

Thursday Evening, March 1, 2018, at 8:00
Isaac Stern Auditorium / Ronald O. Perelman Stage
Conductor's Notes Q&A with Leon Botstein at 7:00



A M E R I C A N
S Y M P H O N Y
O R C H E S T R A

presents

Intolerance

LEON BOTSTEIN, *Conductor*

LUIGI NONO *Intolleranza 1960*

Part I

Scene 1: The Emigrant decides to return to his country

Scene 2: The Woman unsuccessfully tries to hold him back and finally curses him

Scene 3: The Emigrant finds himself in the midst of a demonstration and is arrested

Scene 4: The Emigrant is interrogated

Scene 5: The Emigrant is tortured

Scene 6: The Emigrant is sent to a concentration camp

Scene 7: The Emigrant escapes

Intermission

Part II

Scene 1: Absurdities of contemporary life

Scene 2: The Emigrant meets his new companion

Scene 3: Images of violence—The Emigrant's old lover appears as a symbol of fanaticism

Scene 4: The Emigrant and his companion arrive home—Flood

PLEASE SWITCH OFF YOUR CELL PHONES AND OTHER ELECTRONIC DEVICES.

An Emigrant: DANIEL WEEKS, *Tenor*
His Companion: SERENA BENEDETTI, *Soprano*
A Woman: HAI-TING CHINN, *Mezzo-soprano*
An Algerian: MATTHEW WORTH, *Baritone*
A Torture Victim: CARSTEN WITTMOSER, *Bass-baritone*
Solo: ELIZABETH SMITH, *Soprano*
Policemen: GREGORY PURNHAGEN, BLAKE BURROUGHS,
STEVEN MOORE, MICHAEL RILEY
Voice of Alleg: MARK REHNSTROM
Voice of Sartre: ALEX GUERRERO
Speaker: THOMAS MCCARGAR

BARD FESTIVAL CHORALE
JAMES BAGWELL, *Director*

This evening's concert will run approximately 1 hour and 45 minutes including one 20-minute intermission.

American Symphony Orchestra welcomes the many organizations who participate in our Community Access Program, which provides free and low-cost tickets to underserved groups in New York's five boroughs. For information on how you can support this program, please call (212) 868-9276.

FROM THE **Music Director**

Intolerance
by Leon Botstein

It would be hard to imagine a work more pertinent to our times than Luigi Nono's *Intolleranza 1960*. It is a work of musical theater that tells the story of an emigrant worker who encounters prejudice, injustice, incarceration, and violence. It assumes a political context in Europe of the threat of a return to fascism. *Intolleranza 1960* suggests that none of us can afford to assume that we are immune to the character of the public life we not only live in, but passively and actively helped create.

Whatever one's politics may be, there is no question that the tolerance of immigrants, the subject of *Intolleranza 1960*, is declining in the present day, and the distinctions we make between ourselves and "others," the basis of anti-immigrant sentiment, is on the rise both in Europe and the United States. We are also witnesses to the steady rise of illiberalism in politics, an appetite for violence, and a populist embrace of autocracy. We seem content with a growing inequality of wealth and are reluctant to address the economic and social realities that have emerged since 1960, particularly as a consequence of

new technologies and that overused and poorly understood term, globalization.

What distinguishes 1960 from 2018 is that in 1960 the central element in politics was the critique of capitalism. That is not the case now. We no longer accept the idea that socialism and communism might challenge the unrestrained embrace of the market and private property. The contrast between “left” and “right” in 1960 still derived from World War II and the experience of fascism in Italy, Germany, and Spain. Members of Luigi Nono’s generation believed in the possibility, if not the necessity, of radical political change. Rightly or wrongly, they were in part inspired by countries behind the Iron Curtain. Stalinism seemed in retreat (despite the suppression of the Hungarian Revolution in 1956). In the post-world war West, two contradictory sentiments prevailed: the belief in Communism as a viable alternative, and the fear of it as an ominous evil threat from Eastern Europe. Both of these beliefs strengthened the case in the West for the welfare state and social democracy. In America, the New Deal remained until the late 1960s, a glorious example of how fairness and justice—the realization of Roosevelt’s four freedoms of speech and religion, and from fear and want—might be possible within the framework of democracy.

