

SYMPHONICITY
DANIEL W. BOOTHE — MUSIC DIRECTOR & CONDUCTOR

CHAPTER I

Ceremony & Conviction

THE LONG ROAD

music in search of peace

October 4, 2026

BIG

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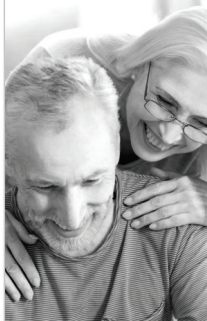
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SILENCE YOUR DEVICES • NO FLASH PHOTOGRAPHY

Please silence all electronic devices (yes, watches, too) before the performance. No use of flash with photography or video is permitted, but we love it when audience members take photos/videos!

Please share and tag us: @symphonicity #symphonicity

SYMPHONICITY

DANIEL W. BOOTHE — MUSIC DIRECTOR & CONDUCTOR



Symphonicity is Virginia Beach's own orchestra, performing at the Sandler Center, the Oceanfront, Mt. Trashmore, and various other locations throughout the year.

Our musicians aren't just performers; they're a diverse cross-section of our community. They include music teachers, medical professionals, military personnel, and even a minister! They dedicate countless hours to rehearse and organize affordable concerts because they simply love music.

With over 40 years of contribution to the local musical landscape, Symphonicity strengthens the community by providing educational programs in schools and partnering with other local organizations.

For our concert schedule, outreach efforts and to see us in action, visit Symphonicity.org.

“
**...A BEACON
OF ARTISTIC
DISTINCTION
IN OUR CITY.**

EMILY S. LABOWS,
DIRECTOR, CULTURAL
AFFAIRS DEPARTMENT
FOR THE CITY OF
VIRGINIA BEACH

HOW TO GET IN TOUCH

Our office resides in the Pembroke Office Park Building 4, on the 4th floor. Although we are usually in the office at least a few hours each workday, please call before visiting to find out if we are available.

757-671-8611
office@symphonicity.org

291 Independence Blvd.
Pembroke Four, Suite 421
Virginia Beach, VA 23462

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[SYMPHONICITY.ORG/
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DEAR SYMPHONICITY PATRONS,

Welcome to Symphonycity's 2026–27 season, *The Long Road: Music in Search of Peace*.

This season grows from a simple conviction: Peace is rarely achieved in a single moment. It is something humanity must seek—and the arts have often provided one of our most compelling ways to do so.

We are living in an unsettled world. Conflict is present not only across distant borders, but also within our communities, and sometimes within ourselves. Music cannot resolve these struggles for us. But it can help us confront them honestly. It can preserve memory, express what words cannot, and remind us of the humanity we share.

Across four Masterworks concerts, we will travel through *Ceremony & Conviction*, *Martial & Moral*, *Lament & Light*, and finally, *Reckonings & Renewal*. Along the way, you will hear music shaped by courage, resistance, grief, faith, and hope—from some of history's greatest composers as well as voices of our own time. Extraordinary soloists, university choruses, and other guest collaborators will join us throughout this journey. The season will end on a lighter note, as we sing and dance our worries away with Frank Cubillo in *Swingin' with Sinatra*.

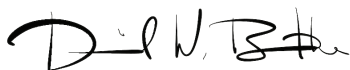
This is not simply a season about war or peace. It is about what people search for in its shadow: freedom, justice, reconciliation, and belonging. Some of this music will challenge us. Much of it will inspire us. All of it has something deeply human to say.

Bringing these stories to life are Symphonycity's remarkable musicians. They come from throughout our community—teachers, military members, medical professionals, business leaders, retirees, and people from countless other walks of life. They give generously of their time and talents because they believe that great music matters and that Virginia Beach deserves an orchestra of its very own.

You are an essential part of that orchestra. Every concert you attend, every friend you invite, every ovation you offer, and every gift you make helps sustain this music and the people who bring it to life.

My hope is that these concerts will offer more than an escape from the world. May they give us a deeper way of meeting it—with beauty that does not deny sorrow, remembrance that does not surrender to despair, and hope that is strong enough to endure.

Thank you for joining us—and for walking *The Long Road* with us.



Daniel W. Boothe
Music Director & Conductor



MUSICIAN SPOTLIGHT

DÉZ RAMOS-SMILEY

(THEY/HE)

Please introduce yourself and how long you have been in Symphonicity.

