

SKROWACZEWSKI CONDUCTS

# *Titans of the Romantic Era*

with LYDIA ARTYMIW, piano  
and the MUSICIANS of the  
MINNESOTA ORCHESTRA



Thursday, November 14, 2013, 7:30 pm  
Friday, November 15, 2013, 8:00 pm  
Ted Mann Concert Hall, Minneapolis, MN

W A G N E R • M O Z A R T • B R A H M S

MUSICIANS OF THE MINNESOTA ORCHESTRA

Thursday, November 14, 2013, 7:30 pm / Ted Mann Concert Hall, Minneapolis, MN

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SKROWACZEWSKI

*conducts*

*Titans of the Romantic Era*

Stanislaw Skrowaczewski, *conductor*

Lydia Artymiw, *piano*

**RICHARD WAGNER**

Prelude and Liebestod, from *Tristan and Isolde*

**WOLFGANG AMADEUS MOZART**

Concerto No. 23 in A major for Piano and Orchestra, K. 488

I. Allegro

II. Adagio

III. Allegro assai

Lydia Artymiw, *piano*

*Intermission*

**JOHANNES BRAHMS**

Symphony No. 2 in D major, Op. 73

I. Allegro non troppo

II. Adagio non troppo

III. Allegretto grazioso (quasi andantino) – Presto ma non assai –

Tempo I – Presto ma non assai – Tempo I

IV. Allegro con spirito





## STANISLAW SKROWACZEWSKI, *conductor*

Currently the Conductor Laureate of the Minnesota Orchestra, Stanislaw Skrowaczewski served as Music Director from 1960-1979. His remarkable achievements with the orchestra included significant world premieres, the growth of the orchestra to a year-round season, as well as the opening of Orchestra Hall. He was formerly Principal Conductor of the Hallé Orchestra, as well as Principal Conductor of the Yomiuri Nippon Symphony Orchestra.

Maestro Skrowaczewski commands a rare position in the international musical scene, being both a major conducting figure and a highly-regarded composer. His *Passacaglia immaginaria*, completed in 1995, was nominated for the Pulitzer Prize in 1997. Commissioned by the Minnesota Orchestral Association in honor of Ken and Judy Dayton, it was premiered at Orchestra Hall in Minneapolis in 1996.

Stanislaw Skrowaczewski received the Commander Order of the White Eagle, the highest order conferred by the Polish government, as well as the Gold Medal of the Mahler-Bruckner Society, the 1973 Ditson Conductor's Award, and the 1976 Kennedy Center Friedheim Award. In recognition of his lifelong devotion to performing the music of Anton Bruckner, he was awarded the Kilenyi Medal of Honor from the Bruckner Society of America following acclaimed performances of Bruckner's Symphony No. 8 with the Minnesota Orchestra in April of 2012.



## LYDIA ARTYMIW, *piano*

"Lydia Artymiw has such a satisfying musical soul; she is a pleasure to hear" wrote Bernard Holland in a recent *New York Times* review. The recipient of an Avery Fisher Career Grant and the Andrew Wolf Chamber Music Prize, Philadelphia-born Lydia Artymiw is one of the most compelling talents among pianists of her generation. She has performed with over one hundred twenty orchestras world-wide, with many of the leading conductors of our time. American orchestral appearances include the Boston Symphony, Cleveland Orchestra, New York Philharmonic, Philadelphia Orchestra, Los Angeles Philharmonic, National Symphony, and with such orchestras as Cincinnati, Detroit, Pittsburgh, Kansas City, Minnesota, St. Louis, San Francisco, Seattle, and the Orchestra of St. Luke's and St. Paul Chamber Orchestra. Solo recital tours

