

# Lincoln Center presents

## 2011/2012 Great Performers Season

Sunday Afternoon, February 26, 2012, at 3:00

### *Symphonic Masters*

## Pittsburgh Symphony Orchestra

Manfred Honeck, *Conductor*

Hilary Hahn, *Violin*

STEVEN STUCKY ***Silent Spring* (2011)** (New York premiere)

The Sea Around Us—The Lost Wood—  
Rivers of Death—Silent Spring

PROKOFIEV **Violin Concerto No. 1 in D major (1916–17)**

Andantino  
Scherzo: Vivacissimo  
Moderato

### *Intermission*

TCHAIKOVSKY **Symphony No. 5 in E minor (1888)**

Andante—Allegro con anima  
Andante cantabile, con alcuna licenza  
Valse: Allegro moderato  
Finale: Andante maestoso—Allegro vivace

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BNY Mellon is a Proud Sponsor of Great Performers.

Symphonic Masters is made possible by generous support from the Leon Levy Foundation.

Symphonic Masters is made possible in part by endowment support from UBS.

***This performance is made possible in part by the Josie Robertson Fund for Lincoln Center.***

*This Pittsburgh Symphony Orchestra tour performance is sponsored by the Alcoa Foundation.*

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Steinway Piano  
Avery Fisher Hall

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**Upcoming Symphonic Masters Events  
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*Sunday Afternoon, March 11, at 3:00*

**Dresden Philharmonic**

**Rafael Frühbeck de Burgos**, Conductor

**Gautier Capuçon**, Cello

WEBER: Overture to *Der Freischütz*

DVOŘÁK: Cello Concerto

BEETHOVEN: Symphony No. 5

*Wednesday Evening, April 11, at 8:00*

**Joshua Bell**, Director and Violin

**Academy of St. Martin in the Fields**

ALL-BEETHOVEN PROGRAM

Overture to *Coriolan*

Symphony No. 4

Violin Concerto

*Sunday Afternoon, May 20, at 3:00*

**Bamberg Symphony**

**Jonathan Nott**, Conductor

**Christian Zacharias**, Piano

WEBERN: Five Pieces

SCHUBERT: Symphony No. 4 ("Tragic")

BRAHMS: Piano Concerto No. 2

*Monday Evening, May 21, at 8:00*

**Bamberg Symphony**

**Jonathan Nott**, Conductor

**Christian Zacharias**, Piano

BEETHOVEN: Piano Concerto No. 4

IVES: The Unanswered Question

SCHUBERT: Symphony No. 8 ("Unfinished")

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*In consideration of the performing artists and members of the audience, those who must leave before the end of the performance are asked to do so between pieces, not during the performance. The taking of photographs and the use of recording equipment are not allowed in the building.*

# Program Summary

by David Wright

“From the heart—may it go to the heart.” Writing these words at the top of the score of his massive *Missa solennis*, Ludwig van Beethoven reminded us of a basic truth about music. However splendid its intellectual content may be, a piece of music is always a journey of the heart.

The three pieces on this program, each in its own way, draw deeply on music’s subjective side. In his one-movement orchestral work *Silent Spring*, composed in 2011, Steven Stucky celebrates the life of scientist and author Rachel Carson by evoking the emotions her writing inspired: awe and delight at the majesty of nature, concern over the harm caused by heedless human actions, and despair at the possible loss of beauty in the world—unless we mend our ways.

Like all concertos, Prokofiev’s Concerto No. 1 for violin and orchestra, Op. 19, contains brilliant writing for the solo instrument. Unlike most concertos, and despite having been composed in the revolutionary year 1917, this work emphasizes lyrical reflections and fantasy over athleticism. In all three of its movements, leisurely tempos predominate, giving the composer time and space to weave his special effects and flights of imagination. These conclude in the last movement with a kind of Russian fairy tale, broad in scope and richly scored.

Tchaikovsky, perhaps the greatest exponent of the symphony as confessional, felt so close to the raw emotions expressed in his Symphony No. 5, Op. 64, that for some time after composing it in 1888 he couldn’t decide if the work was good or not. Later generations have settled that question, and made this music—searing and soaring in equal measure—a staple of the concert hall. The urgency of its outer movements, the bittersweet grace of its waltz movement, and perhaps most of all the aching beauty of its *Andante cantabile* leave an indelible impression, drawn from the deepest sources of musical emotion.