I've played as a cellist with Symphonicity since 2015. I was looking for a place where I could keep my "symphony chops" current and live the rehearsals I put my students through. Orchestra rehearsals are different when you're on the podium, considering the big picture, or in a section, focused on precision, blend, and supporting the big picture.

What makes Symphonicity special to you?

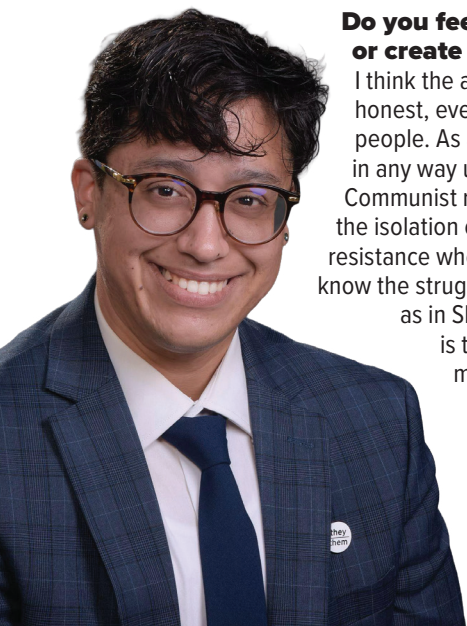
Over the years, Symphonicity has remained special to me for several reasons. Firstly, I love playing the cello. No matter what's happening in my life outside of rehearsal, I know I can sit down and make meaning behind some music for a few hours every week. And Symphonicity allows me to continue working towards performing at a high level. (I feel like I'm getting better every year! And I think this ensemble has, too.) Secondly, the relationships we build over time in the symphony are special, including childhood orchestra friends who are still playing with me in Symphonicity.

Are you looking forward to a specific piece this season? Why?

Most definitely, Shostakovich Symphony No. 5. Knowing that Shostakovich wrote this piece as an act of resistance speaks to me personally. Authenticity and truth are two values I hold dear because, for various reasons, I've struggled to become myself. At times, I've had to hide who I am or cloak myself in ways that are more acceptable for self-preservation. Facing Soviet criticism and genuine fear of execution, Shostakovich wrote his truth in ways that undeniably permeate the piece, yet in a way acceptable to the regime at the time. I think anyone who has had their identity debated in the news can understand the struggle.

Do you feel music can search for, find, or create peace? Any examples?

I think the arts are a unique venue where an artist can be honest, even brutally so, and it connects with even more people. As a queer and trans indigenous Puerto Rican, I cannot in any way understand what it was like in the USSR under strict Communist rule or to be Black under Jim Crow. But I know the isolation of hiding the truth; I know what it's like to exist as resistance when policy dictates what I say and to whom, and I know the struggle of becoming. So, this resonates universally, as in Shostakovich's words, "The theme of my symphony is the making of a man." And the more I become myself, the more existence is peace.



SYMPHONICITY
DANIEL W. BOOTHE — MUSIC DIRECTOR & CONDUCTOR

PROUDLY PRESENTS

CHAPTER I
*Ceremony
&
Conviction*

Daniel W. Boothe, conductor

Barbara Ciara, emcee

Chaerin Kim, harp, piano, and guest conductor

DMITRI SHOSTAKOVICH (1906–1975) Festive Overture, Op. 96

REINHOLD GLIÈRE (1875–1956) Concerto for Harp and
Chaerin Kim, harp Orchestra in E-flat Major,
Op. 74

- I. Allegro moderato
- II. Tema con variazioni
- III. Allegro giocoso

15-MINUTE INTERMISSION

RICHARD ADDINSELL (1904–1977) Warsaw Concerto
Chaerin Kim, piano

PYOTR ILYICH TCHAIKOVSKY (1840–1893) Marche slave, Op. 31
Chaerin Kim, piano

CHAERIN KIM Rendezvous
Chaerin Kim, harp and conductor

NOTES

ALONG THE WAY

1 Did Shostakovich borrow from himself?

Yes. The opening of Festive Overture draws upon “Birthday” from his Children’s Notebook, while its racing principal idea recalls music from his opera Lady Macbeth of the Mtsensk District—where it accompanies the discovery of a murder.