have taken her to all major American cities and to important European music centers, such as London, Glasgow, Edinburgh, Paris, Hamburg, Munich, Berlin, Düsseldorf, Milan, Cagliari, Rome, Zürich, Vevey, Basel, Helsinki, Tallinn, and throughout the Far East (Taiwan, China, Korea, Singapore, Hong Kong, and the Philippines). Critics have acclaimed her seven solo recordings for the Chandos label, and she has also recorded for Bridge, Centaur, Pantheon, Artega, and Naxos. Her debut recording for Chandos (Variations) was a Gramophone Magazine "Critic's Choice," her Mendelssohn CD was hailed by both Hi-Fi News and the Monthly Guide to Recorded Music as "Best of the Month," and Ovation Magazine honored her Schubert recording as "Recording of Distinction." Her CD of the Tchaikovsky Seasons (released by Chandos in 1982) is still in print and has sold over 25,000 copies. Festival appearances include Aspen, Bantry (Ireland), Bay Chamber, Bravo! Vail Valley, Caramoor, Chamber Music Northwest, Chautauqua, Grand Canyon, Hollywood Bowl, Marlboro, Montréal, Mostly Mozart, Seattle, and Tucson.

An acclaimed chamber musician, Artymiw has collaborated with such celebrated artists as Yo-Yo Ma, Peter Wiley, Richard Stoltzman, Alexander Fiterstein, Arnold Steinhardt, Michael Tree, Kim Kashkashian, John Aler, Benita Valente (with whom she has recorded for Centaur and Pantheon), the Guarneri, Tokyo, American, Alexander, Borromeo, Miami, Orion, and Shanghai Quartets, and has toured nationally with Music from Marlboro groups. Along with Arnold Steinhardt (first violinist of the Guarneri Quartet) and Jules Eskin (principal cellist of the Boston Symphony), she was a member of the Steinhardt-Artymiw-Eskin Trio for over ten years. A recipient of top prizes in the 1976 Leventritt and the 1978 Leeds International Competitions, she graduated from Philadelphia's University of the Arts and studied with distinguished concert pianist and former Director of the Curtis Institute of Music, Gary Graffman, for twelve years.

Her recent solo, concerto, and chamber music performances have been in China (Beijing, Shanghai, and Xiamen), Gwangju and Seoul (South Korea), Manila (Philippines), London (England), Lviv (Ukraine), Vancouver (BC), and in New York, Boston, Philadelphia, San Francisco, Sacramento, Los Angeles, Palm Springs, Pensacola, Boca Raton, Phoenix, Nashville, El Paso, Quad Cities, and Norfolk-Virginia Beach.

In 2014, Lydia Artymiw celebrates her 25th year as Distinguished McKnight Professor of Piano at the University of Minnesota in the Twin Cities. Artymiw's studio, with 40 Doctoral graduates, is one of the most successful at the School of Music, and her students are active as concert pianists and professors in renowned colleges and universities throughout the US, in Canada, Korea, and Taiwan. Artymiw also received the "Dean's Medal for Outstanding Professor" in 2000.

For more information, please visit Artymiw's website at [lydiaartymiw.com](http://lydiaartymiw.com).



# Richard Wagner

Born: May 22, 1813, Leipzig | Died: February 13, 1883, Venice

## Prelude and Liebestod, from *Tristan and Isolde*

Instrumentation: 3 flutes (3rd doubling piccolo), 2 oboes, English horn, 2 clarinets, bass clarinet, 3 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, harp, and strings

*Joining music from the beginning and end of his 1859 opera, Wagner anticipated the 1865 premiere of his complete opera with this 17-minute excerpt, which he conducted in Paris in 1860.*

To the extent that any one work can epitomize an era and a composer's achievement, *Tristan und Isolde* is the central icon of 19th-century German Romanticism and Wagner's music; the *Prelude and Liebestod* is a distillation of that opera. In brief, the dark psychological message of the Tristan legend is that the ultimate goal of lovers' passion is the deepest night of death. Impressed by his perceived parallel between this legend and his own affair with Mathilde Wesendonck, Wagner first conceived his opera in 1854; he began actual work on this project in 1857, ultimately completing it on August 6, 1859. While working on it, he wrote to Mme. Wesendonck: "This *Tristan* is turning into something terrifying! I'm afraid the opera will be forbidden – unless it is turned into a parody by bad performances. Only mediocre performances can save me!"

In an ancient Celtic tale, Tristan was sent to woo Isolde for his uncle, King Marke of Cornwall. Soon realizing that they are caught in a web of forbidden love, Tristan and Isolde see night/death as their only haven and resolve to be together by drinking poison. When the poison turns out to be a love potion, the emotions of the young pair suddenly blossom at the moment that they are within sight of Marke's castle. The King and his entourage ultimately discover the pair in a castle garden meeting. Severely wounded in the ensuing fray, Tristan makes his way back to his own castle to die, followed by Isolde. As the Love-Death (*Liebestod*) music wells to a climax, Isolde joins Tristan in the hereafter.