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## Framing the Program

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	1888	1917	2011
	<b>Tchaikovsky’s Symphony No. 5</b>	<b>Prokofiev’s Violin Concerto No. 1</b>	<b>Stucky’s <i>Silent Spring</i></b>
ARTS	<i>Collier’s</i> begins publication in the U.S.	Mary Pickford stars in silent film <i>Poor Little Rich Girl</i>	Alexander McQueen’s posthumous <i>Savage Beauty</i> exhibit at the Metropolitan Museum of Art
SCIENCE	George Eastman perfects first Kodak camera	World’s first regular passenger air service in Tampa, Florida	Scientists at CERN record hints of the Higgs boson (subatomic particle)
NEW YORK HISTORY	City’s first ticker-tape parade, during a march through Wall Street by Grover Cleveland supporters	German opera cut from the Met’s repertory for duration of World War I	Occupy Wall Street demonstrators camp in Zuccotti Park beginning September 17

## A Note from the Composer

by Steven Stucky

Rachel Carson's *Silent Spring* was serialized in the *New Yorker* beginning in June 1962, then published in book form that September. It was not the celebrated marine biologist's first bestseller: that had been *The Sea Around Us* in 1951. But with *Silent Spring* the Pittsburgh-area native and Chatham College alumna galvanized public opinion and earned a permanent place in 20th-century American history. The Pittsburgh Symphony Orchestra, in collaboration with the Rachel Carson Institute, is marking the 50th anniversary of the publication by commissioning this new work for orchestra.

Those years around 1960 saw an intense intersection between scientific progress and public discourse: the incontrovertible link between smoking and lung cancer (first established in 1950, but widely known a few years later); the first manned space flights in 1961 by Yuri Gagarin and Alan Shepard; and the Nuclear Test Ban Treaty, signed in 1963. The worldview of my own generation, just coming of age in those years, was strongly shaped by these discourses, including of course the one about conservation and the environment, still ongoing, that Rachel Carson helped so forcefully to launch.

I was delighted, therefore, to be asked to create this musical tribute. But I was perplexed, too: how to make a connection between science and music, or, more to the point, between *her* science and *my* music? I reread *Silent Spring* and Carson's other work, and I reveled again in the distinctive mixture of hard science and eloquent lyricism that defines her voice. But how to make music about that?

I didn't try to. Instead, I gathered together four of Carson's own titles: *The Sea Around Us*; *The Lost Wood* and *Rivers of Death* (both chapter titles in *Silent Spring*); and *Silent Spring* itself. With these phrases as cues, I could fashion a one-movement orchestral tone poem in four sections that tries to create its own dramatic and emotional journey from beginning to end, without referring specifically to any scientific details.

The result is music at once "abstract" and "programmatic" (admittedly fuzzy terms). *The Sea Around Us* is murky water music: it rises from the depths of the orchestra until it reaches a grand but melancholy chorale evoking the vast expanses of the sea. *The Lost Wood* calls forth a desolate chaconne (a set of variations over a cyclic chord progression). The somber atmosphere grows more and more intense until it leads to a short, scathing scherzo, *Rivers of Death*. This diabolical "death scherzo," too, escalates until it cannot go any further, instead bursting into the ecstatic mass singing that begins the final section, *Silent Spring*. But—like the insects and birds that Rachel Carson wrote about—one by one those ecstatic orchestral voices fall quiet. We are left with near silence.

Rachel Carson's trenchant writing gave us facts and figures, gave us marching orders, gave us the heart to change some of our habits. But, like all great writing, it also gave us the spiritual and psychological space in which to contemplate our own thoughts about the world around us, our own place in that world, and our own hopes and fears. Music can aspire to do the same. It cannot—should not attempt to—explain, preach, proselytize, or comment on external life. Its domain is emotional life, not "real" life. It is non-specific, non-semantic,

and non-representational. But music aspires to (and my *Silent Spring* aspires to) grant us access to our deepest emotional planes, to that region where—beyond words, beyond numbers, beyond theories and proofs—we live our fullest lives.

