

FORBES CENTER FOR THE PERFORMING ARTS  
**JAMES MADISON UNIVERSITY®**

School of Music  
*presents*

**JMU SYMPHONY ORCHESTRA**  
***The Orchestra Takes Flight***



**Kira Omelchenko, *conductor***  
**Wanchi Huang, *violin***  
**Carl Donakowski, *cello***

Wednesday, November 13, 2024  
7:30 pm  
Concert Hall

(Pre-concert talk 6:30-7:00pm in the Grand Lobby with Falconer and Falcon, courtesy of Raptor Hill Falconry)



There will be one 10-minute intermission.

## Program

Albatross in Flight (*US Premiere*) Anthony Ritchie  
(b. 1960)

Overture to *La Gazza Ladra* (*The Thieving Magpie*) Gioachino Rossini  
(1792-1868)

“The Swan” from Carnival of the Animals Camille Saint-Saëns  
(1835-1921)

Dr. Carl Donakowski, *cello*

“Spring” from The Four Seasons Antonio Vivaldi  
(1678-1741)

*I. Allegro*

Dr. Wanchi Huang, *violin*

Legend of the Trojan Bird (*US Premiere*) Claire Cowan  
(b. 1983)

Swan Lake Suite P.I. Tchaikovsky  
(1840-1893)

*Scene (Swan Theme)*

*Dance of the Little Swans*

*Mazurka*

## 10-Minute Intermission

The Firebird (rev. 1919) Igor Stravinsky  
(1882-1971)

*Introduction*

*L'Oiseau de feu et sa danse (The Firebird and its dance)*

*Variation de l'Oiseau de feu (The Firebird's variation)*

*Rondes des Princesses (The Princesses' Khorovod)*

*Danse infernale de roi Kachtcheï (Infernal dance of King Kashchei)*

*Berceuse*

*Finale*

## Program Notes

### **Albatross in Flight | Anthony Ritchie**

Anthony has composed over 200 compositions during a career that includes a decade of freelance composing, several composer residencies, and twenty years teaching composition at Otago University. His works include six symphonies, five operas, oratorios, numerous concertos (including popular concertos for piano, flute and viola), chamber music and songs. Many of his works have been published and recorded, and he has had works performed in many countries abroad, including the UK, Europe, Asia and the US.

Anthony Ritchie completed a Ph.D. on the music of Bartok in 1987, studying at the Bartok Archives in Budapest. He also studied composition with Attila Bozay at the Liszt Academy and completed his Mus.B (Honours) at the University of Canterbury. During this time his *Concertino for Piano and Strings* was recorded onto LP by Kiwi Pacific. In 1987 he was Composer-in-Schools in Christchurch, before moving to Dunedin as Mozart Fellow (1988-9) at the University of Otago. Anthony was Composer-in-Residence with the Dunedin Sinfonia in 1993-4, completing his *Symphony No. 1 'Boum'*. In 2000 his *Symphony No.2* was premiered by the Auckland Philharmonia Orchestra at the International Festival of the Arts, and was followed up by the comic opera *Quartet* at the 2004 Festival.

Anthony is currently Professor of Music at The University of Otago in Dunedin, and Head of the School of Performing Arts. He combines his interest in composition with a passion for teaching and mentoring young composers. In 2012-13 he was the Composer Mentor for the Todd Young Composer Awards. In 2011 he was chosen to arrange the music for the 20 national anthems at the Rugby World Cup. Anthony combines his interest in music with an interest in sport, and has represented New Zealand at two croquet world championships.

*Albatross in Flight* is a short orchestral 'fanfare' was inspired by the sight of an albatross gliding in strong currents on a summer's evening at Tairoa Head. The music also reflects the influence of New Zealand popular music, and in particular a gig by the Exponents. The work was commissioned by the Dunedin Sinfonia (now Southern Sinfonia) to celebrate their 30th anniversary. Composed to open the first concert of the orchestra's 1996 International Series in Dunedin Town Hall on March 16, 1996.

(Information from <https://sounz.org.nz/works/14471>)

### **Overture to *La gazza ladra* (*The Thieving Magpie*) | Gioachino Rossini**

Prolific Italian opera composer, Gioachino Rossini composed well over 30 operas, including his popular *Il barbiere di Siviglia* (*Barber of Seville*) and *Guillaume Tell* (*William Tell*). Considered the *Swan of Pesaro*, Rossini is best known for his charming melodies and comic operas, and who once bragged "give me a laundry list and I will set it to music." His humor, wit, and personality can be heard in his operatic writing including *La gazza ladra*.

A two-act opera, *The Thieving Magpie* was premiered in 1817 in Milan, and tells the tale of an innocent maid, Ninetta, who is accused of stealing silver. Discourse rises between the various characters as Ninetta is found guilty at her trial. As she is led to her execution, it is revealed that it was a magpie who, unbeknownst to all, was the thief who snatched the missing silver. The opera concludes happily as Ninetta is set free and everyone celebrates.