2 Why does the opening fanfare sound so enormous?

Shostakovich supplements the orchestra with a separate brass ensemble. The additional horns, trumpets, and trombones help turn the overture’s opening and conclusion into spectacular ceremonial proclamations.

3 Did Glière nearly share credit for his Harp Concerto?

Yes. Harpist Ksenia Erdely contributed so much technical and musical guidance that Glière reportedly offered to name her as co-composer. She declined, but edited the harp part, received the work’s dedication, and performed its premiere.

4 Is the Warsaw Concerto really a complete concerto?

Not exactly. Addinsell created one continuous work lasting approximately nine minutes, but the film Dangerous Moonlight presents it as part of a fictional, full-length concerto. Its contrasting themes create the impression of a much larger composition.

5 How many artistic roles does Chaerin Kim undertake today?

Four. During this concert, she appears as harp soloist, piano soloist, composer, and guest conductor—a remarkable combination of musical disciplines within a single performance.

6 How many versions of Rendezvous exist?

According to Kim, Rendezvous has inspired over 100 versions for combinations including piano, harp, orchestra, and voice. Its lyrics have also been translated into 80 languages, extending its message of love and hope across cultures.



GUEST ARTIST

CHAERIN KIM

DR. CHAERIN KIM is an internationally acclaimed harpist, pianist, composer, conductor, educator, and multi-instrumentalist. A GRAMMY Awards Voting Member and Mentor, and an Associate of the Royal Academy of Music in London—an honor awarded to alumni who have made distinguished contributions to the music profession—she is the winner of fourteen national and international competitions as a composer, harpist, and pianist.

Dr. Kim has performed throughout North America, South America, Europe, and Asia as a soloist, chamber musician, and conductor. Her achievements have been featured in more than 40 television, radio, newspaper, magazine, and online media outlets worldwide. She has also presented more than 35 masterclasses and distinguished lectures at universities, conservatories, and international festivals around the world and has served as international festival faculty and Orchestra Conductor-in-Residence in Europe.

An active adjudicator, Dr. Kim has served as a judge more than 120 times for international music competitions. As a recording artist and composer, she has released 148 songs, including seven albums and ninety-three singles, with her original works reaching audiences internationally.

In May 2025, she made history by performing both her original Harp Concerto, *Rendezvous*, and Rachmaninoff's Piano Concerto No. 2 with the National Philharmonic Orchestra of Venezuela, becoming the first known artist to perform two concertos on two different instruments with orchestra in a single concert while premiering her own composition.

In July 2025, she achieved another historic milestone in Estonia by conducting an orchestra while simultaneously performing as solo harpist, presenting the European premiere of *Rendezvous for Harp and Orchestra*.

On October 4, 2026, Dr. Kim will make American music history with Virginia Symphonicity by presenting the United States premiere of a soloist performing two concertos on two different instruments—harp and piano—with orchestra in a single concert.

Dr. Kim currently serves on the faculty of the University of Massachusetts Boston, where she teaches piano, harp, and music theory. She also teaches piano and harp through the Office for the Arts at Harvard University. She earned a Bachelor of Arts degree in Harp Performance with Highest Honors in Performance from Ewha Womans University and was admitted to Yale University as an exceptional performer through its highly selective admissions process, where she earned a Master of Music degree. She subsequently earned a Doctor of Musical Arts degree from Boston University, becoming the fastest recipient to complete the doctorate in the history of the School of Music. She also earned a Postgraduate Diploma with Distinction from the Royal Academy of Music in London. In addition, she holds sixteen professional certificates from six leading universities around the world. Dr. Kim is currently pursuing a Master of Business Administration degree and a second doctorate. She plays ten instruments, including piano, harp, violin, viola, cello, harpsichord, accordion, guitar, ukulele, and drums.



GUEST EMCEE **BARBARA** CIARA

Barbara Ciara is a multiple award Emmy-winning broadcast journalist and a Hampton Roads media icon whose 50-year career included anchoring at all three major local network affiliates: WAVY (NBC), WVEC (ABC), and WTKR (CBS). Her reporting took her from the anchor desk to global assignments, including coverage from Afghanistan after 9/11 and from Saudi Arabia and Bahrain during Desert Shield and Desert Storm.

A former National President of the National Association of Black Journalists (2007–2009) and past leader of Unity Journalists of Color, she was inducted into the NABJ Hall of Fame in 2024 and received the Gwen Ifill Seasoned Women's Champion Award.

