

4-14-2013

# Concert: Ithaca College Choir & Ithaca College Symphony Orchestra

Ithaca College Choir

Ithaca College Symphony Orchestra

Lawrence Doebler

Jeffery Meyer

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# Ithaca College Choir

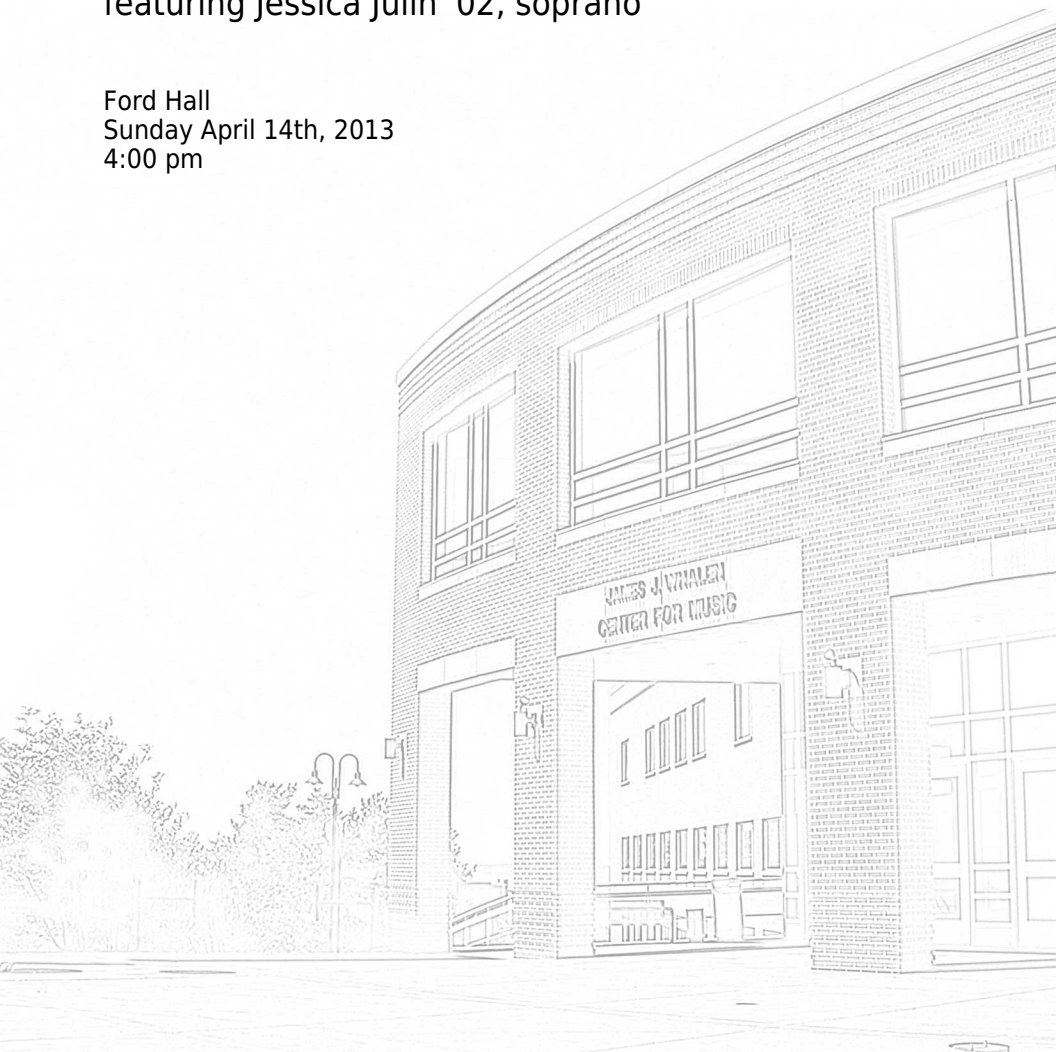
Lawrence Doebler, conductor

# Ithaca College Symphony Orchestra

Jeffrey Meyer, conductor

featuring Jessica Julin '02, soprano

Ford Hall  
Sunday April 14th, 2013  
4:00 pm



**ITHACA COLLEGE**

School of Music

# Program

*Laudibus in Sanctis* (1591)

Sung in modified meantone temperament

William Byrd  
(1542-1623)  
ed. Lawrence Doebler

*Hymn to St. Cecilia, Op. 27* (1942)