When Nono wrote *Intolleranza 1960* the trauma of fascism and the World War had not become a faded memory. The two questions—why the catastrophe that had come to an end in 1945 had happened in the first place, and how a repeat of that disaster could be averted—were the central preoccupations of the composers, artists, and writers who rose to prominence in the 15 years between the end of the war and 1960. As a result, it seemed implausible to simply continue aesthetic traditions that had flourished

before the 1930s. If the making of art still had relevance, it needed to work against continuity, tradition, and complacency. Art needed to be unsettling and not merely affirmative of the status quo. It needed to challenge traditional notions of beauty. It had to be adequate to the dangers of contemporary life and confront the contradictions, absurdities, and brutality of the historical moment, including the threat of nuclear war that marked the Cold War. It is no surprise then that 1960 was a high-water mark of 20th-century modernism in the arts. Nono’s score seeks to be resolutely new and defiant of conventional expectations. It still evokes the mix of enthusiasm and shock that accompanied its first performances. It celebrates the departures from late Romanticism and Neo-classicism in sound and form pioneered by modernism.

A singular irony of Nono’s modernism is that during the Cold War, radical innovations in music composition were celebrated in the West as markers of a free society. Despite Nono’s overt political intent, his manner of music-making was in stark contrast to the kind of music supported by the Soviet state and dominant throughout Eastern Europe. That music (Shostakovich, for example) was viewed in the West as regressive and conservative, even though it was thought to be populist and acceptable by Communist ideology. The irony was clear. Nono was using his freedom to make a case with music that never quite gained a wide following, whereas in the presumably progressive albeit autocratic socialist state, a regressive conservative music was cherished by the public. Progressive politics in the West was briefly tied to an innovative and radical aesthetic. Its credibility was enhanced by the idea that Nono’s modernism was evidence of the power and potential of the freedom of the individual, to whose protection the West was committed.

Nono has much to say to us in *Intolleranza 1960*, because we live in a time when his synthesis of radical politics and aesthetics is very pertinent. 1989 and the end of the Cold War did not usher in a new golden age of democracy, freedom, and justice. The challenges we face once again suggest that art needs to be more than a decorative enterprise. It must possess an ethical and political dimension, as well as an obligation to speak independently and truthfully. In 1960 Nono understood how to electrify and shock the concert and opera audience; the continuities with 19th-century practices had not been entirely broken. In 2018 those continuities no longer dominate, and the entire enterprise of concert and operatic

music carries less significance. Furthermore, Nono's musical modernism is, at best, in retreat. It retains whatever currency it has mostly as a noble fragment of the past. Nevertheless it is an intense, innovative, and passionate experiment in sonority that pervades the listener's consciousness. It is a reminder that for Nono, art and music mattered, that literature and philosophy needed to inform the making of music and help shape music so that it might challenge the public to address injustice and inhumanity. These beliefs need to be cherished and emulated. *Intolleranza 1960* is a unique masterpiece that can inspire music and theater in our own times. Its startling relevance today justifies Nono's faith in the ethical power of the aesthetic imagination.

THE Program

by Peter Laki

Luigi Nono

Born January 29, 1924, in Venice

Died May 8, 1990, in Venice

Intolleranza 1960

Composed in 1960–61

Premiered on April 13, 1961, at Teatro della Fenice in Venice with the

BBC Symphony Orchestra conducted by Bruno Maderna

Performance time: Approximately 1 hour and 45 minutes including intermission

Instruments for this performance: 3 flutes, 3 oboes, 3 clarinets, 2 bass clarinets, 3 bassoons, 7 French horns, 4 trumpets, 4 trombones, timpani, percussion (glockenspiel, xylophone, vibraphone, marimba, chimes, triangle, cymbals, tam-tam, tambourine, whip, side drum, snare drum, bass drum), 1 harp, 1 celeste, 19 violins, 6 violas, 6 cellos, 5 double basses, 5 vocal soloists, and chorus