Ciara concluded her career as Managing Editor and Evening Anchor in 2023, and has since devoted her time to advocacy and community engagement. As CEO of Ciara Group Media, her focus is to support the good works of the people of Hampton Roads.

The musicians of Symphonycity play for the love of music, and she is honored to add her voice in support of that effort.

PROGRAM NOTES



DMITRI SHOSTAKOVICH

Festive Overture, Op. 96

Chapter I begins with an announcement: Something important is about to happen.

Dmitri Shostakovich composed his Festive Overture for a 1954 concert at Moscow's Bolshoi Theatre commemorating the anniversary of the October Revolution. Written for an official Soviet occasion, it received its premiere on November 6 under Alexander Melik-Pashayev. Yet the music quickly outgrew its ceremonial purpose, earning a lasting place in the repertoire through its exuberance, memorable melodies, and sheer orchestral electricity.

A commanding brass fanfare opens the work like a call to attention. Shostakovich reinforces the orchestra with an additional brass ensemble, giving the introduction an imposing brilliance. Then the atmosphere changes in an instant: the clarinets launch a racing theme, swept up by strings and winds in a flurry of precision and virtuosity.

A broader, more lyrical melody offers brief contrast, but the forward momentum never truly subsides. Themes begin to overlap, instrumental colors flash past, and the full orchestra gathers force until the opening fanfare returns. From there, the music charges toward an exhilarating final declaration.

Whatever its original political purpose, tonight the overture serves another kind of ceremony. It opens our season by demonstrating the living power of the orchestra: many individual voices moving with one purpose, capable of summoning excitement, reflection, conflict, and hope. The fanfare has asounded. Our story has begun.

REINHOLD GLIÈRE

Concerto for Harp and
Orchestra in E-flat Major, Op. 74



After Shostakovich announces the beginning of our journey, Reinhold Glière invites a new voice into the story.

Glière composed his Harp Concerto in 1938 with the close assistance of the celebrated Russian harpist Ksenia Erdely. Her contribution was so substantial that Glière reportedly offered to name her as co-composer; she declined, and the concerto was dedicated to her instead. Erdely gave the premiere at the Moscow Conservatory on November 23, 1938, with Leonid Steinberg conducting. Although Europe was already moving toward war, this music seems to preserve a more peaceful world—gracious, spacious, and filled with lyrical beauty.

The first movement, *Allegro moderato*, treats the harp not as a decorative addition but as a true partner to the orchestra. Sweeping melodies pass between soloist and ensemble, while flowing arpeggios allow the harp to illuminate the music from within. The second movement, *Tema con variazioni*, begins with a contemplative theme followed by a series of variations. Each reveals a different character: intimate, graceful, playful, and increasingly brilliant. The finale, *Allegro giocoso*, brings rhythmic buoyancy and sparkling virtuosity, carrying the concerto toward a joyful conclusion.

Glière's concerto has endured as one of the central works of the harp repertoire because it balances technical brilliance with genuine warmth. Within our larger story, it becomes a memory of peace before conflict—a world in which beauty, conversation, and cooperation still seem possible. Guest artist Chaerin Kim does not simply stand apart from the orchestra; she joins its collective voice and helps carry the story forward.

RICHARD ADDINSELL

Warsaw Concerto



After intermission, the world of our story has changed.

Richard Addinsell wrote the Warsaw Concerto for the 1941 British film *Dangerous Moonlight*, released in the United States as *Suicide Squadron*. The film follows Stefan Radetzky, a Polish concert pianist and composer who becomes a fighter pilot after Germany invades Poland. Filmmakers wanted music with the sweeping emotional language of Rachmaninoff, and Addinsell provided a compact piano concerto that could embody both romantic love and patriotic sacrifice. Roy Douglas orchestrated the score, and the piece became an immediate favorite with wartime audiences.

The concerto opens in darkness and unrest. The orchestra establishes a sense of danger before the piano enters with urgent gestures, surging passagework, and imposing chords. From that turmoil emerges the work's unforgettable lyrical theme: expansive, tender, and unapologetically romantic. Addinsell compresses the emotional journey of a full concerto into roughly ten minutes. Conflict and longing alternate rapidly, the piano moves between vulnerability and defiance, and the central melody repeatedly returns as if memory itself were resisting destruction. The final pages transform private emotion into public declaration.