Benjamin Britten  
(1913-1976)

*Gloria* (1959)

I. Gloria

II. Laudamus Te

III. Domine Deus

IV. Domine Fili unigenite

V. Domine Deus Agnus Dei

VI. Qui sedes ad dexteram Patris

*Jessica Julin '02, soprano*

Francis Poulenc  
(1899-1963)

*Atmosphères* (1961)

György Ligeti  
(1923-2006)

*Concerto for Orchestra* (1954)

I. Intrada

II. Capriccio notturno e Arioso

III. Passacaglia, Toccata e Corale

Witold Lutosławski  
(1913-1994)

# Translations

## Laudibus in sanctis

### Psalm 150

Praise ye the Lord.

Praise God in his sanctuary: praise him in the firmament of his power.

Praise him for his mighty acts: praise him according to his excellent name.

Praise him with the sound of the trumpet: praise him with the psaltery and harp.

Praise him with the timbrel and dance: praise him upon the high sounding cymbal.

Let every thing that hath breath praise the Lord.

Praise ye the Lord.

Hallelujah.

### Gloria

Glory be to God in the highest.  
And in earth peace  
to men of good will.

We praise Thee; we bless Thee;  
we worship Thee; we glorify Thee.  
We give thanks to Thee  
for Thy great glory.

O Lord God, Heavenly King,  
God the Father Almighty.

O Lord Jesus Christ, the only begotten Son.

Lord God, Lamb of God,  
Son of the Father.

Thou that takest away the sins of the world, have mercy upon us.  
Thou that takest away the sins of the world, receive our prayer.

Thou that sittest at the right hand of the Father,  
have mercy upon us.

For thou only art holy,  
thou only art the Lord,  
thou only art the most high, Jesus Christ.  
Together with the Holy Ghost  
in the glory of God the Father.

Amen.

# Biographies

## Lawrence Doebler

**Lawrence Doebler** is director of choral activities at the Ithaca College School of Music. During his 35 years at Ithaca College, he has led the Ithaca College Choir on tour in the United States and Ireland, founded the Ithaca College Choral Composition Contest and Festival (1979) generating 33 commissioned works published by Theodore Presser and Roger Dean Publishing, appeared at major MENC and ACDA conventions with the choir, and conducted the Ithaca College Choral Union and Symphony Orchestra at Lincoln Center, Carnegie Hall, and other major venues. Orff's *Carmina Burana* and Verdi's Requiem were the most recent works he conducted at Lincoln Center. The Ithaca College Choir and Faculty/Student Orchestra under professor Doebler's direction performed Bach's B Minor Mass in the Strathmore Music Center in Bethesda, Maryland, Holy Trinity Church in Philadelphia, and at the School of Music in 2010.

Tonight, Professor Doebler will conduct the Ithaca College Choir and Symphony Orchestra performance of Poulenc's *Gloria* with Jessica Julin, alumna soprano soloist. This is Doebler's fourth appearance at Lincoln Center. He will retire at the end of this semester, concluding a forty-four-year career at the collegiate level.

He is an active guest conductor and clinician offering workshops in movement, editing Renaissance music, and conducting. Doebler's early training in keyboard, strings, voice, and brass led to degrees in conducting from Oberlin Conservatory and Washington University in St. Louis. He began his professional career in 1969 at Smith College. From 1971 through 1978 he taught and conducted at the University of Wisconsin-Madison. He has received awards for research and teaching excellence from the University of Wisconsin and Ithaca College, and he helped establish the master of music degree in conducting at Ithaca College.

The Lorenz Company in the Roger Dean catalogue publishes Doebler's editions of Renaissance music.

In addition to his academic appointments, Professor Doebler has served as music director of the Cayuga Vocal Ensemble and has been the director of music at churches in Cleveland, St. Louis, Madison, and Ithaca.

In December 2012 the Ithaca College Choir performed at the NYSSMA Winter Conference in Rochester, New York, at the invitation of NYSSMA president Marc Greene. Greene presented Doebler with the Distinguished Service to Music Education Award for 2012 in recognition of his dedication to his students, colleagues, and community for many years of dedicated service to the children of New York State and the cause of music education.

## Jessica Julin

Originally from Danville, California, soprano **Jessica Julin** was a 2009 grand finalist in the Metropolitan Opera National Council grand auditions. In the same year, she completed her studies at the renowned Academy of Vocal Arts in Philadelphia (AVA).