When Wagner first conducted the present pair of instrumental excerpts from his opera, he entitled the first section *Leibestod* ("Love-Death") and the final section, *Verklärung* ("Transfiguration"). For the 1860 premiere performance in Paris, the composer wrote:

"The world, power, fame, splendor, honor, chivalry, friendship, all are dissipated like an empty dream. One thing only remains: longing, longing, insatiable longing, forever springing up anew, pining and thirsting. Death, which means passing away, perishing, never awakening, their only deliverance... In one long succession of linked phrases let that insatiable longing swell from the first, timid avowal... through anxious sighs, hopes and fears, laments and desires, bliss and torment, to the mightiest striving the most powerful effort to break through... into the sea of lover's endless delight. In vain! The exhausted heart sinks back to pine away in a longing that can never attain its end... till in final exhaustion the dimming sight glimpses the highest bliss—the bliss of dying, of ceasing to be, of final release into that wondrous realm from which we only stray the further the more we struggle to enter it by force. Shall we call this realm Death? Or is it not rather the wonder-world of Night, from which, as legend tells, the ivy and the vine grew from the graves of Tristan and Isolde to entwine in inseparable embrace?"

Program note courtesy of Roger Ruggeri, © 2013 (Reprinted with permission)





# Wolfgang Amadeus Mozart

Born: January 27, 1756, Salzburg | Died: December 5, 1791, Vienna

## Concerto No. 27 in B-flat major for Piano and Orchestra, K. 595

Instrumentation: Solo piano, flute, 2 clarinets, 2 bassoons, 2 horns, and strings

I. *Allegro* II. *Adagio* III. *Allegro assai*

*Mozart entered this Concerto into his catalogue on March 2, 1786, and presumably played it in Vienna soon after. His autograph includes a cadenza for the first movement.*



*Figaro* was the big project in the spring of 1786 and it was ready for performance on May 1, but Mozart repeatedly interrupted himself, dashing off his one-act *Impressario* for a party at the imperial palace at Schönbrunn as well as writing three piano concertos that year, presumably for his own use.

With his final piano concerto, K. 595 in B-flat, this one is the most chamber-musical of his mature works in the genre. It is gently spoken and, at least until the finale, shows little ambition by way of pianistic brilliance. Lyric and softly moonlit – as the garden scene in *Figaro* might be, were there are no sexual menace in it – it shares something in atmosphere with later works in the same key, the great Violin Sonata, K. 526, the Clarinet Quintet, and the Clarinet Concerto.

The first movement, music of lovely and touching gallantry, is the essence of Mozartian reticence and *dolcezza*. Its second chord, darkened by the unexpected G-natural in the second violins, already suggests the sadness that will cast fleeting shadows throughout the Concerto and altogether dominate its slow movement.

The two main themes are related more than they are contrasted, and part of what is both fascinating and delightful is the way Mozart scores them. He begins both with strings alone. He continues the first with an answering phrase just for winds, punctuated twice by forceful string chords, and that leads to the first passage for full orchestra.

But now that the sound of winds has been introduced and established, Mozart can proceed more subtly. In the new theme, a bassoon joins the violins nine measures into the melody and, as though encouraged by that, the flute appears in mid-phrase, softly adding its sound to the texture, with horns and clarinets arriving just in time to reinforce the cadence. When the same melody appears about a minute and a half later, the piano, having started it off, is happy to retire and leave it to the violins and bassoon and flute who had invented it in the first place, but it cannot after all refrain from doubling the descending scales with quiet broken octaves, adding yet another unobtrusively achieved, perfectly gauged touch of fresh color.

The beginning of the development is spliced neatly into the end of the exposition; much of the development itself is concerned with the wistful seven-measure tag with which the strings conclude the exposition. The real activity is in the woodwinds, and the piano accompanies with bright figurations. The recapitulation brings new distribution of material between solo and orchestra. After the cadenza comes a buoyant coda whose close is tongue-in-cheek matter-of-fact.