The title also carries a history larger than the film. Germany invaded Poland on September 1, 1939, beginning World War II in Europe; Warsaw surrendered after weeks of bombardment. Under Nazi occupation, the city's Jewish population was forced into a sealed ghetto, and hundreds of thousands were later deported to Treblinka and murdered. Warsaw became a place of devastation, persecution, courage, and resistance.

The Warsaw Concerto is not a documentary of those events. It is a cinematic romance. Yet its lush beauty gains weight from the city whose name it bears: a reminder that even amid violence, people continue to love, remember, create, and imagine a life beyond war.

PYOTR ILYICH TCHAIKOVSKY

Marche slave, Op. 31



The Russian voice now returns—but the celebration of Shostakovich has given way to the gathering storm of battle.

Tchaikovsky composed *Marche slave* in 1876 during the war between Serbia and the Ottoman Empire. Nikolai Rubinstein requested the work for a benefit concert supporting wounded Serbian soldiers and Russian volunteers. Tchaikovsky initially called it his “Serbo-Russian March,” building the score from Serbian folk melodies and the anthem of Imperial Russia. Rubinstein conducted the Moscow premiere in November 1876, where the march was received with such enthusiasm that it was repeated by popular demand.

The music begins not with triumph, but lament. Low instruments introduce a Serbian melody whose heavy tread suggests a people under oppression. A second folk tune brings greater movement, yet tension continues to accumulate. The music grows increasingly agitated until a confident Russian theme enters, signaling the arrival of aid. Tchaikovsky then introduces “God Save the Tsar,” the Russian imperial anthem, first as a solemn promise and later as a blazing proclamation. Earlier themes return with greater urgency before the march drives toward a brilliant, victorious conclusion.

To hear this music in 2026, however, is also to confront its nationalism from the vantage point of the present. Russia’s full-scale invasion of Ukraine, launched in February 2022, has brought years of death, destruction, and displacement. Soldiers and civilians on both sides have suffered enormously, but compassion for that shared human suffering must not obscure responsibility: The Russian Federation initiated this war by invading a sovereign neighbor.

Performing *Marche slave* does not require us to endorse the nationalism it expresses. Instead, it allows us to listen critically—to hear how grief, solidarity, and cultural identity can gather into martial fervor. The Soviet Union’s indispensable role in defeating Nazi Germany during World War II also reminds us that nations may act as liberators in one chapter of history and aggressors in another.

The music leaves us with an enduring tension: the exhilaration of collective power set against the human cost of its use. That tension belongs at the heart of a season devoted not to glorifying conflict, but to understanding why the road toward peace remains so long.

CHAERIN KIM

Rendezvous



Every journey needs a final word. Ours concludes not with another march, but with a peace offering.

Chaerin Kim began *Rendezvous* at the piano in 2013, following a melody late into the night as she imagined a story unfolding. That original inspiration eventually grew into numerous versions for piano, harp, orchestra, and voice, with lyrics translated into many languages.

Kim writes, "*Rendezvous* explores the encounter between life and death. Beginning and ending on A, the work moves between A minor and A major, reflecting sorrow and happiness, darkness and light. The title means 'a meeting,' referring to the inevitable meeting of life and death. Inspired by a solitary man on a snow-covered mountaintop, the music reflects on memory, mortality, and time. Ultimately, *Rendezvous* is not about death, but life seen in its entirety—its beauty, sorrow, beginnings, endings, and final encounter."

Within this concert, after fanfares, fragile calm, invasion, and battle, *Rendezvous* asks us to consider what might remain when the noise has passed: our capacity to love, to forgive, and to recognize ourselves in one another.

Performed and conducted by the composer, *Rendezvous* closes Chapter I as a hopeful anthem—not a claim that the world has already found peace, but a beautiful expression of how deeply the world still needs it.

GETTING TO KNOW
OUR MAESTRO

DANIEL W. BOOTHE

Daniel W. Boothe is Music Director and Conductor of Symphoncity, The Symphony Orchestra of Virginia Beach. Appointed in 2017 following a two-year international search, he has led the orchestra through a period of artistic growth, institutional momentum, and expanding community engagement. His contract has been extended through 2031, affirming a shared long-term vision for the orchestra and the community it serves.



