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The Orlando Philharmonic Orchestra

2008–2009 Super Series • Program III

Lincoln's Year

Saturday, November 1, 2008 8:00 PM

Bob Carr Performing Arts Centre

Christopher Wilkins, *music director and conductor*

Mark McEwen, *narrator*

James Westwater, *photochoreography*

Stella Sung, *composer in residence*

Ford's Theatre; A Few Glimpses of Easter Week, 1865

Preamble
Walt Whitman and the Dying Soldiers
Moonlight on the Savannah
The Theatre
The River Queen
Premonitions
The Long Rain

Ernst Bacon
(1898–1990)

Symphony No. 5 in C minor, op. 67 (Premiered December 22, 1808)

Allegro con brio
Andante con moto
Allegro
Allegro

Ludwig van Beethoven
(1770–1827)

INTERMISSION

Ashokan Farewell

Jay Ungar
(b. 1946)

Lincoln's Battle

Stella Sung
(b. 1959)

the CIVIL warS: Interlude No. 1

Philip Glass
(b. 1937)

Lincoln Portrait

Aaron Copland
(1900–1990)

Mr. McEwen, *narrator*

Dr. Westwater, *photochoreographer*



Steinway is the official piano of the Orlando Philharmonic Orchestra. STEINWAY

The biography for Christopher Wilkins appears on page 25

The biography for Composer-in-Residence Stella Sung appears on page 27

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thank you from the creative team

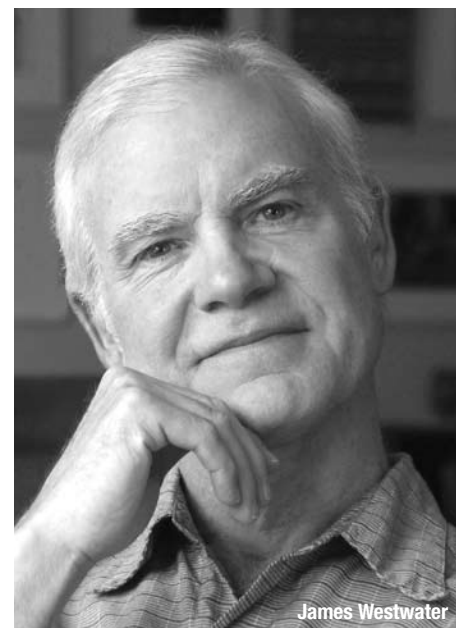
Working together on a project as significant as **Lincoln's Year** has been deeply inspiring to us on many levels. Lincoln reverberates through American history because he is influential in so many fields: governmental studies, political history, the abolition of slavery, oratory, philosophy, religion, civil rights, and arts and letters. Most of all, he still affects profoundly how we define ourselves as Americans. By combining Lincoln's own words, symphonic music, and historical photographic imagery in an artistic synthesis, we have sought to produce a stirring portrait of Lincoln the man and the statesman. As always with portraiture, facts and figures are less important than creating a moving impression of the man and what he stood for. We owe our deep gratitude and appreciation to all who contributed to this effort and to the joy and sense of meaning that this mutual creative effort has brought to us all.

Christopher Wilkins, music director
James Westwater, photochoreographer

photo choreographer

Through the innovative integration of live symphonic music and multi-image projected photography, **James Westwater** has created a new art form, photochoreography. For over a quarter century, Mr. Westwater has performed his symphonic photochoreography as a guest artist appearing with orchestras across North America, including those of Cleveland, Pittsburgh, Saint Louis, Minneapolis, Baltimore, Cincinnati, Indianapolis, Detroit, Seattle, Saint Paul, Houston, Denver, Milwaukee, Vancouver BC and Washington DC.

After completing his university studies, Westwater considered a career in filmmaking.



James Westwater

He was impressed with the ability of cinema to communicate with power and impact, but was not satisfied—generally speaking—with the ways Hollywood and television were using the medium.

Reflecting on his inner disposition and sensing a desire to give voice to the creative spirit within, he decided to follow his love of both photography and classical music. In the synthesis of these powerful art forms, Westwater recognized the potential for communicating with broad audiences in innovative ways about subjects that are helpful to life.

In creating works of photochoreography, Westwater's intent is not to develop a visual language to interpret the meaning of a composer's score. Rather, by melding the strengths of two separate art forms, Westwater tries to communicate to audiences what he thinks and feels about subjects that are meaningful to him and which he believes are valuable to life.