Slow movements in minor keys are surprisingly uncommon in Mozart, master of melancholy in music, and this one is in fact the last he writes. An *Adagio* marking is rare, too, and this movement is an altogether special transformation of the lilting *siciliano* style. The orchestra's first phrase harks back to "Wer ein Liebchen hat gefunden" (He Who Has Found a Sweetheart), Osmin's animadversions in *The Abduction from the Seraglio* on the proper treatment of women, but nothing in the inner life of that grouchy, fig-picking harem steward could ever have motivated the exquisite dissonances brought about here by the bassoon's imitation of clarinet and violins. A second theme is more chromatic and thus still more moody than the first. Upon its return, the first is extended by one of the great deceptive cadences in the literature.

Throughout, Mozart the pianist imagines himself as the ideal opera singer. Near the end, he writes a miraculous and especially operatic passage, the strings playing simple broken chords, part *pizzicato*, part *arco*, over which the piano declaims a noble and passionate melody notable for its range: two and a half octaves, at one point traversed in a single leap. Pianists differ about what to do here, some simply playing the notes in the score, others filling the gaps (in time and space) with embellishments of their own. I am not doctrinaire on this point. Our knowledge of eighteenth-century practice suggests that Mozart might well have taken the latter way, and I am delighted and moved by the elegant and expressive way Alfred Brendel sees the spare writing as an invitation to invention; on the other hand, I have no less captivated when Schnabel creates a line of tremendous tensile strength using only the few written notes.

After the restraint of the first movement and the melancholia of the second, Mozart gives us a finale of enchanting high spirits. It keeps the pianist very busy in music that comes close to perpetual motion and in which there is plenty to engage our ear, now so alert to the delicacy and overflowing invention with which Mozart uses those few and quiet instruments.



# Johannes Brahms

Born: May 7, 1833, Free City of Hamburg | Died: April 3, 1897, Vienna

## Symphony No. 2 in D major, Op. 73

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, and strings

I. *Allegro non troppo*   II. *Adagio non troppo*   III. *Allegretto grazioso (quasi andantino) – Presto ma non assai – Tempo I – Presto ma non assai – Tempo I*   IV. *Allegro con spirito*

*Brahms composed the Symphony No. 2 in the summer of 1877, and Hans Richter conducted the first performance at a Vienna Philharmonic concert on December 30 of that year.*

Each spring in his later years, Brahms had to resolve the crisis of deciding where to spend the summer. Those summers were crucial. That was when he got his composing done, the really concentrated and demanding part of it. The rest of the year was devoted to sketching scores to be dealt with the following summer, to polishing what had been accomplished the summer before, to the tedious and seemingly endless labor of proofreading, and to whatever performing as conductor or pianist he cared to take on. Each of these summer hideouts was "used up" after a couple of years, and so the problem constantly had to be addressed anew. Three summers his choice fell on Pörschach on Lake Wörth in southern Austria, a region, he once said, where melodies were so abundant that one had to be careful not to step on them. He wrote the Second Symphony in the first of his Pörschach summers, then did most of the work on his Violin Concerto there in 1878. He would return for one more summer, when the soil yielded the loveliest and most original of his violin sonatas, the G major, Opus 78.

Brahms had hesitated a long time before taking the big step of writing a symphony. That story is told in the essay on the Symphony No. 1. But once he had overcome his inhibitions and completed his First Symphony in 1876 he was so elated both by his hard-won spiritual victory and by the success the new piece enjoyed at its early performances that he set to work on another symphony as soon as he could.

The First is a heroic *per ardua ad astra* symphony in the vein (and the key) of the Beethoven Fifth. Brahms's Second, by comparison, is all relaxation and expansiveness, and critics were quick to point out the parallel with Beethoven's Fifth/Pastoral pair of 1807-08. Not that Brahms himself was eager to let on what the character of his new symphony was. "You have only to sit down at the piano," he advised his friend Elizabet von Herzogenberg on November 22, 1877, "placing your little feet on the two pedals in turn and striking the chord of F minor several times in succession, first in the treble, then in the bass (*ff* and *pp*)."<sup>1</sup> (Brahms will have enjoyed the prospect of his friend's eventual discovery that there is not a single F-minor chord in the entire symphony.) Three weeks later he was still referring to his "latest" as "the F-minor," and writing to Frau von Herzogenberg on the day of the dress rehearsal for the premiere he reported that "the orchestra here plays my new '*Sinfonie*' with crepe bands on their sleeves because of its dirge-like effect, and it is to be printed with a black border too."