Under Boothe's leadership, Symphoncity has developed into one of America's premier community orchestras, achieving record subscription sales and overall concert attendance while earning recognition beyond Hampton Roads. The orchestra has presented the world premieres of seven new works and commissioned three, including acclaimed composer Erich Stem's Virginia Beach Symphony—the first symphony created as a musical portrait of the city. Performances and recordings by the orchestra are regularly featured on WHRO Classical FM, while collaborations have received recognition from Veer Magazine, including Album of the Year with jazz artist Jae Sinnett and Best Ballet Performance with Ballet Virginia. In 2026, Zeiders American Dream Theater named Boothe a recipient of its Z Creative Honors Award for contributions to the cultural life of Hampton Roads.

Boothe has reimagined the symphonic experience through thoughtful integrations of multimedia, theatrical lighting, immersive staging, conversations from the podium, and visual art created live during performances. His programming brings established masterworks into conversation with contemporary music while creating opportunities for local artists, schools, universities, and cultural organizations to share the stage. During the pandemic, his

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**UNDER BOOTHE'S LEADERSHIP,
SYMPHONICITY HAS DEVELOPED
INTO ONE OF AMERICA'S PREMIER
COMMUNITY ORCHESTRAS**

leadership helped produce innovative walk-through concerts with the Virginia Museum of Contemporary Art. Symphonicity has also expanded its reach through professionally produced livestreams, distinctive recording projects, international cultural exchange, and innovative business collaborations.

Equally at home in classical, jazz, popular, and commercial music, Boothe has worked directly with GRAMMY-winning and nominated artists and composers Gregg Field, Shelly Berg, Kenneth Fuchs, and Steve Turre. As a recording producer, he has also collaborated with award-winning screen composers Vincent Oppido and Henry Jackman. Boothe has led performances for three U.S. presidents, and in 2016 conducted the nationally televised National Christmas Tree Lighting in Washington, D.C., featuring Garth Brooks, James Taylor, Kelly Clarkson, Marc Anthony, and Yolanda Adams.

Boothe was a finalist for The American Prize in Orchestral Conducting and the sole recipient of the 2007 David Effron Conducting Fellowship at the Chautauqua Institution, where he conducted symphonic, operatic, ballet, and chamber performances. Selected through national audition as a United States Air Force conductor, he led an ensemble that received the Colonel George S. Howard Citation of Musical Excellence, the John Philip Sousa Foundation's highest international honor for military musical ensembles. He was also among the Musicians of the United States Military awarded the 2019 National Medal of Arts.



His conducting career has also included appearances with the Virginia Symphony Orchestra, Dayton Philharmonic Orchestra, River City Brass, Doha Community Orchestra, and premier ensembles of the United States Air Force. He has led performances at the John F. Kennedy Center for the Performing Arts, Interlochen Arts Academy, and with American Music Stage in Washington, D.C. Across dozens of albums, concerts, and broadcasts, projects involving his work as a conductor, performer, or recording producer have been estimated to reach more than 50 million people in 175 countries.

As a composer, Boothe has written commissioned works for orchestra, winds, percussion, and voice; his music is published by Cane River Music. He has served on three university faculties and remains active as an adjudicator, clinician, and speaker. He holds degrees in composition and orchestral conducting from Radford University and George Mason University. Currently he serves as Chief of Public Affairs for the 192nd Wing of the Virginia Air National Guard at Joint Base Langley-Eustis and lives in Chesapeake with his wife, soprano and educator Andrea Boothe, and their five children.



GETTING TO KNOW OUR CONCERTMASTER **MEGAN VAN GOMPLE**



VIOLINIST MEGAN VAN GOMPLE has been a member of Symphonicity since 2009 and was appointed concertmaster in 2011. She has been soloist with the orchestra twice, performing *The Lark Ascending* by Ralph Vaughan Williams and Vivaldi's *Spring* from the *Four Seasons*.

Megan began her violin studies at the age of nine in her hometown of Moline, Illinois. She went on to pursue her Bachelor's of Music Education from Valparaiso University in Indiana, where she studied violin with Chicago Lyric Opera violinist June DeForest. Following her undergraduate studies, she spent four years as a public school strings teacher in the Milwaukee area, working with high school and elementary string students. She moved to Connecticut in 2005 to begin her studies at the Hartt School of Music, receiving a Master's Degree in Violin Performance and Suzuki Pedagogy. There she studied with violinist Anton Miller and Suzuki pedagogue Teri Einfeldt. She also performed regularly with the Waterbury Symphony Orchestra

and taught on the violin faculties at the University of Connecticut and the Suzuki School of Westport.