Through his photochoreography, over the course of his career performing with symphony and chamber orchestras, Westwater has been very successful in attracting previously untapped audiences to experience the joy and wonder of symphonic music. "This creative interplay of sight and sound," explains Gideon Toeplitz, Managing Director of the Pittsburgh Symphony, "was instrumental in drawing an entirely new audience to the hall." The

photo choreographer

multi-sensory format provides an effective way for a broader, more visually-oriented and culturally diverse audience to experience and more fully enjoy live orchestral music.

Mr. Westwater's initial performance piece, set to Vaughan Williams' Symphony No. 7, *Sinfonia Antartica*, was premiered by the Columbus Symphony Orchestra in 1973, and was made possible with the cooperation and support of the National Science Foundation and the National Geographic Society.

Mr. Westwater's second piece, *Wilderness Suite*, was premiered at the Kennedy Center for the Performing Arts by the National Symphony Orchestra. Subsequent works were premiered by The Cleveland Orchestra, The Saint Paul Chamber Orchestra and the symphony orchestras of Pittsburgh, Saint Louis, Milwaukee, Indianapolis, New Orleans and Honolulu.

The Indianapolis Symphony Orchestra under Raymond Leppard, Music Director Emeritus, commissioned James Westwater to create three

pieces of nature photochoreography set to Haydn's Symphonies Number 6, 7, and 8. The works premiered with the Orchestra as part of the ISO's Spring Festival at the Hilbert Circle Theatre in Indianapolis.

Twice a National Endowment for the Arts Resident Artist, James Westwater has photographed in Alaska with the Institute of Polar Studies and in Antarctica as the National Science Foundation's Artist-in-the-Antarctic. His artistic credentials include an award winning front cover for Saturday Review magazine and the publication of a highly acclaimed book of photography.

Mr. Westwater is a past fellow of The Explorers Club and a recipient of the Antarctic Medal. His work has been performed before audiences of the National Academy of Science and the World Congress of Local Government.

Mr. Westwater's formal education encompasses a variety of interests. He earned his Ph.D. from The Ohio State University with studies in philosophy, art history, educational development, cinema and multimedia. He now resides in Utah, close to the mountains, deserts, and canyon country he loves.

You can learn more about the photochoreography of James Westwater by visiting the web site, WestwaterArts.com.

narrator

The hard-working and talented **Mark McEwen** has achieved a success most people only dream about and become one of America's most trusted celebrities.

He became synonymous with morning news during his reign at CBS, and in 2004, he launched a new chapter of his career as anchor of Local 6 First News and Local 6 News at Noon.

During his 16 years at CBS, Mark served in a variety of high profile positions, including anchor of "CBS This Morning" for three years. But he is perhaps best known as the weatherman and entertainment reporter for "The Early Show."

From "The Morning Program" to "CBS This Morning," Mark was a mainstay on the CBS early news since first joining the network in 1987. He anchored with a unique flair and snagged a Who's Who of big interviews.

Mark has interviewed many prominent newsmakers, including President Bill Clinton, former President George Bush, former President Gerald Ford, Steven Spielberg, Tom Cruise, John Travolta, Sidney Poitier, Paul McCartney, Jim Carrey, Garth Brooks, Whoopi Goldberg, Julia Roberts, Denzel Washington, Tom Hanks, Madonna, and Joni Mitchell, among others.

He has covered almost every imaginable television event including the Oscars, the Cannes Film Festival, the Golden Globe awards, the Grammy awards, and the Country Music Association awards.

In 1995, Mark was named one of the country's "Ten Most Trusted TV News Personalities" in a TV Guide survey. Mark served as a correspondent on the CBS News show "48 Hours." He covered three Winter Olympics including Albertville, France and Lillehammer, Norway, and anchored the morning



Mark McEwen

broadcast from Nagano, Japan during CBS Sports' coverage of the Olympic Winter Games.

