



Friday, December 2, 2022, 7:30 PM  
Sunday, December 4, 2022, 4:30 PM  
Richardson Auditorium, Alexander Hall

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# Princeton University Orchestra and Glee Club

**Michael Pratt**, PUO Conductor

**Gabriel Crouch**, PUGC Conductor

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*The use of photographic, video, or audio equipment is strictly prohibited. Please turn off or mute electronic devices for the duration of the performance.*

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## PROGRAM

### **GEORGE WALKER**

(1922-2018)

Stars

Lyric for Strings

### **ALEXANDER BORODIN**

(1833 – 1887)

Polovtsian Dances from *Prince Igor*

### **GUSTAV HOLST**

(1874-1934)

The Planets, Op. 32

Katie Chou '23 and Shruti Venkat '23,  
chorusmasters

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## PROGRAM NOTES

### **Stars and Lyric for Strings**

George Walker, the son of a Jamaican immigrant, was a prodigiously gifted child pianist who began studying at Howard University at the age of just 11. He was later educated at Oberlin Conservatory and the Curtis Institute, where he studied piano with Rudolf Serkin and became the first black graduate in 1945. That same year he became the first black soloist to perform with the Philadelphia Orchestra. He received a doctorate from the Eastman School of Music and went on to serve on the faculty of Rutgers University. Perhaps the apotheosis of his composition career came in 1996, when he was awarded the Pulitzer Prize for his *Lilacs* for voice and orchestra. The two compositions heard tonight hold an especially personal connection for Walker, as they were both dedicated to close family members: *Stars*, the choral miniature which opens the program, was Walker's first composition for choir (1953) and is dedicated to his younger sister, Frances, who like George attended Oberlin and pursued a life in music. Frances was severely burned as a 5-year-old, and battled lifelong health problems as a consequence. The short poem by Susan Keeney presents a poignant evocation of his sister's struggles, lamenting the scars of sorrow which can inhibit our pathway to the stars. *Lyric for Strings* was composed in 1946 after the death of its dedicatee, the composer's grandmother Malvina King. Malvina, born into slavery on a Virginia plantation before escaping during the Civil War, was the rock of the Walker family and George wrote that he felt the family 'crumble' after her loss. Like the Adagio for Strings by Samuel Barber, with which Walker's Lyric is often compared, he based his work upon a slow movement from an earlier string quartet.

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In Walker's own words:

*Lyric for Strings was composed in 1946 and was originally the second movement of my first string quartet. After a brief introduction the principal theme that permeates the entire work is introduced by the first violins. A static interlude is followed by successive imitations of the theme that lead to an intense climax. The final section of the work presents a somewhat more animated statement of the same thematic material. The coda recalls the quiet interlude that appeared earlier.*

## **Polovtsian Dances**

It has been said that no composer achieved such lasting fame with such a slender output as Alexander Borodin. His profession was chemistry, and his work as such was important: a founder of the Russian Chemical Society in 1868, he published 42 articles and was friends with Dmitri Mendeleev, the scientist who described the periodic table of elements. In 1882 Borodin established the first medical courses for women in Russia.

Tonight will be heard a sample of the side interest that gave him immortality. Polovtsian Dances is excerpted from Borodin's opera *Prince Igor*. At his death the unfinished score was in chaos; the task of assembling a performable opera was taken on by Nikolai Rimsky-Korsakov and Alexander Glazunov. The dances come at the conclusion of Act 2 and are a divertissement for the benefit for the Prince, who is being held captive. It was long thought that the sparkling orchestration was by Rimsky-Korsakov, but recent research has suggested that Borodin himself orchestrated the nine minutes of this unforgettable music.

M.P. & G.C.

## **The Planets**

Born of Scandinavian descent in rural England to a musical, middle-class family, Gustav Holst received a musical education early, playing the violin and piano, and later taking up the trombone, the mastery of which his father thought would help his asthma. Holst worked for a while as village organist and choirmaster before attending the Royal College of Music, where he met his life-long friend Vaughan Williams. He eventually focused on the trombone, and earned a modest living early on as a member of various orchestras. He soon gave that life up, however, and spent the rest of his life teaching music in private girls' schools.

