestorben!

Es ist mir auch gar nichts daran gelegen,
Ob sie mich für gestorben hält,
Ich kann auch gar nichts sagen dagegen,
Denn wirklich bin ich gestorben der Welt.

Ich bin gestorben dem Weltgetümmel,
Und ruh' in einem stillen Gebiet!
Ich leb' allein in meinem Himmel,
In meinem Lieben, in meinem Lied!

I am lost to the world
with which I used to waste so much time,
It has heard nothing from me for so long
that it may very well believe that I am dead!

It is of no consequence to me
Whether it thinks me dead;
I cannot deny it,
for I really am dead to the world.

I am dead to the world's tumult,
And I rest in a quiet realm!
I live alone in my heaven,
In my love and in my song!

II. *Blicke mir nicht in die Lieder*

Look Not At My Songs

Blicke mir nicht in die Lieder!
Meine Augen schlag' ich nieder,
Wie ertappt auf böser Tat.
Selber darf ich nicht getrauen,
Ihrem Wachsen zuzuschauen.
Deine Neugier ist Verrat!

Bienen, wenn sie Zellen bauen,
Lassen auch nicht zu sich schauen,
Schauen selber auch nicht zu.
Wenn die reichen Honigwaben
Sie zu Tag gefördert haben,
Dann vor allen nasche du!

Look not into my songs!
My eyes I lower,
as if I've been caught in an evil deed.
I can't even trust myself
to watch them grow.
Your curiosity is a betrayal!

Bees, when they build their cells,
also do not let anyone observe them;
even themselves.
If the rich honeycombs
are brought out to the light of day,
then you shall taste them before everyone else!

III. *Liebst du um Schönheit*

If You Love For Beauty

Liebst du um Schönheit,
O nicht mich liebe!
Liebe die Sonne,
Sie trägt ein gold'nes Haar!

Liebst du um Jugend,
O nicht mich liebe!
Liebe den Frühling,
Der jung ist jedes Jahr!

Liebst du um Schätze,
O nicht mich liebe.
Liebe die Meerfrau,
Sie hat viel Perlen klar.

Liebst du um Liebe,
O ja, mich liebe!
Liebe mich immer,
Dich lieb' ich immerdar.

If you love for beauty,
Oh, do not love me!
Love the sun,
She has golden hair!

If you love for youth,
Oh, do not love me!
Love the spring;
It is young every year!

If you love for treasure,
Oh, do not love me!
Love the mermaid;
She has many clear pearls!

If you love for love,
Oh yes, do love me!
Love me ever,
I'll love you evermore!

IV. *Ich atmet' einen linden Duft*

I Breathed A Gentle Fragrance

Ich atmet' einen linden Duft!
Im Zimmer stand
Ein Zweig der Linde,
Ein Angebinde
Von lieber Hand.
Wie lieblich war der Lindenduft!

Wie lieblich ist der Lindenduft!
Das Lindenreis
Brachst du gelinde!
Ich atme leis
Im Duft der Linde
Der Liebe linden Duft.

I breathed a gentle fragrance!
In the room stood
a sprig of linden,
a gift
from a dear hand.
How lovely was the fragrance of linden!

How lovely is the fragrance of linden!
That twig of linden
you broke off so gently!
Softly I breathe in
the fragrance of linden,
the gentle fragrance of love.

V. *Um Mitternacht*

At Midnight

Um Mitternacht
Hab' ich gewacht
Und aufgeblickt zum Himmel;
Kein Stern vom Sterngewimmel
Hat mir gelacht
Um Mitternacht.

Um Mitternacht
Hab' ich gedacht
Hinaus in dunkle Schranken.
Es hat kein Lichtgedanken
Mir Trost gebracht
Um Mitternacht.

Um Mitternacht
Nahm ich in acht
Die Schläge meines Herzens;
Ein einz'ger Puls des Schmerzes
War angefacht
Um Mitternacht.

Um Mitternacht
Kämpft' ich die Schlacht,
O Menschheit, deiner Leiden;
Nicht konnt' ich sie entscheiden
Mit meiner Macht
Um Mitternacht.

Um Mitternacht
Hab' ich die Macht
In deine Hand gegeben!
Herr! über Tod und Leben
Du hältst die Wacht
Um Mitternacht!

At midnight
I awoke
and gazed up to heaven;
No star in the entire mass
did smile down at me
at midnight.

At midnight
I projected my thoughts
out past the dark barriers.
No thought of light
brought me comfort
at midnight.

At midnight
I paid close attention
to the beating of my heart;
One single pulse of agony
flared up
at midnight

At midnight
I fought the battle,
Oh Mankind, of your suffering;
I could not decide it
with my strength
at midnight.

At midnight
I surrendered my strength
into your hands!
Lord! over death and life
You keep watch
at midnight!

Chapman Chamber Orchestra

Daniel Alfred Wachs, ***Music Director & Conductor***

Violin
Philipp Claucig •
Tanya Dorsey
Lydia Dutciuc
*Adriana Hernandez **
Winston Lacuesta
Elizabeth Lee
Tiffany Liu
Daphne Medina †
Anna Munakata
Maria Myrick

Viola
Courtney Giltz
Katie Kroko †
Jillian Marriage
Elise Portale
Jarrett Threadgill • †
Jonathan Wooldridge
Saya Yusa

Cello
Conrad Ho
Eli Kaynor
Victoria Leach
Jake Wiens
Elizabeth Vysin •

Bass
Kevin Baker
Ann Marie Kawai

Flute
Lauren Aghajanian
Rebekah Newlin
Kelsey Steinke •
Mary Young

Oboe
Morgan Hughes Beckett †
Tamer Edlebi •
Garrett Smith

Clarinet
Crystal Holtzendorff †
Hannah Torrance
Daphne Wagner • †

Bassoon
Charity Potter •
Nick Price

Contrabassoon
Sara Goya

Horn
John Acosta
Sam Donelson
Stephen Sanders †
Rebecca Walsh • †

Trumpet
Joshua Huihui
Ryan Jesch
Christopher Nario

Trombone
Javier Cerna
Zachary Mariano
Michael Rushman

Tuba
Cody Kleinhaus

Percussion
Craig Shields •

Celesta / Piano
Johannes Lohner

Harp
Keryn Wouden

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Victoria Leach
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Kevin Baker
CCO, WS Operations & Ensemble Manager

•	*Principal*
†	*Senior*
*	*Alumni*

Names are listed in alphabetical order

Acknowledgements

William D. Hall	Dean, College of Performing Arts
Dale Merrill	Associate Dean, College of Performing Arts
Rick Christophersen	Director, Conservatory of Music
Margaret Dehning	Chair, Conservatory of Music

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