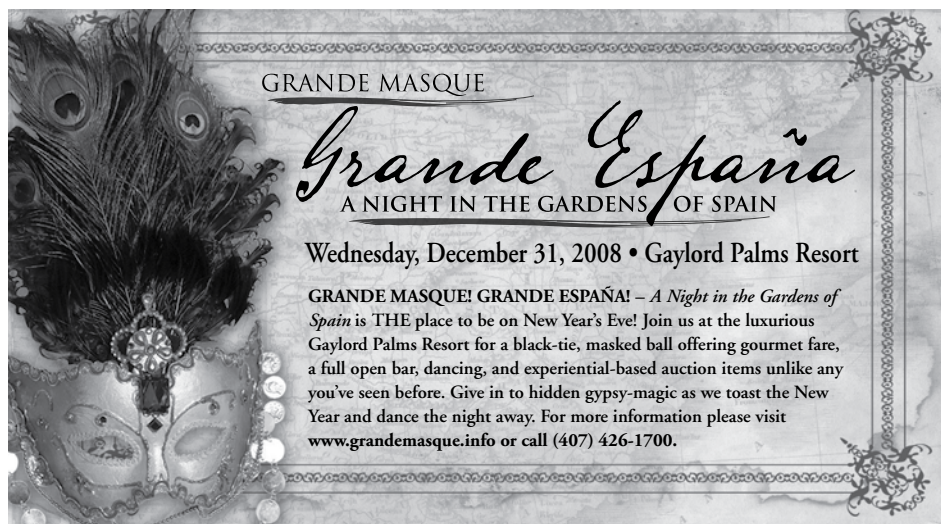
Recently, he wrote a book entitled "Change in the Weather: Life after Stroke." Mark, Local 6 and Orlando Regional Healthcare are partners in a new campaign on stroke awareness, including prevention and recovery.

During his extensive career, Mark has traveled the world as a prominent newsman. But he says there's no place he'd rather be than right here in Central Florida.

"It's a very family-friendly place and that works well for me and my four kids," Mark said. "It's summer all the time here and I love that."

There's something else that makes Central Florida a great place to live, Mark said. "My mother-in-law, the world's greatest cook, is close enough for dinner."

Mark and his wife Denise are glad to be near their extended family.



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program notes

Ernst Bacon (1898-1990) ***Ford's Theatre; A Few Glimpses of Easter Week, 1865***

Program Notes from G. Schirmer, Inc. & Associated Music Publishers, Inc.

Good Friday, April 14th, 1865. From out of the gloom of a theater box, a shot rang out. With that shot, a hero was mortally wounded and a page turned in American history. Nearly a century and a half later, America is still moved by the dramatic assassination of Abraham Lincoln. Over the years, composers have attempted to portray many aspects of Lincoln's life and death, but few have made such eloquent and evocative music about the man or the critical days of the Civil War that preceded his theatrical end.

Ernst Bacon originally wrote *Ford's Theatre* as the incidental music to Pulitzer Prize-winning playwright Paul Horgan's drama about Abraham Lincoln's last moments, entitled, *Death, Mr. President*. But the music conveyed a narrative so forcefully that its impact outlasted and outstripped the play's.

Ford's Theatre had its first concert performance on April 27, 1946, by the Southern Symphony in Columbia, South Carolina with Carl Bambrugger conducting.

Ernst Bacon's 12 miniatures paint an American story with a quintessential American brush. He was deeply committed to his country's culture, and forged a career alongside his peers, Virgil Thomson and Aaron Copland, when no recognizably "American" classical music existed.

Of Bacon's 12 original movements, music director Christopher Wilkins has selected seven for this performance by the Orlando Philharmonic.

Preamble
Walt Whitman and the Dying Soldiers
Moonlight on the Savannah
The Theatre
The River Queen
Premonitions
The Long Rain

Largely self-taught as a composer, Bacon wrote, conducted, and composed with equal dedication. He was also a gifted painter. The watercolors, sketches, and oils he painted were the same American scenes and landscapes heard in his musical explorations of folk songs and melodies. Like Béla Bartók, he also collected and put folk music to paper for posterity. He incorporated the theme of his song setting of Walt Whitman's "The Last Invocation" into the introduction of *Ford's Theatre*, and again in the conclusion. "When Johnny Comes Marching Home" and the ingenious "Telegraph Fugue" are also woven into the piece—paving the bridge between folk and high art, which Bacon so easily crossed.

Ernst Bacon conducted the most celebrated performances of *Ford's Theatre* himself, earning raves at the Detroit Symphony and San Francisco Symphonies. The Vienna Symphony Orchestra recorded the piece on Desto soon after.

Notes provided by David R. Glerum, Music Director – WMFE-FM/NPR, Orlando

Ludwig van Beethoven **(1770-1827)** **Symphony No. 5 in C minor, op. 67** *Allegro con brio* *Andante con moto* *Allegro* *Allegro*

This year—2008—marks the 200th anniversary of the first performance of what is surely the most famous of all symphonies, Beethoven's Symphony No. 5. The work received its first performance on December 22, 1808, in Vienna's Theater an der Wien, conducted by the composer. This occasion gives us the opportunity to stand back and consider the greatness of music that makes as powerful an impact today as it did some two centuries ago. Over all these many years, perhaps no other composition has opened more hearts and minds into the glorious world of classical music. Whether for the first or the two-hundredth time, we stand before it with an overwhelming sense of awe and exhilaration.