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It is Holst's interest in astrology—not astronomy—that is central to his composition of *The Planets*. He began the work in about 1913, gradually completing it by 1917. The first performance was given privately in 1918, and word of mouth raised public expectations for the first public performance in 1920. Originally entitled *Seven Pieces for Large Orchestra*, the suite suggests to many his familiarity with Schoenberg's similar use of the phrase. Others see inspiration derived from Mussorgsky's *Pictures at an Exhibition* or Elgar's *Enigma Variations*.

Holst's pictorialism is less specific than these antecedents, but spectacularly vivid, nonetheless. Indeed, composed for a large orchestra—remember, large—and perhaps more importantly—varied orchestras were all the rage in the late romantic era, with the orchestras of Richard Strauss, Mahler, and Stravinsky, among others, as models. In addition to the usual full orchestra, Holst's score calls for woodwinds in fours—including at times, alto flute, two piccolos, and the (really) rare bass oboe. The brass section features six horns, four trumpets, and, in addition to the standard bass tuba, a smaller, tenor tuba (tonight played on a euphonium).

The order and number of the seven movements has generated much discussion with regard to the actual planets and their number and position. It's all really irrelevant, for Holst's work has to do with the astrological signs—of which there are seven—and not with how we define what planets are, or their respective positions with relation to the sun, even what conditions may or may not be on them. So, the order of movements, beginning with Mars, stems from the astrological succession.

Holst chose the relatively unusual time signature of five-four time for this ominous evocation of war, beginning with a hypnotic rhythm, repeated over and over, as chords constantly grow and threaten, until they are practically howling. Following a reiteration of the driving, repeated rhythm in the strings, the rarely used small, or tenor tuba, is featured along the trumpets in punchy fanfares. This is the original Darth Vader and the Death Star music! The dreary, desolate landscape of destruction in war is admirably depicted in a bleak, slower middle section before a repeat of the opening hammering material. This gripping—no glory here!—evocation of war ends with dramatic, blunt hammer strokes, separated by pauses that leaves no doubt of the utter destruction and obliteration of war.

Venus, bringer of peace, answers a call from the solo horn, and we are ushered into a tranquil world aptly evocative of the Roman goddess of love and beauty, astrologically associated with harmony and balance. A gentle succession of woodwind passages and lush string sonorities, enhanced by the exotic sound of the celesta create a marvelous respite from Mars. Holst's familiarity and obvious respect for the music of Debussy seems clear, here in this floating serenity. Although, it must be said, the solo cello sounds suspiciously like some passages in compositions of Holst's best friend, Vaughan Williams.

Mercury zips by next, in a quicksilver movement befitting the winged messenger of the gods. In astrology, Mercury also is the symbol of rationality and mentality. Cascades of scales and twittering rhythms carry thought along like lightning. The magic celesta part is reminiscent of Richard Strauss' *Rosenkavalier*, and our ubiquitous cell phone beeps, as well.

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Another quick movement follows, this time a tribute to Jupiter, the “bringer of jollity.” Jupiter was considered the ruler of the gods, and the planet, Jupiter, ruler of all the other planets. Merrymaking and gambling play a part in his personality, as well, and the latter aspect comes into play in the jaunty opening tunes, one zippy and syncopated, and the other a rather thumping waltz. But in the middle, we are treated to a noble and exalting tune as only the Edwardians can compose—definitely fit for a king (of some kind). It’s a glorious melody that came to be adapted later by Holst as a church hymn, to the text, “I Vow to Thee My Country,” and is sung and revered in Great Britain. The raffish tunes return, and the movement ends.

Saturn, the “Bringer of Old Age” is ushered slowly in by two cold, cold static woodwind chords, endlessly repeated. After some ominous string comments, the brass intone a stately procession. In astrology Saturn is the founder of social order and civilizations, charged with duty, responsibility, and discipline. The brass evidently carry this duty heavily as they plod to a climax, gradually subsiding into a dissolution borne by the strings and oscillating woodwinds that floats timelessly and without emotion into an apparent infinity.