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## Notes on the Program

by David Wright

### ***Silent Spring* (2011)**

STEVEN STUCKY

*Born November 7, 1949, in Hutchinson, Kansas*

*Currently lives in Ithaca, New York*

*Approximate length: 17 minutes*

Steven Stucky's vigorous and colorful way of making music, which crosses boundaries of musical style to communicate directly with listeners, has brought him dozens of commissions from leading symphony orchestras, chamber groups, and individual artists. A professor of music at Cornell University since 1980, Mr. Stucky is also much in demand as a teacher, lecturer, and host of musical events. His exceptionally long composer-in-residence tenure with the Los Angeles Philharmonic lasted from 1988 to 2009. (Most such residencies are for a year or two or three.) He is presently in residence with the Pittsburgh Symphony Orchestra, which co-commissioned his new orchestral work, *Silent Spring*, last year.

### **Violin Concerto No. 1 in D major, Op. 19 (1916–17)**

SERGEY PROKOFIEV

*Born April 23, 1891, in Sontsovka, Ukraine*  
*Died March 5, 1953, in Moscow*

*Approximate length: 23 minutes*

During his early concert tours of Europe and America, Prokofiev was hailed (or decried) in the press as a musical Bolshevik. Critics heard in his sardonic, hard-driving, percussive

piano concertos the sound of a new Age of Steel in music. What would happen when such a composer got his hands on a violin? Surely the poor instrument would end up as matchsticks.

Such caricatures captured only one of the many sides of Prokofiev's complex personality. In fact, one of the few traits it did *not* include was political activism; Nikolay Rimsky-Korsakov may have written letters in support of student strikers in 1905, but Prokofiev spent the even more momentous year of 1917 composing some of his most serene and reflective music: the Haydn-esque "Classical" Symphony, the impressionistic *Visions fugitives* for piano, and the unclassifiable Violin Concerto No. 1.

The consistently lyrical and fantastic character of this Concerto may have surprised some listeners at the time, but it is as much a response to the violin's unique traits as the piano concertos were to that instrument's hammers and strings. Without stinting on razzle-dazzle in the solo part, Prokofiev abandons the old Romantic notion of the violin as heroic antagonist to the whole orchestra; instead, the solo instrument seems to draw from its colleagues sounds as clear, luminous, and incisive as its own. As a result, the precisely etched texture of the "Classical" Symphony is coupled with the weightless lyricism of a fairy tale.

That lyricism is given pride of place in the opening *Andantino*, beginning the work with an enchanted melody, which returns in an even more fantastic guise at the close; in between, more active material,

classical in character but blissfully unaware of sonata form, shines against a background that emphasizes low sonorities.

The *Scherzo* is akin to much of the “Classical” Symphony in its clarity and rhythmic bounce, but Prokofiev treats tonality far more capriciously here than there. Stravinsky is said to have liked this Concerto, and one does hear a touch of *The Rite of Spring* in this movement’s chugging accompaniments, polytonal harmonies, and hints of the primitive Prokofiev of the *Scythian Suite* for orchestra.

The remarkable finale begins like a slow movement, with a solo melody over a simple tick-tock accompaniment, but it develops plastically into an epic, a fairy tale about a Russian hero. The orchestral sound becomes ever richer and deeper, the violin ever more vital and fleet-footed. Most remarkable of all is the closing passage, with the violin soloist sparkling in chains of trills while the orchestral violins double its part (i.e., play the same melody) in straight notes, a transfiguring effect that causes this unique Concerto not so much to end as to evanesce.

### **Symphony No. 5 in E minor, Op. 64 (1888)**

PYOTR IL'YICH TCHAIKOVSKY

*Born May 7, 1840, in Kamsko-Votkinsk, Russia*

*Died November 6, 1893, in St. Petersburg*

*Approximate length: 50 minutes*

For 11 years after the successful premiere of his Fourth Symphony in 1877, Tchaikovsky composed everything *but* symphonies, as if to prove that he could excel in other genres as well. In 1888, however, he embarked, with some difficulty, on a new symphony. That summer and fall, Tchaikovsky seemed tortured by both hope and doubt. He wrote his

patron, Nadezhda von Meck, on August 19: “Now that the symphony is nearly completed...I can say that it is, thank God, no worse than the others. This knowledge is very sweet to me!” By August 26, he dared to pronounce the symphony “good.”