Fifteen years after the end of World War II, the wounds of Europe were far from being healed. Italy in particular had barely begun to come to terms with

the legacy of fascism; the country had a profound economic and political crisis to overcome. Luigi Nono came of age as a composer during these turbulent

times. His first mature composition, written in 1950, was a series of variations on a tone row by Arnold Schoenberg, whose daughter, Nuria, he married five years later. Nono, who joined the Italian Communist Party in 1952, combined his revolutionary agenda with the avant-garde style of the Darmstadt school, of which he was a prominent member.

Intolleranza 1960 is the culminating work of Nono's first artistic period. The composer called this one-act opera an *azione scenica*, a "stage action" in which the plot proceeds in brief episodes resembling a series of snapshots. The protagonist (The Emigrant) is an innocent miner returning home from a period of work abroad. He is arrested on his way, tortured, sent to a concentration camp, and finally released, only to reach his home at the precise moment when a new disaster—a catastrophic flood—strikes. The stages of the Emigrant's journey are marked by two women—one who becomes his enemy when he leaves her behind, and another who joins him as his new Companion. There are five main characters in all, representing five voice types to cover the entire spectrum of the human voice: the two women (soprano and contralto), the Emigrant (tenor), an Algerian who joins him during his escape (baritone), and a tortured man (bass-baritone).

Nono had originally conceived the work in collaboration with poet Angelo Maria Ripellino, who was also a scholar of Russian language and literature. Ripellino composed an extensive libretto, of which Nono ended up using less than half, causing a major rift between the two former friends. Ripellino augmented his original lines with quotes from various sources, including Paul Éluard's famous poem *Liberty*, Vladimir Mayakovsky's *Our March* (concluding Part I), and Bertolt Brecht's *To Those*

Born After (concluding Part II). The spoken excerpts describing or reflecting on torture are by Henri Alleg, a French-Algerian journalist who fought for Algerian independence and was tortured by the French; Julius Fučík, a Czech journalist killed by the Nazis; and Jean-Paul Sartre, in whose seminal philosophical oeuvre an entire era of violence and devastation found its most eloquent expression. This textual collage broadens the work's scope of references to include World War II; the atomic bomb; the Algerian war of independence; the reappearance of neo-fascist elements in Italy; the mining disaster in Marcinelles, Belgium, where more than 300 people were killed in 1956; and the 1951 flood in Polesine in the North of Italy, where 100 people died and more than 180,000 lost their homes.

Man-made disasters exacerbate natural ones throughout Nono's "stage action," which makes clear that it is only a small step from intolerance to torture and annihilation. The composer's message of protest is expressed by means of vocal and instrumental lines spanning a wide range and projecting extreme dramatic tension. The sounds of the live musicians are complemented by choruses relating "absurd scenes from contemporary life." The original production was a real *Gesamtkunstwerk* involving sets and costumes by Emilio Vedova and stage direction by Josef Svoboda, the founder of the world-famous *Laterna magica* theater of Prague. The stage was divided in up to six different areas in which simultaneous actions were taking place.

The world premiere of *Intolleranza 1960* took place at the Teatro della Fenice in Venice on April 13, 1961, as part of the 24th International Festival of Contemporary Music, held during the Venice Biennale. The performance, with Bruno Maderna conducting the

BBC Symphony Orchestra, caused a scandal. The great poet Eugenio Montale, future Nobel Prize winner, was in attendance; in his review published two days later he wrote:

The work's reception was stormy as one could expect, given the plot and the provocations in the music. The two acts came off with great difficulty, among boos, shouts, altercations, fascist flyers raining down from the galleries...

It should be remembered that in the early 1960s the neo-fascist Movimento Sociale Italiano (Italian Social Movement) was the fourth-largest party in Italy, and violent clashes between rightist

and leftist forces were rather frequent in the country.