Four imposing notes slowly and loudly announced by the brass are the motif of “Uranus the Magician.” They return throughout the movement in a remarkable variety of guises. But, the movement proper is a stomping, tramping march dedicated to the guardian of genius and discovery, and associated with sudden and unexpected changes. The march is somewhat redolent of any number of French antecedents—those of Delibes and Dukas, or even Berlioz may come to mind. The bassoon trio sets us off on this little rollicking affair—interrupted from time to time by those four identifying notes. The orchestra builds the march almost out of control, only to subside. The four-note motto is heard again in soft, pizzicato notes in the harp. The bassoons make a half-hearted attempt to resume the march, but fail. The brass loudly play the motto again, and finally harp and strings end this enigmatic paean to the clever “Magician.”

The remarkable fact of the last movement, “Neptune the Mystic” is simply that it was composed almost one hundred years ago. In it, Holst dispenses with so many of the rational and organizing principles of music, and wonderfully creates an atmosphere of not only the mystic, but also of the traditional characteristics associated with the planet Neptune: illusion, confusion, and deception. Meter (yes, it is the same five-four of the first movement—but can you easily hear it, really?), chord “progressions,” melodies, form, shape—all play minimal to non-existent roles, here at the end. Rather, the composer uses exotic successions of harmonies and fragments of non-traditional scales to create the floating sound that envelops us.

Imaginative orchestration in the great tradition of Rimsky-Korsakov, Stravinsky, and Debussy clearly affirms Holst’s mastery. This is truly “space music” long before the advent of the clichés with which we are all familiar. As the orchestra gradually fades into nothingness, only the wordless women’s chorus (he had used it in an earlier work) is left, gradually vanishing from our hearing. It is the only truly human element that stays with us as the composer’s exploration of our humanity writ in the heavens fades. The conceit is that perhaps--they don’t end.

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## Texts and Translations

### Stars

I cannot always stand upon the peak and touch the stars.  
Sometimes the wind is thick with snow and bleak,  
and there are scars of sorrows that are long since past.  
How long they last, how long they last.

### Polovtsian Dances

#### NEVOL'NITSI

Ulyetay na kril'yakh vyetra,  
ti v kray rodnoy, rodnaya pyesnya nasha,  
tuda, gdye mi tebya svobodno pyeli,  
gdye bilo tak privol'no nam s toboy.  
Tam, pod znoynim nebom,  
nyegoy vozdukh polon,  
tam pod govor morya,  
dremlyut gorı v oblakakh.  
tam tak yarko sontse svetit,  
rodnıye gorı svyetom zalivaya,  
v dolinakh pishno rozı rastsvetayut,  
i solov'i poyut v lesakh zelyonikh,  
i sladkiy vinograd rastyot.  
Tam tebye privol'nyey, pyesnya, -  
ti tuda i ulyetay!

#### OBSHCHIY KHOR

Poytye pyesni slavi khanu! Poy!  
Slav'tye silu, doblest' khana!  
Slav'!  
Slavyen khan! Khan!  
Slavyen on, khan nash!  
Blyeskom slavi,  
sontsu ravyen khan!  
Nyetu ravnikh slavoy khanu! Nyet!

#### NEVOL'NITSI

Chagi khana slavyat khana svoyevo.

#### CAPTIVE MAIDENS

Fly away on the wings of the wind,  
our native song, to your native land,  
to that place where we sang you freely,  
where we were at liberty.  
There beneath a sultry sky,  
the air is full of bliss,  
there to the murmur of the sea,  
the hills slumber in the clouds.  
The sun shines so brightly there,  
suffusing our native mountains with its light,  
and in the valleys the roses blossom luxuriously,  
and the nightingales sing in the verdant forests,  
and the sweet vine grows.  
There you were freer, our song, -  
fly away to that place!