A sense of urgency is sounded in the first movement with the insistent reiteration of the famous four-note motive, heard at the opening of the symphony as three G's and an E-flat. Commenting on this "stand-at-attention" motto, legend has it that he told his sometimes-reliable biographer Anton Schindler:

"So Fate knocks at the door!" While there is no proof Beethoven actually made the remark, it is hard to see the symphony as anything other than the representation of a fearsome struggle, an intensely personal and sincere expression of the composer's own heroic efforts to conquer and control his own destiny. Beginning ominously and with foreboding, and concluding in triumph and victory, the Fifth is the ultimate musical metaphor for transcendence and is probably the most influential piece of music ever written.

Beethoven wrestled with his Fifth Symphony over a four-year period from 1804 to 1808. This was a time of intense activity that bore the fruit of many other works. Simultaneously, Beethoven also produced the Piano Sonatas, "Waldstein," op. 53, op. 54, and "Appassionato," op. 57; the Fourth Piano Concerto; the Fourth and Sixth Symphonies; the Rasumovsky Quartets; the Mass in C major; the first several versions of Fidelio; and more!

All this activity occurred during a particularly challenging and painful period in Beethoven's life. His troubles ranged from personal to political to universal. There were disagreements and run-ins with his brothers, disappointments and rejection in love, and despair and indignation over Napoleon's transformation from moral leader of the French Revolution to yet another tyrannical emperor. All were hammers to the heart. But most excruciating and painful for Beethoven to bear was the realization that his deafness was worsening, and despite his best efforts, any hope for a cure was virtually gone. It is astounding to think that this most affirmative and triumphant of symphonies was written by a man seemingly at the mercy of fate. For all of fate's machinations threatened to wrest from him that which he cherished most—familial and romantic love, political freedom, and above all the joy of hearing and making music. The Fifth Symphony's message of victory through struggle inspires us all. It has done so for the past two hundred years and it will continue to do so for centuries to come. Without question, Beethoven's Symphony No. 5 is a miracle and one of the supreme achievements in the history of music.

In addition to leading the way with a new degree of emotional and expressive intensity, the Fifth extended and overturned several long accepted formal conventions of the Classical symphony. For the first time, the final movement of a symphony was given more importance and took on greater weight than the beginning. Moreover, the 18th

century concept of tonal unity was challenged in that no longer was it necessary to stay within the established tonic key. Audiences must have been surprised that a symphony so decidedly begun in the key of C minor, would end up—with amazing expressive effect—in the key of C major. Even after an overwhelming C major finale and with victory in hand, Beethoven hammers home his embracement of the major key with a sizable coda containing almost thirty measures of pure C major.

Beethoven's Symphony No. 5 is perhaps the critical departure and archetypal example of the technique and content of the form of a Romantic symphony. Unlike its Classical period predecessors, the symphony's overall structure is not one of four self-standing essays linked only by tonality and style. Rather, the Fifth is a carefully constructed whole where every movement is designed to carry the work inexorably toward its conclusion. The very meaning of the work is actually contained within the connective tissue of the layout of the movements. This Beethoven achieved through scrupulous attention to the progression from minor to major, from dark to light, and from discord to resolution. The all-important finale, culminating in triumph and victory, exists only because of what came before; in other words, it is the logical and necessary outcome of all that preceded it. In this work, Beethoven provided no less than the model for the symphonies of the Romantic era. The idea of a carefully constructed psychological progression from opening note to conclusion, taking the listener on a journey leading relentlessly toward a life-affirming close, has to go down as one of the Beethoven's most significant legacies. For Beethoven left to his successors—Schumann, Brahms, Tchaikovsky, Mahler, Sibelius, and so many others—the concept of how a symphony should be constructed and how it should connect with the listener.