Following this premiere, *Intolleranza 1960* was not performed again in Italy in the original Italian for 50 years, although it had several successful stagings in a German translation, mostly in Germany. In 2018 intolerance is once again, unfortunately, a timely topic, and Nono, who fought against cruelty and injustice with his music, has much to say to those who, in the words of Bertolt Brecht quoted in the piece, were "born after."

Peter Laki is visiting associate professor of music at the Bard College Conservatory of Music.

THE Artists

LEON BOTSTEIN, *Conductor*

RIC KALLAHER



Leon Botstein has been music director and principal conductor of the American Symphony Orchestra since 1992. He is also music director of The

Orchestra Now, an innovative training orchestra composed of top musicians from around the world. He is co-artistic director of Bard SummerScape and the Bard Music Festival, which take place at the Richard B. Fisher Center for the Performing Arts at Bard College. He has been president of Bard College since 1975. He is also conductor laureate of the Jerusalem Symphony Orchestra, where he served as music director from 2003–11. This year he will assume artistic directorship of Campus Grafenegg and Grafenegg Academy in Austria.

Mr. Botstein is also active as a guest conductor whose recent appearances include the Mariinsky Orchestra in St. Petersburg, Russia, and the Los Angeles Philharmonic. Upcoming engagements

include the Danish National Symphony Orchestra. He has made numerous recordings with the London Symphony (including a Grammy-nominated recording of Popov's First Symphony), the London Philharmonic, NDR-Hamburg, and the Jerusalem Symphony Orchestra. Many of his live performances with the American Symphony Orchestra are available online. His recording with the ASO of Paul Hindemith's *The Long Christmas Dinner* was named one of the top recordings of 2015 by several publications, and his recent recording of Gershwin piano music with the Royal Philharmonic was hailed by *The Guardian* and called "something special...in a crowded field" by *Musicweb International*. Forthcoming from Hyperion in fall of 2018 is a CD of music by Ferdinand Ries with The Orchestra Now.

Mr. Botstein is the author of numerous articles and books, including *The Compleat Brahms* (Norton), *Jefferson's Children* (Doubleday), *Judentum und Modernität* (Böhlau), and *Von Beethoven zu Berg* (Zsolnay). He is also the editor of *The Musical Quarterly*. For his contributions to music he has received the award of the American Academy of Arts and Letters and Harvard University's prestigious Centennial Award, as well as the Cross of Honor, First Class from the government of Austria. Other recent awards include the Bruckner Society's Julio Kilenyi Medal of Honor for his interpretations of that composer's music, and the Leonard Bernstein Award for the Elevation of Music in Society. In 2011 he was inducted into the American Philosophical Society.

SERENA BENEDETTI, *Soprano*

Serena Benedetti has appeared with the New York Philharmonic, the National Cathedral Choir, and the National, Danish Radio, Atlanta, and Eugene symphonies, among many others. She collaborated with the late Dave Brubeck in his oratorio *La Fiesta de la Posada*, and concert highlights include Handel's *Messiah* at Carnegie Hall, as well as performances with the New York Oratorio Society at Carnegie Hall, in repertoire ranging from Vivaldi to Mendelssohn.

Ms. Benedetti has won a Marian Anderson Career Grant for Emerging Classical Artists. Highlights of her operatic appearances include the role of Frantík in the New York Philharmonic's production of Janáček's *The Cunning Little Vixen*, Susanna in *Le nozze di Figaro* with Sarasota Opera, Musetta in *La bohème* with Palm Beach Opera, Fiordiligi in *Così fan tutte* with the Utah Symphony and



Utah Opera, Marzelline in *Fidelio* with Virginia Opera, and many others.

Ms. Benedetti has been heard extensively in both recital and chamber performances with the Ludwig van Beethoven Easter Festival (Warsaw, Poland), the Guggenheim Museum

(New York), Maverick Music Festival, and the Songfest Series, as well as in venues including the Washington National Cathedral, Alice Tully Hall,

Merkin Concert Hall, and Detroit Symphony Hall. She began singing at a young age as a member of the Metropolitan Opera Children's Chorus.