Recently, she traveled to Bilbao, Spain, to sing Mrs. Gleaton in the Spanish premiere of Carlisle Floyd's *Susannah* with the ABAO. In November 2010, she participated in a workshop of Nico Muhly's new work *Dark Sisters* with Gotham Chamber Opera in New York City. In 2011, Julin toured with the Ithaca College Symphony Orchestra as guest soloist and collaborates with them again this season at Avery Fisher Hall for Poulenc's *Gloria*. She will also sing the Queen of Hearts in an abridged version of Unsuk Chin's *Alice in Wonderland* with New York City Opera.

A winner of a number of prestigious competitions, Julin's first prize awards include the J.P. Parkinson Competition, Lois Alba Aria Competition, and Giargiari Bel Canto Competition. Additionally, she received third prize in the 2009 Palm Beach Opera Vocal Competition and fifth prize in the 2009 Loren L. Zachary Society Competition.

A favorite for Philadelphia concert performances, she sang Beethoven's Symphony No. 9 in June 2010 with the Philadelphia Youth Orchestra in Verizon Hall at the Kimmel Center. Other concerts at this venue have included two appearances with The Philadelphia Orchestra, under the baton of Maestro Rafael Frúbeck de Burgos, having made her debut with the company and conductor in 2008. She has also been invited to a two-week working session at Teatro alla Scala in Milan, where she is to study the roles of Tosca, Madama Butterfly, and Amelia in *Un ballo in Maschera*.

While at AVA, Julin performed several roles to rave reviews, including Eudossia in Respighi's *La Fiamma*, the title role in *Vanessa*, Agathe in *Der Freischütz*, as well as Freia in *Das Rheingold*. Additionally she has been seen as Fiordiligi in Chautauqua Institution's production of *Così fan tutte* and has portrayed major roles with Opera Fresca of California (Micaëla in *Carmen* in 2007 and Mimì in *La Bohème* in 2006). She has previously participated the young artist programs of Central City Opera and Utah Festival Opera.

While working on her master of music degree at Indiana University, Julin studied with Costanza Cuccaro and was the recipient of the Bain Scholarship, which carried full tuition coverage. Her performance in the collegiate premiere of William Bolcom's *A View from the Bridge* was lauded as "mature beyond her years." In addition, she performed the soprano solo in Poulenc's *Gloria*.

Julin continues study in New York City while residing in Annapolis, Maryland.

## Jeffery Meyer

Born in Chicago, Jeffery Meyer began his musical studies as a pianist and shortly thereafter continued on to study composition and conducting. He is the director of orchestras at the Ithaca College School of Music, and since 2002 he has been the artistic director of the St. Petersburg Chamber Philharmonic in St. Petersburg, Russia, one of St. Petersburg's most innovative and progressive ensembles. He has appeared with orchestras in the United States and abroad, including ensembles such as the Milwaukee Symphony Orchestra, Syracuse Symphony Orchestra, Cayuga Chamber Orchestra, Philippine Philharmonic Orchestra, Thailand Philharmonic Orchestra, Sichuan Symphony, and the Orchestra Sinfonico "Haydn" di Bolzano e Trento. In recent concert seasons, he has conducted, performed as piano soloist and chamber musician, and conducted from the keyboard in the United States, Canada, Russia, Italy, Spain, Germany, and throughout eastern and southeastern Asia.

Called "one of the most interesting and creatively productive conductors working in St. Petersburg" by Sergei Slonimsky, Meyer is an active participant in the music of our time, collaborating with dozens of composers and commissioning and premiering numerous new works. The *New York Times* described his performances with the St. Petersburg Chamber Philharmonic in its United States debut at Symphony Space's 2010 Wall-to-Wall, Behind the Wall Festival in New York City as "impressive," "powerful," "splendid," and "blazing." His programming has been recognized with two ASCAP Awards (with the Ithaca College Symphony Orchestra) and with the Vytautas Marijosius Memorial Award. In 2007, he made his Glinka Hall conducting debut in the final concert of the forty-third St. Petersburg Musical Spring International Festival, featuring works by three of St. Petersburg's most prominent composers, and in 2009, he conducted the opening concert of the fourteenth International Musical Olympus Festival at the Hermitage Theatre and was recently invited back to perform in the 2011

festival. He has also been featured numerous times as both a conductor and pianist as part of the Sound Ways International New Music Festival in St. Petersburg, Russia. He has been distinguished in several international competitions (2008 Cadaqués Orchestra Conducting Competition, 2003 Vakhtang Jordania International Conducting Competition, and 2003 Beethoven Sonata International Piano Competition) and was a prizewinner in the 2008 X. International Conducting Competition. He also received the 2011 American Prize in conducting.