But the Fifth Symphony’s lukewarm reception at its first performances—one critic declared it inferior to both the Second and Fourth Symphonies—changed his mind. “I have come to the conclusion,” he wrote his patron, “that it is a failure.” His spirits were not improved by the indifference an orchestra in Hamburg showed toward the work during rehearsals in March of 1889. By the time of the Hamburg concert, however, feelings all around had improved; the orchestra warmed to the piece, the performance was a success, Tchaikovsky received celebrity treatment in Hamburg, and “most pleasant of all,” he wrote his brother Modest, “is the fact that I no longer find the symphony bad, and love it once again.” Except for diehard classicists who fault Tchaikovsky for not being Beethoven, few people since then have had such difficulty loving this Fifth Symphony.

The work opens not with a dire fanfare, as in the Fourth Symphony, but with a gloomy meditation in the clarinet’s low register; this “motto” theme will reappear in other guises at key points in the drama, just as the one in the Fourth did. The main *Allegro con anima* (“Fast, soulfully”) section of the first movement seems to mirror Tchaikovsky’s personal experience with this work: a sensitive soul seems to be gradually stirring itself from the gloom, exulting in newfound energy. After the strenuous drama of this movement, we are ready to retreat into the lyricism and the heartbreak of the slow movement, with its celebrated horn melody, poignantly decorated with countermelodies from clarinet and oboe.

One of these develops into an even finer Tchaikovskian tune that builds up to the movement's most optimistic outburst.

The waltz movement, which substitutes here for the traditional symphonic scherzo, tries bravely to be happy, and actually succeeds in its skittering, capricious trio; but its principal melodies are full of phrases that droop gracefully, like a dancer trying to throw off grief.

The motto theme, this Symphony's nemesis, blocks the way to the sonata-form *Finale*; its stern warning in the slow introduction,

and its transformation into the slashing, inexorable eight-note phrase that begins (and dominates) the *Allegro vivace*, make it a fearsome adversary. It is at last vanquished near the end of the long coda's battle royal, as the motto theme returns in a resplendent E major. Joining in the frenzy of celebration are this movement's optimistic themes and, in the very last bars, the theme that opened the first movement's *Allegro*, sounding more autobiographical than ever, as the composer celebrates having cheated Fate one more time.

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## Meet the Artists



JASON COHN

### Manfred Honeck

Manfred Honeck was born in Austria and studied music at the Academy of Music in Vienna. An accomplished violinist and violist, he spent more than ten years as a member of the Vienna Philharmonic and the Vienna State Opera Orchestra. It is this experience that has heavily influenced his conducting and has helped give it a distinctive stamp.

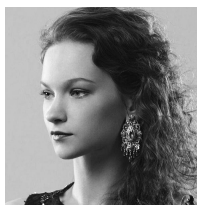
After several highly successful guest appearances leading the Pittsburgh Symphony Orchestra, he was appointed its ninth music director at the start of the 2008–09 season. Only two years later his contract was extended until 2016. Mr. Honeck's successful work in Pittsburgh is captured on CD by the Japanese label Exton. Mahler's Symphonies Nos. 1, 3, and 4; Tchaikovsky's Symphony No. 5; and Richard Strauss's *Ein Heldenleben* have been released to critical acclaim.

From 2007 to 2011 Mr. Honeck was music director of the Stuttgart State Opera. His operatic guest appearances include Semperoper Dresden, Komische Oper Berlin, La Monnaie in Brussels, Royal Danish Opera, and the White Nights, Salzburg, and Verbier festivals. From 2000 to 2006 he was music director of the Swedish Radio Symphony Orchestra, and he served as principal guest conductor of the Czech Philharmonic from 2008 to 2011.

As a guest conductor, Mr. Honeck has worked with major European orchestras such as the Bavarian Radio Symphony

Orchestra, Royal Concertgebouw Orchestra, London Philharmonic Orchestra, and Vienna Philharmonic. In the U.S. he has worked with the Los Angeles Philharmonic and the Chicago, Boston, and National symphony orchestras. Guest engagements in the 2011–12 season include conducting the Staatskapelle Dresden, Bamberg Symphony, Orchestre de Paris, and the Israel Philharmonic Orchestra.

In 2010 Mr. Honeck earned an honorary doctorate from Saint Vincent College in Latrobe, Pennsylvania. Apart from his numerous tasks as conductor, he has been artistic director of the International Concerts Wolfegg summer music series in Germany for more than 15 years.