HAI-TING CHINN, *Mezzo-soprano*

KATE MILFORD



Hai-Ting Chinn performs in a wide range of styles and venues, from Purcell to *Pierrot Lunaire*, Cherubino to *The King & I*, J.S. Bach to P.D.Q. Bach. She was featured in the 2011–14 revival and tour of Phillip Glass' *Einstein on the Beach*, and she is currently singing the role of Belle in Glass' *La Belle et La Bête* at various venues around the world. She has performed with New York City Opera, The Wooster Group, Opera Omnia, Orpheus Chamber

Orchestra, the Israel Philharmonic, Orchestra of St. Luke's, and the Waverly Consort; and on the stages of Carnegie Hall, the Mann Center for the Performing Arts, the Edinburgh Festival, Verbier Festival, Grimeborn Festival, and on London's West End. Operatic roles include Didone in Cavalli's *La Didone* with The Wooster Group, Poppea in Monteverdi's *L'Incoronazione di Poppea* and Medea in Cavalli's *Giasone* with Opera Omnia, Nicklausse and the Muse in Offenbach's *Les Contes D'Hoffmann*, Hansel in *Hansel and Gretel*, Dorabella in *Così fan tutte*, and in Peter Maxwell Davies' monodrama *The Medium*. She has premiered new works by Conrad Cummings, Yoav Gal, Renée Favand-See, Amy Beth Kirsten, Tarik O'Regan, Matthew Schickele, Stefan Weisman, and Du Yun, and she was featured in the 2017 Resonant Bodies Festival, a singer-centered celebration of new music. In April 2016, as an artist-in-residence at HERE Arts Center, Ms. Chinn developed and premiered *Science Fair: An Opera With Experiments*, a staged show of science set to music.

DANIEL WEEKS, *Tenor*

Daniel Weeks' varied career encompasses the opera stage, oratorios with orchestras, and recitals. His 2017–18 season includes performances as a soloist in Verdi's Requiem with Grand Rapids Symphony and Beethoven's Symphony No. 9 with the Augusta Symphony Orchestra. Last season Mr. Weeks performed Handel's *Messiah* with the Rochester Philharmonic. Recent season engagements include Belmonte in a concert version of Mozart's *Die Entführung aus dem Serail* with the Huntsville Symphony Orchestra, Mahler's *Das Lied von der Erde* with the Princeton University Orchestra, the world premiere concert staging of Gregory Vajda's opera *Georgia Bottoms* with the Huntsville Symphony Orchestra, Handel's *Messiah* with the Orquesta Sinfónica Nacional de México, concert performances and a new recording of Mozart's Requiem with the Winter Park Bach Festival (Florida), and *Elijah* with the South Dakota Symphony. Other highlights include Beethoven's Symphony No. 9 with the Dallas Symphony and Orchestra of St. Luke's, Haydn's *Lord Nelson Mass* with the Columbus Symphony and Huntsville Symphony,



Verdi's Requiem with the Orquesta Sinfónica Nacional de Costa Rica, and Bruckner's *Te Deum* and Bach's *Magnificat* with the Houston Symphony.

Mr. Weeks serves on the faculties of the University of Cincinnati and the Cincinnati Conservatory of Music. He and pianist Naomi Oliphant have collaborated on *Women of Firsts*, a recital showcasing art songs of internationally recognized female composers, which they have recorded with a grant from the University of Louisville.

CARSTEN WITTMOSER, *Bass-baritone*

Carsten Wittmoser began his career at the State Opera of Stuttgart. He became a principal soloist of the Staatstheater Stuttgart, which led to engagements with the Landestheater Linz, the Freiburg Opera, and the Hamburg State Opera. Mr. Wittmoser has sung with such prestigious opera houses as Berlin State Opera, Deutsche Oper Berlin, Komische Oper Berlin, State Opera Munich, Teatro Real de Madrid, Opéra de Monte-Carlo, Seattle Opera House, Michigan Opera Theater, Ópera de Belas Artes Mexico City, and recently at



the Metropolitan Opera. He has performed at the Bayreuth Festival, the Lucerne Festival, the Gergiev Festival in Rotterdam, Bard SummerScape, and in Taiwan and Singapore. Concert appearances include the Musikverein in

Vienna, Sala São Paulo, Herkulessaal in Munich, Brucknerhaus in Linz, the Culture and Convention Center in Lucerne, and Carnegie Hall. He recently debuted at the Metropolitan Opera as Kurwenal in *Tristan und Isolde*.