The Fifth opens with Beethoven's most famous rhythmic pattern—ta ta ta TA—known as "fate knocking at the door." This motto dominates the *Allegro con brio* opening movement and makes appearances in each subsequent movement. The mood of the first movement is turbulent and urgent, set in a minor key, and ends with no assurance of resolution. Beethoven brings the motto theme along and gives it a solid thematic shape before bringing in a lyrical second theme, announced by a French horn statement based on a variant of the initial figure. With this necessary

program notes

contrast provided, the music then begins a headlong rush into the development section. Perfectly constructed—concise, logical, and taught—the development wraps itself around the motto theme in an impressive manner of ways. After a series of hushed chords traveling from woodwinds to strings and back, the traditional recapitulation gets underway. It is interrupted by a brief oboe cadenza before leading to the lengthy and powerful coda, which hammers away at the four-note motto.

The slow movement—*Andante con moto*—has about it a luminous cast and consists of set of variations on two kindred themes, the first played by violas and cellos, the second by clarinets and bassoons. The presentation is sweet and lyrical and then turns heroic with the entrance of horns and trumpets. Early on, Beethoven subtly recalls the motto theme rhythms of the first movement.

The scherzo and finale to Beethoven's Fifth provide some of the most thrillingly dramatic music in the entire symphonic repertoire. The scherzo begins with a quiet and ominous theme voiced in the cellos and basses. The scene is set with a veiled introductory quality, but the mood is soon shattered as the French horns fiercely recall the powerful first movement fate motto. These two themes take their turns until the middle section, when the cellos and basses embark on a steady canonic passage that travels up through the string sections. A free repeat of the opening is next and then comes a particularly magical moment. The strings hold on to a quiet, sustained note and then a suspenseful bridge builds as the timpani pulsate with echoes of the motto rhythm in the background. Elements and wisps of the scherzo hover through the orchestra as the harmonies start to modulate and shift—dark and seemingly motionless—leading inexorably and without break to the blazing and glorious opening C major of the finale.

Speaking to the message of “victory over the forces of destiny,” communicated through the form and structure of the Fifth Symphony, Beethoven made this relevant assertion: “Many assert that every minor [tonality] piece must end in the minor. Nego! On the contrary, I find that...the major

[tonality] has a glorious effect. Joy follows sorrow, sunshine—rain. It affects me as if I were looking up to the silvery glistening of the evening star.”

Jay Ungar (b. 1946)

Ashokan Farewell

What is the story of *Ashokan Farewell*?

Ashokan Farewell was named for Ashokan, a camp in the Catskill Mountains not far from Woodstock, New York. It's the place where Molly Mason and I have run the Ashokan Fiddle & Dance Camps for adults and families since 1980.

Ashokan is the name of a town, most of which is now under a very beautiful and magical body of water called the Ashokan Reservoir. I've heard it pronounced a-shó-kun, a-shó-kan, or sometimes ásh-o-kán. The reservoir provides drinking water for New York City one hundred miles to the south.

The late Alf Evers, our local historian, once told me that the name Ashokan first appeared as a place name in 17th century Dutch records. He thought it was probably a corruption of a local Lenape Indian word meaning, “a good place to fish.” That it is!

I composed *Ashokan Farewell* in 1982 shortly after our Fiddle & Dance Camps had come to an end for the season. I was feeling a great sense of loss and longing for the music, the dancing and the community of people that had developed at Ashokan that summer. The transition from living at a secluded woodland camp with a small group of people who needed little excuse to celebrate the joy of living, back to life as usual, with traffic, newscasts, telephones and impersonal relationships, had been difficult. By the time the tune took form, I was in tears. I kept it to myself for months, unable to fully understand the emotions that welled up whenever I played it. I had no idea that this simple tune could affect others in the same way.

Ashokan Farewell was written in the style of a Scottish lament. I sometimes introduce it as, “a Scottish lament written by a Jewish guy from the Bronx.” I lived in the Bronx until the age of sixteen.

In 1983, our band, Fiddle Fever, was recording it's second album, *Waltz of the Wind*, and we needed another slow tune. We tried my yet unnamed lament. The arrangement came together in the studio very quickly with a beautiful guitar solo by

Russ Barenberg, string parts by Evan Stover and upright bass by Molly Mason. Now it needed a name. Molly suggested the title, *Ashokan Farewell*. It seemed right to me.

Filmmaker Ken Burns heard the album in 1984 and was immediately taken by *Ashokan Farewell*. He soon asked to use it in his upcoming PBS series, *The Civil War*. The original Fiddle Fever recording is heard at the opening of the film, and this and other versions are heard twenty five times for a surprising total of 59 minutes and 33 seconds of the eleven hour series. Molly and I, along with members of Fiddle Fever and pianist Jacqueline Schwab played much of the 19th century music heard throughout the soundtrack. *Ashokan Farewell* is the only contemporary tune that was used.