OLAF HEINIGG

### Hilary Hahn

Although only 32 years old, violinist Hilary Hahn's international fame and recognition, including two Grammy Awards, multiple Diapason d'Or and German Record Critics' Awards, and the 2008 Classic FM/Gramophone Artist of the Year, are a testament to her talent and drive. Ms. Hahn appears regularly with the world's elite orchestras and on the most prestigious recital series; this year marks the 20th anniversary of her major orchestra debut. In the 2011–12 season she appears with the Orchestre Philharmonique de Radio France, Netherlands Radio Philharmonic Orchestra, NDR Radio Philharmonic of Hannover, Royal Scottish National Orchestra, Camerata Salzburg, the Houston and San Francisco Symphonies, and the Baltimore, Pittsburgh, Alabama, and Montreal symphony orchestras.

In the 15 years since she began recording, Ms. Hahn has released 12 feature albums on the Deutsche Grammophon and Sony labels, in addition to three DVDs, an Oscar-nominated movie soundtrack, an award-winning recording for children, and various compilations. In October 2011 she released her newest album, *Charles Ives: Four Sonatas*. Ms. Hahn shows her commitment to contemporary music with her *In 27 Pieces: The Hilary Hahn Encores* project, for which she has commissioned 27 composers to write short-form pieces for acoustic violin and piano. She will premiere these works over the 2011–12 and 2012–13 seasons, recording them for release in the 2013–14 season.

Ms. Hahn has appeared on the covers of all the major classical music publications and has been featured in mainstream periodicals such as *Vogue*, *Elle*, *Town & Country*, and *Marie Claire*. In 2001 she was named America's Best Young Classical Musician by *Time*, and in January 2010 she appeared on *The Tonight Show with Conan O'Brien*. She has made guest appearances on the albums of alt-rock band ...And You Will Know Us by the Trail of Dead and Tom Brosseau, and she has collaborated and toured with folk-rock singer-songwriter Josh Ritter. For more information, please visit [hilarityhahn.com](http://hilarityhahn.com).

### **Pittsburgh Symphony Orchestra**

For more than 115 years, the Pittsburgh Symphony Orchestra (PSO) has been an essential part of Pittsburgh's cultural landscape. The PSO, known for its artistic excellence, is credited with a rich history of the world's finest conductors and musicians and a strong commitment to the Pittsburgh region and its citizens.

A number of internationally recognized conductors have led the PSO, including Victor Herbert, Frederic Archer, Otto

Klemperer, Emil Paur, Elias Breeskin, Antonio Modarelli, Fritz Reiner, William Steinberg, André Previn, Lorin Maazel, and Mariss Jansons. Upon Mr. Jansons's departure, the PSO created an innovative leadership model with artistic advisor Andrew Davis, principal guest conductor Yan Pascal Tortelier, and endowed guest conductor chair Marek Janowski. These three conductors formed the primary artistic leadership for the Orchestra until January 2007, when the PSO selected Manfred Honeck to take the reins at the start of the 2008–09 season.

The PSO has made more than 35 international tours, including 19 European tours, eight trips to the Far East, and two trips to South America. The PSO was the first American orchestra to perform at the Vatican in January 2004 for the late Pope John Paul II. Since 2006, the PSO has partnered with the Allegheny Conference on Community Development and its marketing affiliate, the Pittsburgh Regional Alliance, to use international tours to open doors for economic development and foreign direct investment discussions.

The PSO has a long and illustrious history in the areas of recordings and radio concerts. As early as 1936, the PSO broadcast coast to coast. Since the release of its first commercial recording in 1941, the PSO has made hundreds of critically acclaimed recordings, available on the PentaTone, EMI, Angel, CBS, Philips, MCA, New World, Nonesuch, Sony Classical, and Telarc labels. The Orchestra, with Lorin Maazel conducting and cellist Yo-Yo Ma, won a 1992 Grammy Award for a Sony Classical disc featuring works by Prokofiev and Tchaikovsky. The PSO's newest recordings include a complete Brahms cycle with guest conductor Marek Janowski for the Pentatone label.

## **Lincoln Center's Great Performers**

Initiated in 1965, Lincoln Center's Great Performers series offers approximately 100 classical and contemporary music performances annually. One of the largest music presentation series in the world, Great Performers runs from October through June with offerings in Lincoln Center's Avery Fisher Hall, Alice Tully Hall, Walter Reade Theater, Clark Studio Theater, Stanley H. Kaplan Penthouse, and other various performance spaces throughout New York City, including the Church of St. Ignatius Loyola and Gerald W. Lynch Theater at John Jay College. In 2005, Great Performers expanded to include presentations in the Rose Theater and The Allen Room at the Time Warner Center at Columbus Circle. The world's outstanding symphony orchestras, vocalists, chamber ensembles, and recitalists are featured in Great Performers, as well as special repertoire-focused festivals, themed series, and educational activities. During the 1998–99 season, Great Performers added a new dimension to the classical music experience through its New Visions series. In productions specially commissioned by Lincoln Center, New Visions offers innovative stage

presentations and groundbreaking collaborations among the world's leading directors, choreographers, and classical performers.