MATTHEW WORTH, *Baritone*

KRISTIN HOEBERMANN



Matthew Worth's performances in the 2017–18 season include the title role in David T. Little and Royce Vavrek's *JFK* with Opéra de Montréal, Bernstein's *Arias and Barcarolles* with the New York Festival of Song at Lyric Opera of

Kansas City, Laura Kaminsky and Mark Campbell's *As One* with Cincinnati Opera, recitals at the University of Cincinnati and Austin Peay State University, as well as continuing his doctoral studies at the University of Cincinnati College–Conservatory of Music, where he will perform Bach's Mass in B minor. Next season he will return to Boston Lyric Opera in a title role. Highlights of recent seasons include the title role in the world premiere of *JFK* with Fort Worth Opera, the world premiere of *The Manchurian Candidate* with Minnesota Opera, his European debut with Wexford Festival Opera in *Silent Night*, and *Moby Dick* at Washington National Opera. He has performed principal roles at Santa Fe Opera, Lyric Opera of Chicago, Castleton Festival, Tanglewood Music Festival, Boston Lyric Opera, and Opera Theatre of Saint Louis.

AMERICAN SYMPHONY ORCHESTRA

Now in its 56th season, the American Symphony Orchestra was founded in 1962 by Leopold Stokowski, with a mission of making orchestral music accessible and affordable for everyone. Music Director Leon Botstein expanded that mission when he joined the ASO in 1992, creating thematic concerts that explore music from the perspective of the visual arts, literature, religion, and history, and reviving rarely performed works that audiences would otherwise never have a chance to hear performed live.

The orchestra's Vanguard Series consists of multiple concerts annually at Carnegie Hall and Lincoln Center. ASO has also performed at the Richard B. Fisher Center for the Performing Arts at Bard College in Bard's SummerScape Festival and the Bard Music Festival. The orchestra has made several tours of Asia and Europe, and has performed in countless benefits for organizations including the Jerusalem Foundation and PBS.

Many of the world's most accomplished soloists have performed with

the ASO, including Yo-Yo Ma, Deborah Voigt, and Sarah Chang. The orchestra has released several recordings on the Telarc, New World, Bridge, Koch, and Vanguard labels, and many live

performances are also available for digital download. In many cases these are the only existing recordings of some of the rare works that have been rediscovered in ASO performances.

BARD FESTIVAL CHORALE

The Bard Festival Chorale was formed in 2003 as the resident choir of the Bard Music Festival. It consists of the finest ensemble singers from New York City and surrounding areas. Many of

its members have distinguished careers as soloists and as performers in a variety of choral groups; all possess a shared enthusiasm for the exploration of new and unfamiliar music.

JAMES BAGWELL, *Director, Bard Festival Chorale*

James Bagwell maintains an active international schedule as a conductor of choral, operatic, and orchestral music. He was most recently named associate conductor of The Orchestra Now and in 2009 was appointed principal guest conductor of the American Symphony Orchestra, leading them in concerts at both Carnegie Hall and Lincoln Center. From 2009–15 he served as music director of The Collegiate Chorale, with whom he conducted a number of rarely performed operas-in-concert at Carnegie Hall, including Bellini's *Beatrice di Tenda*, Rossini's *Möise et Pharaon*, and Boito's *Mefistofele*. He conducted the New York premiere of Philip Glass' *Toltec Symphony* and Golijov's *Oceana*, both at Carnegie Hall. His performance of Kurt Weill's *Knickerbocker Holiday* at Alice Tully Hall was recorded live for Gaslight Records and is the only complete recording of this musical. Since 2011 he has collaborated with singer and composer Natalie Merchant, conducting a number of major orchestras across the country, including the San Francisco and Seattle Symphonies.