As a pianist, Meyer has been in residence at the Banff Centre for the Arts and the Aspen Festival as part of the Furious Band. He performs frequently with percussionist Paul Vaillancourt as part of the piano-percussion duo Strike, which in January 2010 released an album of world-premiere recordings of works written for the duo on Luminescence Records. The duo has recently appeared in the Beijing Modern Festival and at the Tianjin Conservatory in China. His performances have been broadcast on CBC, he has recorded and performed with the Philadelphia Virtuosi (Naxos), and he has been a soloist at the Aspen Festival. During the 2001–2 academic year he lived and studied in Berlin and Leipzig as the recipient of a DAAD grant in music, during which time he wrote incidental music to David Mamet's *Duck Variations*, which was performed throughout Berlin by the theater group Heimspieltheater.

Passionate about working with young musicians and music education, Meyer is an active adjudicator, guest clinician, and master class teacher. He has judged competitions throughout the United States, including Alaska, as well as at the Hong Kong Schools Music Festival. He has given master classes throughout the United States as well as Canada and Asia, and has recently led conducting master classes at the Central Conservatory in Beijing, China. He has served on the faculties of the Icicle Creek Music Center, Dorian Keyboard Festival, Opusfest Chamber Music Festival (Philippines), Blue Lake Fine Arts Camp, Marrowstone Music Festival, and the LSM Academy and Festival. In the summer of 2011, he returned to China as the guest conductor of the Beijing International Composition Workshop at the Central Conservatory. Recent and upcoming activities include appearances in Southeast Asia with the Sichuan Symphony and the Xi'an Conservatory Orchestra, return engagements with the Thailand Philharmonic Orchestra, and guest engagements in the United States with the Meridian and Stony Brook Symphony Orchestras.

# Program Notes

## Laudibus in sanctis - William Byrd

By the time that Byrd's masterpiece, *Laudibus in sanctis*, was published in 1591, England was enjoying the stability of Queen Elizabeth's reign after the horrors of the earlier Tudor dynasty. Her defeat of the Spanish Armada in 1588 is remembered as one of England's greatest victories, and her generally pragmatic approach to governance allowed a Catholic like Byrd to flourish in Anglican England.

*Laudibus in sanctis* is a paraphrase of Psalm 150, which urges the faithful to praise God with music and dancing. Byrd placed it as the opening work in a collection of sacred motets, *Cantiones Sacrae*, indicating the importance of the setting. The piece is full of witty "madrigalisms" (melodic or harmonic representations of the words) as the text urges the faithful to praise God by playing specific instruments including harps, lyres, timbrel (tambourine), strings, and cymbals. And we mustn't forget the dancing, which is depicted throughout by rhythmic liveliness and syncopation.

While psalm singing was common to both the Protestant and Catholic communities in Elizabethan England, Byrd also wrote music specifically for Catholic liturgies, and even published this music. This is an indication not only of Elizabeth's growing religious tolerance but more so of Byrd's talent and fame. His music is ever inventive and dramatic, his melodic and harmonic understanding is always sophisticated, and his attention to text setting indicates a unique insight and understanding.

—Note by Sara Haefeli, Assistant Professor of Music History, Ithaca College

## Hymn to St. Cecilia, Op. 27 - Benjamin Britten

St. Cecilia, the patron saint of music, was a significant figure in the life of the twentieth-century British composer Benjamin Britten (1913-1976). Britten was born on St. Cecilia's Feast Day, November 22, and was intimately familiar with the English choral tradition inspired by the Cecilian movement, a loose collection of musical societies that promoted a cappella singing and organized music festivals. The *Hymn to St. Cecilia* was composed in 1942 on board a ship as Britten was returning to England after a three-year stay in Canada and the United States. The *Hymn* is the last significant collaboration of Britten and the celebrated British poet W. H. Auden (1907-1973), who worked together on a number of projects throughout the 1930s and 1940s.