Brahms played no such flirtatious games with the critic Edward Hanslick, to whom he wrote, "In the course of the winter I shall let you hear a symphony that sounds so cheerful and delightful you will think I wrote it especially for you, or rather for your young wife." The work went brilliantly in Vienna, and within the year there were performances, many of them under Brahms's own direction, in Leipzig, Bremen, Amsterdam, The Hague, Hamburg, Dresden, Düsseldorf, and Breslau.

The Dresden concert precipitated a crisis that Brahms enjoyed immensely. Clara Schumann was to be the pianist in Beethoven's Choral Fantasy, but Franz Wüllner, newly appointed court conductor in Dresden, had put the Magic Fire Music from *Die Walküre* on the program too (he had led the first performances of *Rheingold* and *Walküre*), and Frau Schumann shuddered at the thought of sharing a program with the detested Wagner. "Imagine our poor friend's torture," wrote Brahms to Heinrich von Herzogenberg. "I shall of course write and urge her to come, though the whole thing is so comic that I shall find it hard to be serious about it." Brahms actually expected Frau Schumann to cancel, but her professionalism and her curiosity about the new symphony overcame her musico-political principles and she kept the date. Elizabet von Herzogenberg, an intelligent but priggish and humorless woman, was very much on Clara Schumann's side and thought Brahms's attitude frivolous: "There really is a want of delicacy to the arrangement of the program. How can any audience be expected to appreciate really artistic work and a piece like the Magic Fire Music on one and the same evening? O Wüllner, Wüllner! I always thought you a gentleman, but this program betrays the impresario."

Much as Beethoven's *Pastoral*, for all its "harmless" surface, is one of his most tightly composed works, so is the Brahms Second a singularly integrated, concentrated symphony. It begins with a double idea, a fairly neutral four-note motif in cellos and basses, upon which horns, joined almost at once by





## PROGRAM NOTES

bassoons, superimpose a romantically atmospheric melody. But it is the bass component of the double theme that turns out to be crucial. Variants of that phrase appear five times in the next dozen or so measures. Brahms wants us to have it clearly in our ears, and for good reason: it is germinal to the entire symphony, many of whose ideas share the pattern of those first three notes (note, neighbor, return to the initial note).

This first movement is uncommonly rich and varied in its material, the salient ideas being a three-chord growl for low brass with cellos, bracketed between a soft drumroll and an isolation of the three-note motto; a soaring melody presented as a conversation between violins and flute and beginning with the three-note motto; a glowing tune for cellos and violas in thirds, with the cellos on top; and a buoyantly leaping theme – to be played quasi *ritenente* (as if held back) for just a little extra emphasis – with which Brahms celebrates his long-delayed arrival in the dominant, A major. There is much to listen to and to absorb, and that is a good reason for taking the repeat: from the Herzogenberg correspondence it emerges clearly that Brahms himself always did.

The development reaches the extreme points, for this movement, both of dusky harmony and radiant physical energy. Brahms takes particular pains over the actual moment of recapitulation. He sends unmistakable signals by referring to the three-note motto (first at half speed and in softly shimmering tremolando), to the romantic horn phrase, and to the soaring violin-and-flute tune, but he manages the pacing of all this so subtly and is at the same time so canny about withholding a clear-cut D-major harmony that he seems magically to move straight from anticipation and expectation to a point where we realize the recapitulation is already under way. This is one of the exceedingly rare moments at which Brahms permits himself the marking “*espressivo*.” The coda brings another such moment, combined with a characteristically Brahmsian challenge – muffed outright by most conductors – to be at the same time *sempre tranquillo* and in tempo.