## **Lincoln Center for the Performing Arts, Inc.**

Lincoln Center for the Performing Arts (LCPA) serves three primary roles: presenter of artistic programming, national leader in arts and education and community relations, and manager of the Lincoln Center campus. As a presenter of more than 400 events annually, LCPA's series include American Songbook, Great Performers, Lincoln Center Festival, Lincoln Center Out of Doors, Midsummer Night Swing, and the White Light and Mostly Mozart Festivals. The Emmy Award-winning *Live From Lincoln Center* extends Lincoln Center's reach to millions of Americans nationwide. As a leader in arts and education and community relations, LCPA takes a wide range of activities beyond its halls through the Lincoln Center Institute, as well as offering arts-related symposia, family programming, and accessibility. And as manager of the Lincoln Center campus, LCPA provides support and services for the Lincoln Center complex and its other resident organizations.

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 Leonard Slatkin, *Principal Guest Conductor*  
 Gianandrea Noseda, *Victor deSabata Guest Conductor Chair*  
 Lawrence Loh, *Resident Conductor*  
 Thomas Hong, *Assistant Conductor*

### Violin I

Noah Bendix-Balgley,  
*Concertmaster*  
 Mark Huggins, *Associate*  
*Concertmaster*  
 Huei-Sheng Kao, *Assistant*  
*Concertmaster*  
 Hong-Guang Jia, *Assistant*  
*Concertmaster*  
 Jeremy Black  
 Ellen Chen-Livingston  
 Irene Cheng  
 Sarah Clendenning  
 Alison Peters Fujito  
 David Gillis  
 Sylvia Kim  
 Jennifer Orchard  
 Susanne Park  
 Christopher Wu  
 Shanshan Yao  
 Kristina Yoder

### Violin II

Jennifer Ross, *Principal*  
 Louis Lev, *Associate*  
*Principal*  
 Dennis O'Boyle,  
*Assistant Principal*  
 Michael Davis  
 Carolyn Edwards  
 Linda Fischer  
 Lorien Benet Hart  
 Claudia Mahave  
 Laura Motchalov  
 Peter Snitkovsky  
 Albert Tan  
 Yuki Uchiyama  
 Ruo-TongWang

### Viola

Randolph Kelly, *Principal*  
 Tatjana Mead Chamis,  
*Associate Principal*  
 Joen Vasquez, *Assistant*  
*Principal*

Marylène Gingras-Roy  
 Penny Anderson Brill  
 Cynthia Busch  
 Erina Laraby-Goldwasser  
 Paul Silver  
 Stephanie Tretick  
 Meng Wang  
 Andrew Wickesberg

### Cello

Anne Martindale  
 Williams, *Principal*  
 David Premo, *Associate*  
*Principal*  
 Adam Liu, *Assistant*  
*Principal*  
 Mikhail Istomin  
 Irvin Kauffman, *Assistant*  
*Principal Laureate*  
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 Michael Lipman  
 Louis Lowenstein  
 Hampton Mallory  
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*Principal*  
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 Jeffrey Grubbs  
 Peter Guild  
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 Aaron White

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*Principal*

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*Coprincipal*  
 Jennifer Conner

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 DeAlmeida, *Principal*  
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 Scott Bell

### English Horn

Harold Smoliar, *Principal*

### Clarinet

Michael Rusinek, *Principal*  
 Thomas Thompson,  
*Coprincipal*  
 Ron Samuels

### E-flat Clarinet

Thomas Thompson

### Bass Clarinet

Richard Page, *Principal*

### Bassoon

Nancy Goeres, *Principal*  
 David Sogg, *Coprincipal*  
 Philip A. Pandolfi

### Contrabassoon

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### Horn

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 Stephen Kostyniak,  
*Associate Principal*  
 Zachary Smith, *Assistant*  
*Principal*

Robert Lauver  
 Ronald Schneider  
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