The three poems of Auden's text refer to aspects of St. Cecilia's life, including her purity, her martyrdom, and her (according to legend) invention of the organ. Some commentators also view these poems, particularly the last one, as a reflection on lost innocence or as a meditation on the sufferings of war.

Britten's setting for a cappella five-part choir with soloists combines both modern and older musical features in its three sections. The main harmonic material, which appears throughout, consists of an unusual series of chords,



all related by the interval of a third, giving this work a contemporary feel. Britten also employed Renaissance and Baroque musical devices, perhaps to emphasize the distance between our era and St. Cecilia's. The first and second sections feature slow-moving lower parts accompanying faster upper parts, common in Renaissance music, while the beginning of the third section contains a continuously repeated bass line, a Baroque characteristic. The hymn-like first section consists of a straightforward chordal texture. Its last portion appears as a refrain at the end of each succeeding section. The second section, a spritely scherzo, was inspired by the music of Felix Mendelssohn. The last section contains three contrasting parts, including solo vocal imitations of various musical instruments.

—Note by Peter Silberman, Assistant Professor of Music Theory, Ithaca College

## **Gloria - Francis Poulenc**

In composing *Gloria* (1959, commissioned by the Serge Koussevitzky Music Foundation), Francis Poulenc avoided techniques of thematic development and formal design typical of most nineteenth-century composition in favor of design strategies providing direction and cohesiveness through use of contrasts (e.g., terraced dynamic changes) and short, repetitive phrasing, suggesting a more Baroque approach. Overall he achieved a distinct mix of musical styles, including elements both sacred (e.g., plainchant) and secular (e.g., Parisian popular traditions found in cabarets and revues). Poulenc did not consider such mixing inappropriate: "The second movement caused a scandal; I ask why? I was merely thinking, in my writing, of those Gozzoli frescoes in which the angels stick out their tongues; and also of some serious Benedictine monks whom I saw one day playing soccer" (from Renaud Machart, *Poulenc*, Editions du Seuil, 1995, 220).

The opening fanfare of movement one gives way to continually shifting fabrics featuring simultaneous pitch foci (B-G-E), varied repetition of short figures, dramatic common-tone reharmonizations ("Gloria"), a jazzy circle-of-fifths sequence, and atypical text accents (e.g., "De-O").

The jaunty Parisian-cabaret atmosphere that opens movement two ("Laudamus Te") is later interrupted by the austere, chantlike "Gratias agimus tibi," which in turn is interrupted by soft yet dissonant sonorities before giving way to a return of the opening dance-like material. This uneven contrast between secular and sacred is reinforced stylistically by constant alternation between paired voices and terraced dynamic changes.

The ethereal, reverent, lyrical nature of movement three contrasts greatly with the joyous, unconstrained, syncopated ethos projected by movement four. Movement five creates a somber, mysterious element with emphasis upon disjunct melodic patterning, minor sonorities, and dark orchestral shading.

The declamatory opening of movement six incorporates the fanfare motive of movement one, which recurs throughout the entire movement. Subsequent changes in fabric recall aspects from previous movements,

including a chant-like passage at the movement's midpoint. A lush resetting of the text ensues, ending with a profoundly calm and haunting "Amen."

—Note by John W. White, Associate Professor of Music Theory, Ithaca College

## **Atmosphères - György Ligeti**

Sci-fi film buffs are bound to recognize György Ligeti's *Atmosphères* from Stanley Kubrick's 1969 classic *2001: A Space Odyssey*. Kubrick had actually commissioned a score from film composer Alex North but abandoned North's score in favor of pieces that he had chosen early on in the filmmaking process as "stand in" music that would eventually be replaced by the newly composed score. Rumor has it that Kubrick didn't tell North about the substitution until North viewed the film on opening night in the theater. The soundtrack is memorable: Kubrick paired the spinning motion of the satellites with Johann Strauss's Blue Danube Waltz and the philosophical concept of the Übermensch in outer space with Richard Strauss's tone poem, *Also sprach Zarathustra*. Throughout the film, Kubrick alternated between highly familiar, tonal music (both Strausses serve as excellent examples) and highly atonal, unfamiliar music, mostly by Ligeti.