—Jay Ungar

Stella Sung (b. 1959)

Lincoln's Battle

Notes by the composer:

When Maestro Christopher Wilkins approached me about the possibilities of writing a new work for the Orlando Philharmonic's concert featuring works centered around Abraham Lincoln and the Civil War, I began to research and learn more about Lincoln and the Civil War. I learned that Lincoln was a fascinating personality; kind and gentle, yet ambitious with tenacious perseverance. A man with humor, but also with a dark and deep melancholy (what we would now call “depression”) that affected him from about the age of twenty-four onward. At a time where the United States fought for its most difficult search for identity, Lincoln faced not only the outward battles of the War, but also his own internal battle with his destiny, which was filled with bloodshed and pain. In *Lincoln's Battle*, I have tried to express some of that darkness and some of that struggle. I have used three tunes from the Civil War period; *Dixie*, and *The Battle Hymn of the Republic*, which are set in counterpoint at the end of the work and which were favorite melodies of Lincoln's. “TAPS,” used by both the Confederacy and the Union, comes at the end of the work as a final salute.

Philip Glass (b. 1937)

the CIVIL warS (Interlude No. 1)

The CIVIL warS: a tree is best measured when it is down is a five-act opera created in the early 1980s by director Robert Wilson and set to music contributed by Philip Glass, David Byrne,

Gavin Bryars and others. The original concept of *the CIVIL warS* called for it to be performed in a single day, as a piece of music theatre to accompany the 1984 Summer Olympics. The plan was to bring together the talents of six different composers from six different countries. They were to set to music various sections of a text Robert Wilson wrote inspired by the American Civil War. After premieres in their original countries, the six parts were to be brought together in one colossal performance in Los Angeles during the games. It was intended as a parallel to the internationalist ideals of the Olympic movement. Unfortunately, financial difficulties prevented the work from ever being performed as conceived. However, four of its sections had full productions in Minneapolis, Rome, Rotterdam, and Cologne. The opera is symbolic, metaphysical, realistic, metaphorical, and its stage ranges from ancient Athens to the spaceship-filled future of the human race. A documentary on the work's creative process, *Robert Wilson and the Civil Wars*, was released in 1987.

Aaron Copland (1900-1990)

Lincoln Portrait

Early in 1942, just after the United States entered World War II, the great 20th century conductor, Andre Kostelanetz invited three American composers—Virgil Thomson, Jerome Kern, and Aaron Copland—to write works that would convey “the magnificent spirit of our country.” He believed that “the greatness of a nation is expressed through its people, and those people who have achieved greatness are the logical subjects for a series of musical portraits. The qualities of courage, dignity, strength, simplicity and humor which are so characteristic of the American people are well represented in [our leaders].”

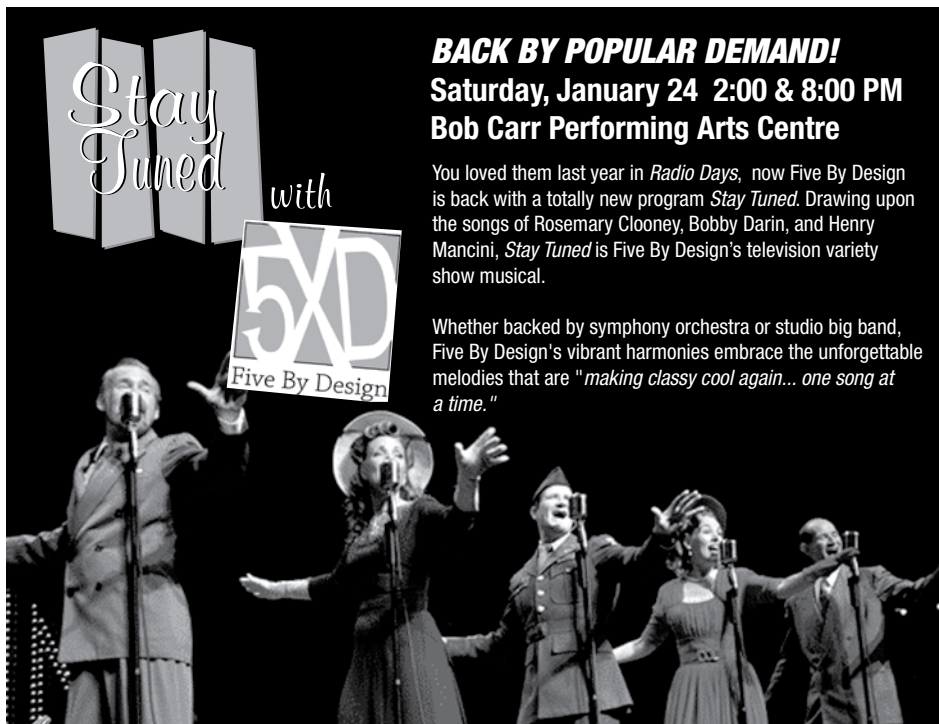
Virgil Thomson chose Mayor Fiorello H. LaGuardia; Jerome Kern gave us a portrait of Mark Twain; and Aaron Copland decided on Abraham Lincoln, a choice he described as “inevitable.” The composer himself provided the following background on the composition and character of the *Lincoln Portrait*:

On discussing my choice with Virgil Thomson, he amiably pointed out that no composer could possibly hope to match in musical terms the stature of so eminent a figure as that of Lincoln. Of course, he was quite right. But the sitter himself might speak. With the voice of Lincoln to help me I was ready to risk the impossible.

The letters and speeches of Lincoln supplied the text. It was a comparatively simple matter to choose a few excerpts that seemed particularly apposite to our [wartime] situation. I avoided the temptation to use only well-known passages, permitting myself the luxury of quoting only once from a world-famous speech. The order and arrangement of the selections are my own.

The first sketches were made in February and the portrait finished on April 16, 1942. The orchestration was completed a few weeks later. I worked with musical materials of my own, with the exception of two songs of the period: the famous *Camptown Races* and a ballad that was first published in 1840 under the title of *The Pesky Sarpent*, but is better known today as *Springfield Mountain*. In neither case is the treatment a literal one. The tunes are used freely in the manner of my use of cowboy songs in *Billy the Kid*.

The composition is roughly divided into three main sections. In the opening section, I wanted to suggest something of the mysterious sense of fatality that surrounds Lincoln's personality. Also, near the end of that section, something of his greatness and simplicity of spirit. [*Springfield Mountain* is the thematic basis of this portion.] The quick middle section briefly sketches in the background of the times during which he lived. [Fragments of Stephen Foster's *Camptown Races* figure prominently in this passage.] This merges into the concluding section, where my sole purpose was to draw a simple but impressive frame around the words of Lincoln.