Reviewing a Brahms concert by the Philadelphia Orchestra, Virgil Thomson wrote that he had heard a lady say on her way out of Carnegie Hall, “Brahms is so dependable.” We do rather think of him that way, not least because his music is so familiar, particularly the four symphonies. When it was new, though, his music was thought abstruse and excessively intellectual – in a word, “difficult.” Listening to the slow movement of the Second Symphony – really listening, that is, not just switching to automatic pilot the moment we’ve made sure they haven’t slipped in the Andante from the Fourth – we can perhaps recapture what made Brahms a difficult composer. Or, rather, what *makes* him a difficult composer, because some of his music is so tightly packed and densely argued that it still cuts the inattentive no slack.

Nowhere is Brahms’s desire for concentration more evident than in this Adagio. The cello theme with which it begins, accompanied by the bassoon in contrary motion, is one of his most amazing inspirations. It is also a melody whose subtle internal repetitions and delicate rhythmic displacements make it, even with familiarity, anything other than easy for the conductor to shape and the listener to grasp. It was his intense study of Mozart and his knowledge of Renaissance and Baroque music that gave him his liking for and ease with rhythm other than the four-square.

The first movement of the Second Symphony is sunny, but the sunshine is shadowed. Now, in the Adagio, which is in B major, the shadows and the moments of agitation that are background in the first movement come to the fore. The horn picks up a fragment of the cello melody and uses it to begin a fugue, though this is not developed far. A new theme, *grazioso* and given an element of caprice by its persistent syncopations, divides the measures differently so as to create the illusion of faster motion. A third idea in flowing, conjunct motion continues in this vein. Against this, various instruments in turn set agitated waves of sixteenth-notes so that the effect is one of even faster motion.

This is the background against which Brahms introduces the slowest music we have yet heard, the first movement’s three-note motto, now sounded as solemn warning by trombone and bassoon, answered by tuba and basses. Brahms does not choose to inject quicker notes here; he does, however, stir the blood by accelerating the rate at which the harmonies change, and it is with almost disorienting speed that in just one and a half quiet measures he travels across vast harmonic spaces to B major, so that the recapitulation can begin. Every detail, every relationship is reconsidered, and right up to those last melancholy descents of violins and clarinet that so beautifully set off the peaceful closing chords, the movement continues as it began – something always beyond our power to predict yet, at every turn, perfectly convincing.

The third movement is one of those leisurely quasi-scherzos that are a Brahms specialty. The oboe starts it with an ambling dance tune. Mahler might have marked it “*altväterisch*” – old-fashioned. The first trio arrives very soon, scurrying, quicker, and a variation of the oboe tune, which is itself yet another expansion of the three-note motto. A second trio combines the light-footed gait of the first with the triple meter of the oboe theme and adds some witty off-beat accents of its own. The close is sweetly wistful.

There follows a swift finale. The sotto voce opening is a variation of the first bars of the whole symphony. Later themes move more broadly across the measures, though not with less energy. A touch of gypsy music enlivens the scene, and this exuberant movement culminates in a blazing affirmation of D major (and, by the way, a wonderful demonstration of how exciting Brahms makes every trombone entrance by using those instruments sparingly and knowingly).





# MUSICIANS OF THE MINNESOTA ORCHESTRA

## First Violin

Erin Keefe  
*Concertmaster*  
 Vacant  
*First Associate*  
*Concertmaster*  
 Peter McGuire \*  
*Acting First Associate*  
*Concertmaster*  
 Roger Frisch  
*Associate Concertmaster*  
 Vacant  
*Assistant Concertmaster*  
 Pamela Arnstein  
 David Brubaker  
 Rebecca Corruccini  
 Helen Chang Haertzen  
 Céline Leathead  
 Rudolf Lekhter  
 Joanne Opgenorth  
 Milana Elise Reiche  
 Deborah Serafini  
 Vacant  
 Vacant

## Second Violin

Vacant  
*Principal*  
 Jonathan Magness  
*Associate Principal*  
 Vacant  
*Assistant Principal*  
 Taichi Chen  
 Jean Marker De Vere  
 Laurel Green  
 Aaron Janse  
 Arnold Krueger  
 Catherine Schaefer Schubilske  
 Michael Sutton  
 Vacant  
 Vacant  
 Vacant  
 Vacant