#### FULL CHORUS

Sing songs of glory to the Khan! Sing!  
Glorify the power and the valour of the Khan!  
Glorify him!  
Glorious is the Khan! The Khan!  
He is glorious, our Khan!  
Through the radiance of his glory,  
the Khan matches the sun!  
None are equal in glory to the Khan! None!

#### CAPTIVE MAIDENS

The captives of the Khan glorify our Khan.

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OBSHCHIY KHOR

Poyt'ye pyesni slavī khanu! Poy!  
Slav'tye shchedrost', slav'tyemilost'!  
Slav'!  
Dlya vragov, khan -  
grozyen on, khan nash!  
Kto zhe slavoy ravyen khanu, kto?  
Blyeskom slavī,  
sontsu ravyen khan!

POLOVTSI

Slavoy dyedam ravyen khan nash,  
grozniy khan, khan Konchak!  
Slavyen khan, khan Konchak!

NEVOL'NITSI

Ulyetay na kril'yakh vyetra,  
ti v kray rodnoy, rodnaya pyesnya nasha,  
tuda gdye mi tebya svobodno pyeli,  
gdye bilo tak privol'no nam s toboy.  
Tam, pod znoynim nebom,  
nyegoy vozdukh polon,  
tam pod govor morya,  
dremlyut gorī v oblakakh.  
Tam tak yarko sontse svetit,  
rodniye gorī svyetom zalivaya,  
v dolinakh pishno rozī rastsvetayut,  
i solov'i poyut v lesakh zelyonikh,  
i sladkiy vinograd rastyot.  
Tam tebye privol'nyey, pyesnya, -  
ti tuda i ulyetay!

POLOVTSI

Slavoy dyedam ravyen khan nash,  
grozniy khan, khan Konchak!  
Slavyen khan, khan Konchak!

OBSHCHIY KHOR

Plyaskoy vashey tesh'tye khana, chagi,  
khana svoyevo!  
Nash khan Konchak!

FULL CHORUS

Sing songs of glory to the Khan! Sing!  
Glorify his generosity, glorify his beneficence!  
Glory!  
For his enemies, the Khan  
he is awesome, our Khan!  
Who in glory is equal to the Khan, who?  
Through the radiance of his glory,  
the Khan matches the sun!

POLOVTSIANS

Equal to the glory of his forebears is our Khan,  
the awesome Khan, Khan Konchak!  
Glorious is the Khan, Khan Konchak!

CAPTIVE MAIDENS

Fly away on the wings of the wind,  
our native song, to your native land,  
to that place where we sang you freely,  
where we were at liberty.  
There, beneath a sultry sky,  
the air is full of bliss,  
there to the murmur of the sea,  
the hills slumber in the clouds.  
The sun shines so brightly there,  
suffusing our native mountains with its light,  
and in the valleys the roses blossom luxuriously,  
and the nightingales sing in the verdant forests,  
and the sweet vine grows.  
There you were freer, our song, -  
fly away to that place.

POLOVTSIANS

Equal to the glory of his forebears is our Khan,  
the awesome Khan, Khan Konchak!  
Glorious is the Khan, Khan Konchak!

FULL CHORUS

With your dancing, captive girls,  
please your Khan!  
Our Khan Konchak!

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## ABOUT

### **MICHAEL PRATT**

The 2022-2023 season marks 45 years since Michael Pratt came to Princeton to conduct the Princeton University Orchestra—a relationship that has resulted in the ensemble’s reputation as one of the finest university orchestras in the United States.

He is credited by his colleagues and generations of students in being the architect of one of the finest music programs in the country: Princeton University’s Program in Music Performance. Pratt has served as the director of this certificate program since its inception in 1991, and its international reputation has solidified Princeton University’s standing as a vibrant home for students who are both musically and academically gifted. Pratt also established a partnership with the Royal College of Music in London that sends Princeton students to study abroad at this prestigious conservatory, and co-founded the Richardson Chamber Players, which affords opportunities for students to perform alongside performance faculty in chamber music concerts.