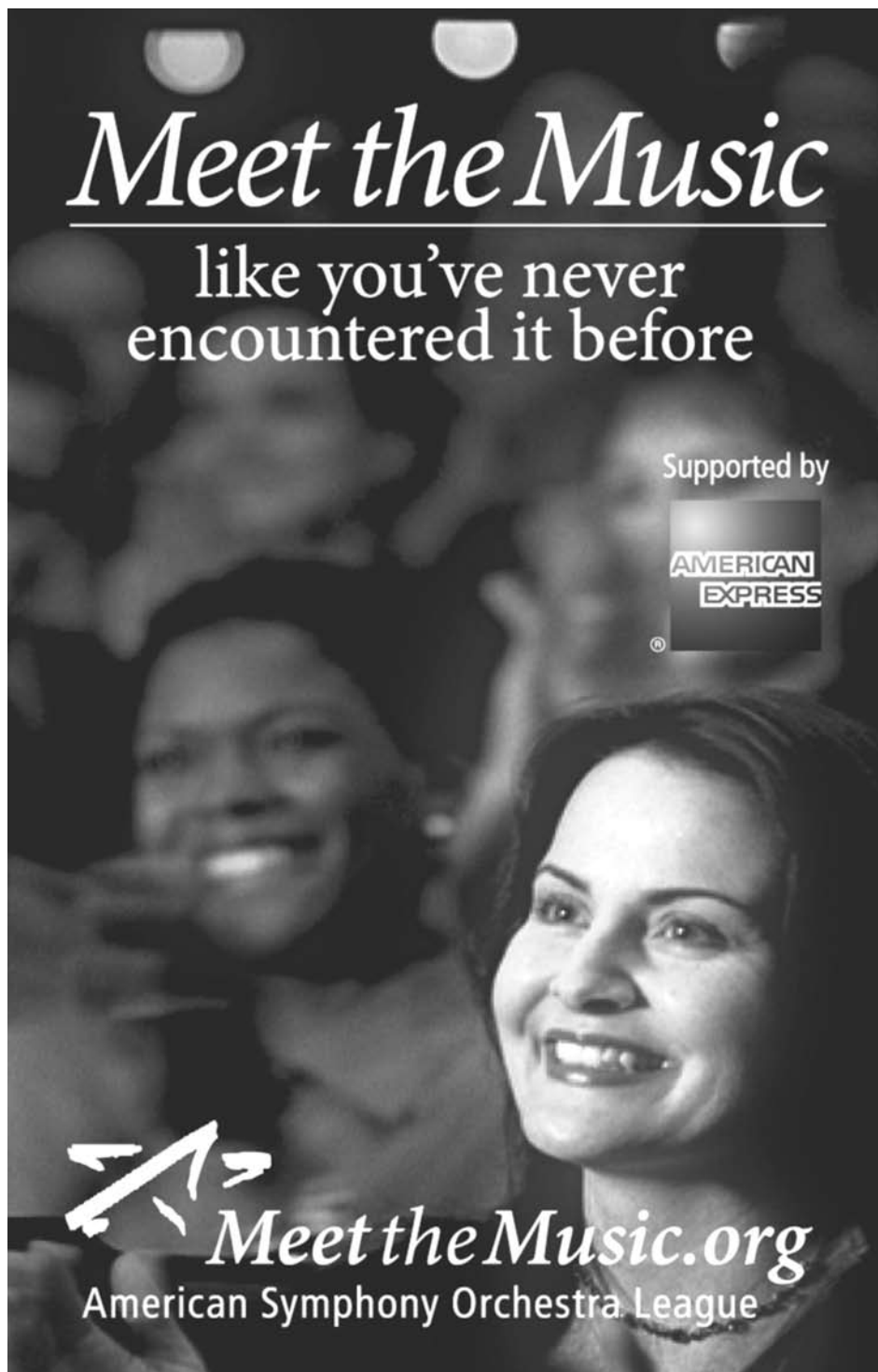


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Lincoln's Year

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(Lynn and Charles Steinmetz
Concertmaster Chair)
Joni Hanze-Bjella, *Associate
Concertmaster*
(Jeanne and John Blackburn
Associate Concertmaster Chair)
Dina Fedosenko, *Assistant
Concertmaster*
Galen Kaup
Olga Feroni
Sacha Phelps
Julia Gessinger
Annabelle Gardiner
Konstantin Dimitrov
Marius Tabacila
Shelley Mathews
Antoinette Cooke
Lee Foster
Amy Jevitt

SECOND VIOLINS

Alexander Stevens, *Principal*
Victor Feroni, *Assistant
Principal*
Jennie Rudberg
Linda Van Buren
Yi-Hua Chang
Dana Tolan
Igor Markstein
Bethany Barnhorst
Derry Deane
Jessica Martínez
Ariel Eliot
Carey Moorman

VIOLAS

Mauricio Cespedes Rivero,
Principal
Melissa Swedberg
Beverly Bouma
Douglas Pritchard
Karen Peters
John Adams
Katherine Davidson
Susan McCoy
Jean Phelan
Jennifer Mueller

CELLOS

Ronald Gardiner, *Principal*
Brenda Higgins
Jonathan Stilwell
Maureen May
Joan Markstein
Alexandra Kocsis
Laurel Stanton
Shona McFadyen-Mungall

DOUBLE BASSES

Don-Michael Hill, *Principal*
Robert Kennon
Tye Van Buren
Lee Eubank
Paul Strasshofer
Suzanne Vascik

FLUTES

Colleen Blagov, *Principal*
Ruth Mayhew

PICCOLO

Sandra del Cid

OBOES

Jamie Strefeler, *Principal*
Sherwood Hawkins

CLARINETS

Nikolay Blagov, *Principal*
Calvin Falwell

BASSOONS

Diane Bishop, *Principal*
Julie Fox

CONTRA BASSOON

Ashley Heintzen

FRENCH HORNS

Mark Fischer, *Principal*
Carolyn Blice
Kathleen Thomas
Kevin Brooks

TRUMPETS

Lyman Brodie, *Principal*
(Stephen Goldman *Principal
Trumpet Chair*)
James Ault
Thomas Macklin

TROMBONES

Jeffrey Thomas, *Principal*
Jimmy Olsson

BASS TROMBONE

Brian Brink

TUBA

Robert Carpenter, *Principal*

TIMPANI

Carl Rendek, *Principal*
(Kenneth and Ann Hicks Murrach
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PERCUSSION

Robert Petta, *Principal*
Mark Goldberg
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