Modernist artists of all varieties worked in the mid-twentieth century under the burden of producing art that was totally original. Each work had to create a completely new aesthetic world. After Schoenberg's invention of twelve-tone serialism, it became increasingly difficult to push the boundaries of music even further. Ligeti had an ingenious solution. If serial composers worked with twelve tones, then he would work with a continuum of pitches—an infinite number of microtonal sounds—what he called a "micropolyphonic" texture. It was the first major alternative to serialism, and the sense of simultaneous immobility yet unfolding process within the piece inspired later composers with minimalist aesthetics.

The piece uses clusters of adjacent pitches, from which sections seem to fall away to reveal new sound worlds. The infinite pitch continuum is achieved through vibrato, multiple glissandi, and waves of string harmonics. Every player in the orchestra has a unique part, creating dense polyphony that is hardly perceptible.

Ligeti's *Atmosphères* was written in 1961 for full orchestra. It was premiered in Germany at the famous Donaueschingen Festival, and in 1964, Leonard Bernstein conducted the New York premiere and recorded it with the orchestra for Columbia Masterworks.

Ligeti's music requires a different kind of listening than what we are accustomed to as concert-goers. If we are expecting charming melodies and predictable forms, then we are bound to be disappointed. In fact, it would be best to leave all expectations aside altogether—as if one is floating in outer space to an unknown world.

—Note by Sara Haefeli, Assistant Professor of Music History, Ithaca College

## Concerto for Orchestra - Witold Lutosławski

Witold Lutosławski was born in Warsaw on January 25, 1913, into a relatively affluent, musical family. By the 1960s, he was writing in a style not unlike that of Ligeti, focusing on texture, dynamics, timbre, and harmonies using all twelve pitches of the chromatic scale. However, the *Concerto for Orchestra* (1950–4) was composed at a time when cultural restrictions in communist Poland discouraged the use of modern musical idioms. Lutosławski ensured that his piece would be acceptable to the authorities by linking the piece to tradition in three ways: many of the tunes were derived from folk melodies, old formal models are present, and many moments evoke the *Concerto for Orchestra* of Bartók, a work accepted throughout the Eastern Block.

The first movement unfolds in a symmetrical ABCBCBA form. Throughout the movement, textural growth and inversion of register play an important role. The initial A part begins with repeated F-sharps in the lowest register, underlying a folk-derived melody that climbs upward with each new appearance. The concluding A features repeated tolling on the triangle at the very top of the register. This time the melodies slowly descend through pitch space. This mirroring is also evident in the two C parts. The first features a tune comprising a series of downward leaps, culminating in low, repeated chords reminiscent of Stravinsky. The second C begins similarly but eventually replaces the downward leaps with upward ones, culminating in higher and higher repeated chords. Between the A and C parts are the B parts, which grow in texture and volume to a final version that is fairly menacing.

The second movement features a wispy texture that foreshadows the sound of many of Lutosławski's works from the 1970s and 1980s. A powerful trumpet marks the middle of this ABA form. Note again the importance of texture, timbre, and dynamics as the B part progresses. Slowly energy is drained and the initial music returns in an even lighter texture, dissolving eventually into pizzicato strings and short, light bursts of percussion.

The third movement is titled *Passacaglia, Toccata e Corale*, and therefore clearly has ties to Baroque music. The passacaglia begins with a typical repeated pattern in the bass. Note again the growth of the texture, beginning with a subdued, low-register sound, expanding to a full, powerful texture, before collapsing to a confined, high-register sound. The toccata section uses an animated version of the passacaglia bass and ultimately leads to the chorale. This section evokes the middle part of the second movement of Bartók's *Concerto for Orchestra* in both the sound of the melody and the call-and-response texture (in Bartók's work, the snare drum responds to the chorale phrases, while Lutosławski answers his chorale phrases with fragments of a folk melody). In the final pages, one might again hear Lutosławski suggest the majesty of Bartók's ending but with grimmer undertones. It seems Lutosławski cannot commit to the required festive spirit as he strains against the state-imposed shackles.