Mr. Bagwell has trained choruses for a number of major American and international orchestras, including the New York Philharmonic; Los Angeles Philharmonic; San Francisco, NHK (Japan), and St. Petersburg Symphonies; and the Budapest Festival, Mostly Mozart Festival, American Symphony, Cincinnati Symphony, Cincinnati Pops, and Indianapolis Symphony Orchestras. Since 2003 he has been director of choruses for the Bard Music Festival, conducting and preparing choral works during the summer festival at The Richard B. Fisher Center for the Performing Arts at Bard College.

Mr. Bagwell conducted some 25 productions as music director of Light Opera Oklahoma. At Bard SummerScape he has led various theatrical works, most notably *The Tender Land*, which received glowing praise from *The New York Times*, *The New Yorker*, and *Opera News*. From 2005–10 he was music director of The Dessoff Choirs in New York, who under his leadership made numerous appearances at Carnegie Hall in addition to their regular season.

AMERICAN SYMPHONY ORCHESTRA

Leon Botstein, *Conductor*

VIOLIN I

Cyrus Beroukhim,
Concertmaster
Yukie Handa
Diane Bruce
Elizabeth Nielsen
Ragga Petursdottir
Patricia Davis
John Connelly
Ashley Horne
Mara Milkis
Bruno Peña

VIOLIN II

Richard Road,
Principal
Wende Namkung
Yana Goichman
Alexander Vselensky
Dorothy Strahl
Lucy Morganstern
James Tsao
Nazig Tchakarian
Sarah Zun

VIOLA

William Frampton,
Principal
Sally Shumway
Martha Brody
Shelley Holland-
Moritz
Rachel Riggs
Adria Benjamin

CELLO

Eugene Moye,
Principal
Roberta Cooper
Annabelle Hoffman
Sarah Carter
Diane Barere
Eliana Mendoza

BASS

John Beal, *Principal*
Jordan Frazier
Louis Bruno
Richard Ostrovsky
Tony Flynt

FLUTE

Laura Conwesser,
Principal
Rie Schmidt
Diva Goodfriend-
Koven

OBOE

Alexandra Knoll,
Principal
Melanie Feld
Erin Gustafson

CLARINET

Todd Palmer, *Principal*
Shari Hoffman,
Bass Clarinet
Benjamin Baron,
Bass Clarinet

BASSOON

Cynde Iverson,
Principal
Maureen Strengre
Gilbert Dejean

HORN

Zohar Schondorf,
Principal
David Smith
Kyle Hoyt
Steven Sherts
Patrick Milando
Ian Donald
Judy Lee, *Assistant*

TRUMPET

Carl Albach, *Principal*
John Sheppard
Thomas Hoyt
Matthew Gasiorowski

TROMBONE

Richard Clark,
Principal
David Read
Andrea Neumann
Jeffrey Caswell, *Bass
Trombone*

TIMPANI

Benjamin Herman,
Principal
Sean Statser

PERCUSSION

Jonathan Haas,
Principal
Kory Grossman
Javier Diaz
Charles Descarfino
David Nyberg
Matthew Beaumont
Joseph Passaro
Pablo Rieppi
Morris Lang
David Fein
Jim Neglia
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Katharine Emory
B. J. Fredricks
Helen Karloski
Erin Kemp
Mary Marathe
Margaret O'Connell
Heather Petrie
Suzanne Schwing
Nancy Wertsch*
Carla Wesby

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Nathaniel Adams
Jack Colver
Ethan Fran
Alex Guerrero
John Kawa
Chad Kranak
Adam MacDonald
Mukund Marathe
Robert May
Nathan Siler
Michael Steinberger
Jason Weisinger

BASS

Daniel Alexander
Jordan Barrett
Blake Burroughs
James Gregory
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