Over the years, he has guided many generations of Princeton students through a remarkable variety of orchestral and operatic literature, from early Baroque Italian opera through symphonies of Mahler to the latest compositions by students and faculty. He has led the Princeton University Orchestra on eleven European tours. Under Pratt, the orchestra has also participated in major campus collaborations with the University’s Theater and Dance programs in such works as the premieres of Prokofiev’s *Le pas d’acier* and *Boris Godunov*, a revival of Richard Strauss’s setting of the Molière classic, *Le Bourgeois gentilhomme*, and a full production of *A Midsummer Night’s Dream*, with all of Mendelssohn’s incidental music.

Pratt was educated at the Eastman School of Music and Tanglewood, and his teachers and mentors have included Gunther Schuller, Leonard Bernstein, Gustav Meier, and Otto Werner Mueller.

In March 2018, he was awarded an honorary membership to the Royal College of Music, London (HonRCM) by HRH The Prince of Wales. At Princeton’s Commencement in 2019, he was awarded the President’s Award for Distinguished Teaching by President Christopher Eisgruber.

### **PRINCETON UNIVERSITY ORCHESTRA**

The Princeton University Orchestra (PUO) has been the flagship symphony orchestra of Princeton University since 1896 and is one of the most prestigious and highly-acclaimed collegiate orchestras in the country. At over one hundred and twenty undergraduate musicians strong, the orchestra performs eight annual performances in Alexander Hall and tours internationally every other year. Since 1977, Maestro Michael Pratt has served as its Music Director. For more information about PUO, visit [orchestra.princeton.edu](http://orchestra.princeton.edu).

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**Gabriel Crouch** is Director of Choral Activities and Professor of the Practice in Music at Princeton University. He began his musical career as an eight-year-old in the choir of Westminster Abbey, where his solo credits included a Royal Wedding, and performances which placed him on the solo stage with Jessye Norman and Sir Laurence Olivier. After completing a choral scholarship at Trinity College, Cambridge, he was offered a place in the renowned cappella group The King's Singers in 1996. In the next eight years, he made a dozen recordings on the BMG label (including a Grammy nomination), and gave more than 900 performances in almost every major concert venue in the world. Since moving to the USA in 2005, he has built an international profile as a conductor and director, with recent engagements in Indonesia, Hawaii and Australia as well as Europe and the continental United States. In 2008 he was appointed musical director of the British early music ensemble Gallicantus, with whom he has released six recordings under the Signum label to rapturous reviews, garnering multiple 'Editor's Choice' awards in *Gramophone Magazine*, *Choir and Organ Magazine* and the *Early Music Review*, and, for the 2012 release 'The Word Unspoken', a place on *BBC Radio's* CD Review list of the top nine classical releases of the year. His recording of *Lagrima di San Pietro* by Orlando di Lasso was shortlisted for a Gramophone Award in 2014, and his follow-up recording - *Sibylla* (featuring music by Orlandus Lassus and Dmitri Tymoczko) was named 'star recording' by *Choir and Organ* magazine in the summer of 2018. His most recent release is *Mass for the Endangered*, a new composition by Sarah Kirkland Snider released on the Nonesuch/New Amsterdam labels, which has garnered high acclaim from *The New York Times*, *Boston Globe*, NPR's 'All Things Considered' and elsewhere.