## Viola

Thomas Turner \*\*  
*Principal*  
 Richard Marshall  
*Co-Principal*  
 Rebecca Albers  
*Assistant Principal*  
 Michael Adams  
 Sam Bergman  
 Sifei Cheng  
 Kenneth Freed >  
 Eiji Ikeda  
 Megan Tam  
 Vacant  
 Vacant  
 Vacant

## Cello

Anthony Ross  
*Principal*  
 Vacant  
*Associate Principal*  
 Beth Rapier  
*Assistant Principal*  
 Eugena Chang

Sachiya Isomura  
 Katja Linfield  
 Marcia Peck  
 Pitnarry Shin <  
 Arek Tesarczyk  
 Vacant

## Bass

Vacant  
*Principal*  
 Vacant  
*Associate Principal*  
 Kathryn Nettleman  
*Acting Co-Principal*  
 Matthew Frischman  
*Acting Co-Principal*  
 William Schrickel  
*Assistant Principal*  
 Robert Anderson  
 Brian Liddle  
 David Williamson

## Flute

Adam Kuenzel  
*Principal*  
 Greg Milliren  
*Associate Principal*  
 Wendy Williams  
 Roma Duncan

## Piccolo

Roma Duncan

## Oboe

Vacant  
*Principal*  
 John Snow  
*Associate Principal*  
 Julie Gramolini Williams  
 Marni J. Hougham

## English Horn

Marni J. Hougham

## Clarinet

Burt Hara \*\*\*  
*Principal*  
 Gregory T. Williams  
*Associate Principal*  
 David Pharris +  
 Timothy Zavadil

## E-Flat Clarinet

Gregory T. Williams

## Bass Clarinet

Timothy Zavadil

## Bassoon

John Miller, Jr.  
*Principal*  
 Mark Kelley  
*Co-Principal*  
 J. Christopher Marshall  
 Norbert Nielubowski

## Contrabassoon

Norbert Nielubowski

## Horn

Michael Gast ++  
*Principal*  
 Herbert Winslow  
*Associate Principal*  
 Brian Jensen  
 Ellen Dinwiddie Smith  
 Bruce Hudson

## Trumpet

Manny Laureano  
*Principal*  
 Douglas C. Carlsen  
*Associate Principal*  
 Robert Dorer +++  
 Charles Lazarus

## Trombone

R. Douglas Wright  
*Principal*  
 Kari Sundström

## Bass Trombone

Vacant

## Tuba

Steven Campbell  
*Principal*

## Timpani

Peter Kogan  
*Principal*  
 Jason Arkis  
*Associate Principal*

## Percussion

Brian Mount  
*Principal*  
 Jason Arkis  
*Associate Principal*  
 Kevin Watkins

## Harp

Kathy Kienzle  
*Principal*

## Piano, Harpsichord & Celesta

Vacant  
*Principal*

## Librarian

Paul Gunther  
*Principal*  
 Eric Sjostrom  
*Associate Principal*  
 Valerie Little  
*Acting Assistant Principal*

## Extra Musicians:

### First Violin

Nina Tso-Ning Fan  
 Daria Adams  
 Michal Sobieski  
 Rudy Kremer  
 Alexandra Early  
 Troy Gardner  
 Sarah Plum

## Second Violin

Hyeyin Yune <  
 Kathryn Bennett Watkins  
 James Garlick  
 Evan Shallcross  
 Colin McGuire  
 Susan Crawford

## Viola

Robert Levine  
 Tamas Strasser  
 Matthew Williams

## Bass

Fred Bretschger

## Oboe

Kathryn Greenbank

## Horn

Kolio Plachkov  
 Cara Kizer

## Trumpet

Takako Seimiya Senn  
 Allison Hall

## Trombone

Greg Harper

\* Tonhalle Orchester,  
 Zürich, Switzerland  
 Second Concertmaster;  
 Leave of Absence

\*\* San Diego Symphony;  
 Acting Principal;  
 Leave of Absence

\*\*\* Los Angeles Philharmonic,  
 Associate Principal;  
 Leave of Absence

+ Houston Symphony,  
 Leave of Absence

++ New York Philharmonic,  
 Associate Principal;  
 Leave of Absence

+++ National Symphony,  
 Leave of Absence

> Seeking other career options,  
 Leave of Absence

< Minnesota Orchestra  
 Audition Winner