Since moving to Norfolk in 2008, Megan has built a thriving violin studio now named *Vivace Suzuki Violins*. She has been an active violinist in the area, performing often in the violin section of the Virginia Symphony Orchestra and freelancing throughout the area in addition to her position with Symphonicity. A dedicated teacher, her students perform regularly throughout the Hampton Roads community and have gone on to study at the Cleveland Institute of Music, Boston Conservatory, the Peabody Institute of Music, and University of South Carolina.

Megan lives in Norfolk with her husband and son, their hound dog and two cats. In her free time, she loves reading, traveling as much as possible, cheering on the Brewers, and spending time with her friends and family.

ORCHESTRA ROSTER

FIRST VIOLINS

Megan Van Gomple
*Concertmaster,
Tom and Juanita
Felton Honorary
Concertmaster Chair*
Cindy Bryan
*Assistant
Concertmaster*
Larry Sunderland
Verleyne Andrews-
Rodgers
Robert Mill
Irene Kohut-Ilchyshyn
Christopher Taylor
Hannah Curtis
Nikki Nieves Vogler
Debbie Adams
Emmet Morris

SECOND VIOLINS

Lynette K. Andrews
Principal
Alexandra Loubeau
Edo Mor
Alexandra Marlins
Stephen I. Fisher
Martin Glasco
KC James
Brandon Koluch
Holly Martin
Stephanie Brooks
Summer Cozzens
Nick Rayhkman

VIOLA

Shirley Luu Smith
*Principal,
Margaret A. Bown
Honorary Viola Chair*
Daniel Austin
Andrew Hammock
Keara L. Smith
Leslie Meher Savvas
Hannah Soca
Linda G. Dyer
Dawn B. Wing
Harry Fukasawa

CELLO

Déz Ramos-Smiley
Principal
Ashley Wilson
David Wing
Fred Kovner
Avery Danger Suhay
Kirsten Rowe

BASS

Alex Thomas Vogler
Principal
Joseph Eriksen
Rebecca Brown

FLUTE

Amber Kidd
*Principal, Frank
Jones Honorary
Flute Chair*
Sue Grube
Erika Frydenlund
Frank Jones

PICCOLO

Sue Grube

OBOE

Harvey Stokes
Principal
Sandra Richards

ENGLISH HORN

Rena Long

CLARINET

JoMarie T. Larkin
Principal
Alan J. Brown
Lee Cooper

BASSOON

Stephanie Sanders
Principal
Suzanne Daniel

FRENCH HORN

Christine Foust
Principal
Larry Sandeen
Assistant
Ellen Polachek
Caitlin Brody
Jon Twitero

TRUMPET

Robyn Card
Principal
Christian Van Deven
Megan Hutera
Justin Thornton

TROMBONE

Jay Larkin
Principal
Paul Weathers

BASS TROMBONE

Jeff Beckett

TUBA

Phil Sloan

TIMPANI

Brian Tuttle

PERCUSSION

Aaron Cook
Principal
Glenn Smith
Donovan Palmer

“

...EXCELLENT
...BEAUTIFUL
PERFORMANCE!

JOANN FALLETTA, GRAMMY-WINNING CONDUCTOR

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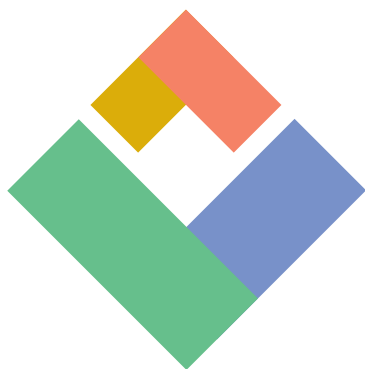
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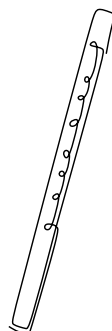
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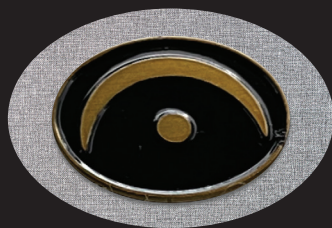
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