Ulysses S. Grant was President and Verdi's Requiem had just premiered when the **Princeton University Glee Club** was founded by Andrew Fleming West, the first Dean of the Graduate College, in 1874. Since that time, the ensemble has established itself as the largest choral body on Princeton's campus, and has distinguished itself both nationally and overseas. Nowadays the Glee Club performs frequently on Princeton's campus, enjoying the wonderful acoustic and aesthetic of Richardson Auditorium in Alexander Hall. In the last few years performances have included Mendelssohn's *Elijah*, Bach's *St. Matthew* and *St. John* Passions and *Mass in B Minor*, Mozart's *Requiem*, MacMillan's *Seven Last Words* and Sarah Kirkland Snider's *Mass for the Endangered*. In 2014 the Glee Club was the first collegiate choir to perform Wynton Marsalis' *Abyssinian Mass*, and in 2018 gave the United States premiere of John Tavener's *Total Eclipse*, alongside the world premiere of Shruthi Rajasekar's *Gaanam*. The performing arts series 'Glee Club Presents' was founded in 2014 to bring professional vocal and choral artists to Princeton to work with and perform alongside the Glee Club. Since then the Glee Club has shared the Richardson stage with artists of the caliber of Tenebrae, Roomful of Teeth and Ladysmith Black Mambazo. The choir embraces a vast array of repertoire, from Renaissance motets and madrigals, Romantic partsongs, and 21st century choral commissions to the more traditional Glee Club fare of folk music and college songs. The spectrum of Glee Club members is every bit as broad as its repertoire: undergraduates and graduate students, scientists and poets, philosophers and economists – all walks of academic life represented in students from all over the world, knit together by a simple belief in the joy of singing together.

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# Princeton University Glee Club

Gabriel Crouch, *director*

Katie Chou '23 and Shruti Venkat '23, *chorusmasters for The Planets*

## Soprano 1

Emily Della Pietra '24  
Anna Ferris '26  
Alex Giannattasio '23  
Natalie Hahn '26  
Sophia Huellstrunk '25  
Sanjana Kamath GS  
Catherine Keim '23  
Maddy Kushan GS  
Saumya Malik '24  
Lena Molyneux '25  
Sicile Naddeo-Gjergji '26  
Allyssa Noone '23  
Jenna Park '25  
Sasha Villefranche '26  
Chloe Webster '25  
Juliana Wojtenko '23

## Soprano 2

Emma Bearss '23  
Katie Chou '23  
Talia Czuchlewski '26  
Laurie Drayton '26  
Mira Eashwaran '26  
Sydney Eck '24  
Sloan Huebner '23  
Amelia Kauffmann '24  
Jenia Marquez '25  
Grace Morris '24  
Madeleine Murnick '26  
Reese Owen '24  
Navani Rachumallu '26  
Laura Robertson '24  
Sophia Root '26  
Anastasia Shmytova GS  
Brendan Sperling GS

## Alto 1

Alison Silldorff '25  
Christine Chen '25  
Corinna Brueckner '23  
Anna Eaton '24  
Diana Little GS  
Jean Suttasunthorn '23  
Jennifer Shi '25  
Melat Bekele '24  
Molly Trueman '24  
Sarah Lekaj '25  
Katrina Gingell '23  
Claire Dignazio '25  
Madeline Miller '26  
Kennedy Dixon GS  
Natalie Oh '26  
Katelyn Rodrigues '23  
Sarah Duntley '24  
Yuno Iwasaki '23  
Piper Winkler GS

## Alto 2

Hannah Gabelnick '26  
Bonnie Ko GS  
Halle Mitchell '23  
Kaya Nichols '26  
Vanessa Rivkin '25  
Allison Rodrigues '26  
Samantha Spector '24  
Shruti Venkat '23  
Yuri Yu '25

## Tenor 1

Braiden Aaronson '25  
Rafael Collado '24  
Akash Jim '26  
Gary Sun '26  
William Yang '25  
Yuyu Yasuda '25

## Tenor 2

Michael Cheng '25  
Benjamin Graham '23  
Matthew Higgins '23  
Nicholas Hu '26  
Daniel Liu '26  
Kalu Obasi '25  
Max Peel '25  
Ishan Saha '26  
Tal Schaeffer '24  
Joshua Warner '26  
Peter Wu '26

## Bass 1

Nicholas Allen '23  
Karlo Andrei Antalan '25  
Misha Bilokur '25  
Evan Chandran '24  
Brandon Cho '26  
Zach Gardner '26  
Henry Hsiao '26  
Brian Luntz '24  
Haaris Mian '23  
Jacob Neis GS  
Mark Rosario '24  
Sahil Suneja '23  
Brendan Tang '23  
Theo Wells-Spackman '25  
Zach Williamson '26