—Note by Les Black, Associate Professor of Music Theory, Ithaca College

# Personnel

## Ithaca College Choir

### **Soprano I**

Shaylyn Gibson  
Brittany Powell  
Sarah Welden  
Megan Wright  
Mengchun Yang  
Wenhui Xu

### **Alto I**

Annie Barrett  
Mel Daneke  
Jenna Fishback  
Kat Krampf  
Kailey Pulos  
Chan Wei En

### **Tenor I**

Eric Flyte  
Joshua Fogerty  
Joseph Fritz  
Torrance Gricks  
Travis Kaller  
Andrew Mattfeld

### **Baritone**

Chris Harris  
Dave Klodowski  
Cody Ripa  
Michael Roddy  
Stephen Wilkins  
Ryan Zettlemyer

### **Soprano II**

Lyndsey Boyer  
Kate Clemons  
Leanne Contino  
Michelle Cosentino  
Jaime Guyon  
Rachel Mikol

### **Alto II**

Adiza Jibril  
Anna Kimble  
Katrina Kuka  
Samantha Kwan  
Rachel Ozols  
Erin Peters

### **Tenor II**

Benjamin Bartell  
Kevin Fortin  
Steven Humes  
Adriel Miles  
Thomas Riley  
Miggy Torres

### **Bass**

Matthew Boyce  
Eliodoro Castillo  
Fred Diengott  
Michael Lewis  
Jeremy Pletter  
Brett Pond

# Ithaca College Symphony Orchestra

## **Violin I**

Sadie Kenny,  
*concertmaster*  
Claire Wilcox  
Jason Kim  
Jenna Trunk  
Haehyun Park  
Margaret Dagon  
Joohyun Lee  
Elizabeth Benz  
Jessica Chen  
Brian Schmidt  
Sarah Hoag  
Ryann Aery  
Kathleen Wallace  
Kangzhuo Li  
Aiko Richter  
Nadine Cohen

## **Violin II**

Samantha Spena,  
*principal*  
Emily Frederick  
Chris Mattaliano  
*Nils Schwerzmann*  
Emily Wilcox  
Jenna Jordan  
Xinying Liu  
Colleen Mahoney  
Emilie Benigno  
Cynthia Mathiesen  
Joseph D'Esposito  
Collin Gill  
Michael Petit  
Flora Kielland  
Scott Altman  
Alexas Esposito  
Leila Welton

## **Viola**

Stephen Gorgone,  
*principal*  
Austin Savage  
Lindsey Clark  
Maxwell Aleman  
Daniel Martinez  
Jonathan Fleischman  
Kelly Sadwin  
Angelica Aseptine  
Emma Brown  
Isadora Herold  
Amanda Schmitz  
Josh Labman

## **Cello**

Pan Yan, *principal*  
Jacqueline Georgis  
Brooks Griffith  
Eric Perreault  
Sophie Chang  
Ben Sharrin  
Hamadi Duggan  
David Fenwick  
Meredith Gennaro  
Emily Faris  
Sean Swartz  
Madeline Docimo  
Zachary Brown

## **Double Bass**

John DiCarlo, *principal*  
Lindsey Orcutt  
Samuel Shuhan  
Andrew Ryan  
Alana Dawes  
Benjamin Dows  
Andrew Whitford  
Desmond Bratton  
*Cara Turnbull*

## **Flute**

Maya Holmes,  
*principal*  
Caitlin Phillips  
Savannah Clayton  
Stephanie Dumais

## **Oboe**

Elizabeth Schmitt,  
*principal*  
Rachel Schlesinger  
Jacob Walsh  
Julia Perry

## **Clarinet**

Michelle McGuire,  
*principal*  
Jimmy Conte  
Katherine Hurd  
Michael Reinemann

## **Bassoon**

Sean Harkin, *principal*  
Amanda Nauseef  
James Smith  
Stanley Howard

## **French Horn**

Colin Speirs, *principal*  
Ryan Chiaino  
Aubrey Landsfeld  
Allyssa A'Hearn  
William Llarch  
Megan Carpenter

## **Trumpet**

Keli Price, *principal*  
Ryanne Flynn  
Alexandra Payton  
Samuel Thurston

## **Trombone**

Timothy Taylor,  
*principal*  
Matthew Confer  
Edward Steenstra  
Justin Oswald

## **Tuba**

Eric Hoang, *principal*

## **Timpani**

Andrew Dobos,  
*principal*

## **Percussion**

Chris Demetriou,  
*principal*  
Jessica Linden  
Sean Harvey  
Taylor Eddinger  
Keegan Sheehy

## **Harp**

Julie Spring, *principal*  
Allegra Lilly

## **Piano**

Samuel Martin,  
*principal*

## **Celeste**

Xinni Zhang, *principal*

## **Assistant**

**Conductors**  
Patrick Valentino  
Tiffany Lu