## Bass 2

Charles Ambach '26  
Tim Manley '24  
Robert Mohan '26  
Rupert Peacock '24  
Merritt Zhang '25

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# Princeton University Orchestra

Michael Pratt, *conductor*

## Violin I

Rachel Hsu \*  
Myles McKnight  
Luca Stewart  
Eleanor Clemans-Cope  
Sea Yoon  
Evan Zhou  
Andrew Liu  
Soonyoung Kwon  
Natalie Wong  
Allison Jiang  
Haram Kim  
Tienne Yu  
Elinor Detmer  
Claire Schmeller  
Andrew Guo  
Victor Chu

## Violin II

Abby Nishiwaki +  
Adrian Rogers +  
Kodai Speich  
Andrew Park  
Amy Baskurt  
Abigail Stafford  
Andi Grene  
Kelly Kim  
Andrew Chi  
David Opong  
Isabella Khan  
Miriam Waldvogel  
Madeline Yu  
Margaret Miao  
James Han

## Viola

Jack Shigeta +  
Michael Fording +  
Andrew Jung  
Rohan Jinturkar  
Dorothy Junginger  
Georgia Post  
Hannah Su  
Trey Hydock  
Watson Jia  
Anna Shin  
Ryan Ro  
Sol Choi  
Angelica She  
Justin Yi  
Callia Liang

## Violoncello

Brandon Cheng +  
Bridget Denzer +  
Jeremy Cha  
William Gu  
Katie Cappola  
William Robles  
Aster Zhang  
Aaron Dantzler  
Andrew Do  
Natalia Arbelaez-Solano  
Rachel Chen  
Rebecca Cho  
Matthew Kendall  
Kaivalya Kulkarni

## Contrabass

Ewan Curtis +  
Cara Turnbull  
Ahbi Bansal  
Jingwan Guo  
Michell Goodman  
Bernie Levenson  
Jack Hill

## Flute and Piccolo

Annette Lee  
Kate Park  
Anna Solzhenitsyn  
Alessandro Troncoso  
Alex Tsai +  
Audrey Yang +

## Oboe and English Horn

Jeremy Chen +  
Leon Chen  
Sarah Choi  
Richard Huang  
Abigail Kim  
**Bass Oboe**  
Darren Chiu

## Clarinets

Naomi Farkas  
Daniel Kim  
Kevin Mo +  
Kyle Tsai  
Allison Yang +  
**Bass Clarinet**  
Nirel Amoyaw

## Bassoons

Gabriel Levine +  
Christopher Li +  
Elizabeth Rosa  
Dirk Wels  
**Contrabassoon**  
Elizabeth Rosa

## French Horns

Soncera Ball  
Spencer Bauman  
Clara Conatser  
Benjamin Edelson +  
Selena Hostetler +  
Ian Kim  
Sophia Varughese

## Trumpets/Cornets

Gabriel Chalick +  
Trevor Holmes  
Devon Ulrich +  
Coleman Yanagisawa

## Trombones

Artha Abeysinghe  
Jack Isaac +  
Peter Eaton

## Euphonium

Sebastian Quiroga

## Tuba

Wesley Sanders

## Harps

Leila Hudson +  
An-Ya Olson +

## Timpani

Andrew Tao  
Kerrie Liang  
Jake Klimek

## Percussion

Shivam Kak  
Jake Klimek  
Louis Larsen  
Kerrie Liang  
Wonju Lee  
Andrew Tao  
John Wallar

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Nina Shih  
Audrey Yang

## Treasurer

Evan Zhou

## Social Chairs

Andrew Liu  
Jack Shigeta

## Publicity Chairs

Melody Choi  
Aaron Dantzler

## Members at Large

Richard Huang  
Annette Lee  
Devon Ulrich

## Alumni Chair

Andi Grene

## Gear Chair

Andrew Jung

\* Denotes Concertmaster + Denotes Principal Player

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