The overture opens with a dramatic military snare drum followed by a maestoso processional march. The thieving magpie character is represented in the overture as a mischievous yet charming musical theme. This theme is presented in various solo winds instruments, which are then echoed by the strings. Moments of silence and suspense occur before the violins continue with a delightful and endearing melody. Evoking the Magpie's laughter, the winds present comical licks in the form of fast descending scales. Noble yet stern arpeggios in the brass suddenly interrupt the quaint texture. A vigorous crescendo leads to the overture's conclusion, which ends just as grand and majestic as it began.

— Program note by Kira Omelchenko

### **"The Swan" from *Carnival of the Animals* | Camille Saint-Saëns**

Music critic Harold C. Schonberg described French composer Camille Saint-Saëns as "the most remarkable child prodigy in history, and that includes Mozart." And he certainly had reason to think so. By the age of three, Saint-Saëns was picking out tunes at the piano. At seven he was already a proficient keyboardist. By the age of ten, he could play all of Beethoven's 32 piano sonatas by memory. An extremely gifted composer and equally talented performer, Saint-Saëns was dubbed the "Beethoven of France" and ranks among France's greatest Romantic composers.

## Program Notes - *continued*

Saint-Saëns wrote *The Carnival of the Animals* as an amusing and humorous piece for a private concert with close friends. Originally written for a small chamber ensemble with two pianos, the fourteen-part suite depicted animals of various kinds including lions, fish, hens – even fossils! Perhaps knowing that his piece would likely be popular with the public and fearing that it would detract from his reputation as a serious composer, he did not allow it to be performed outside of private settings during his lifetime. The only movement he did allow to leave the confines of private concerts was “The Swan.”

“The Swan” is the final movement of the *Carnival* before the Finale. In this iconic and beloved melody, the solo cello paints an idyllic scene of the swan gliding gracefully across the surface of the water.

— Program note by Daniel Esperante

### “Spring” from The Four Seasons | Antonio Vivaldi

Italian composer Antonio Vivaldi (1678–1741) famously said, “There are no words, there is only music there.” And yet, ironically, Vivaldi’s best-known work, *Le Quattro stagioni* (“The Four Seasons”), Op. 8, Nos. 1–4, is based upon a series of sonnets. These concerti can arguably be considered among the first truly programmatic pieces; that is, music that tells or follows a narrative. Although Vivaldi composed a wide range of genres, his concerti endure as one of his greatest contributions to the Western classical canon.

Vivaldi lived and worked in Baroque Venice. He was an ordained Catholic priest as well as a composer. For nearly thirty years he taught music and composed for an orphanage in the town, named *Ospedale della Pietà*. Vivaldi crafted an immense *œuvre* of concerti during this period, exploring the potential of conversations between soloist and orchestra. Although he did not compose *The Four Seasons* for the orphanage, the works were undoubtedly influenced by his compositions from that period.

Vivaldi composed *The Four Seasons* between 1716 and 1725. A typical Vivaldi concerto includes three movements, but there is only one sonnet to accompany each of the seasons. As a result, the sonnet breaks into three sections to follow the individual movements. As you listen to these concerti, let your imagination wander and fill with images.

The first movement of *La primavera* (“Spring”), RV 269, arguably the most famous of Vivaldi’s works, reads:

*Springtime is upon us. The birds celebrate her return with festive song, and murmuring streams are softly caressed by the breezes. Thunderstorms, those heralds of Spring, roar, casting their dark mantle over heaven. Then they die away to silence, and the birds take up their charming songs once more.*

Many cues in this sonnet appear in the music, such as the celebrating bird in the solo violin and the murmuring streams in the string accompaniment. The second movement continues:

*On the flower-strewn meadow, with leafy branches rustling overhead, the goat-herd sleeps, his faithful dog beside him.*

In this *Largo*, pay attention to the branches rustling overhead in the ensemble and the slow breathing of the faithful dog. The final movement brings the frivolity and joy of spring:

*Led by the festive sound of rustic bagpipes, nymphs and shepherds lightly dance beneath the brilliant canopy of spring.*

—Program note by Megan Francisco (*Seattle Symphony*)

(Excerpts from <https://www.seattlesymphony.org/en/beyond-the-stage/program-notes-vivaldi-four-seasons>)

### Legend of the Trojan Bird (2008) | Claire Cowan

Claire Cowan is hailed as one of New Zealand’s most exciting composers with an impressive array of scoring and composition credits spanning concert, film, television and theatre. Seven prime-time TV soundtracks, multiple “Best Original Score” national awards, several Composer Residencies, and two full length ballets commissioned from the Royal New Zealand Ballet are just a few of the many accolades to her name. In 2021 Claire was awarded “Best Classical Artist” at the Aotearoa Music Awards. Her passion for collaboration, and her versatility as an orchestrator, has led her to work with the cream of the crop in NZ’s pop-music scene; names like Bence, Marlon Williams, Leisure, Tami Neilson and Dave Dobbyn are but a handful of the talents she has joined forces with, reinventing their songs with fully orchestrated versions for New Zealand’s most prestigious orchestras.

Notable recent projects include *Cinderella* for the Royal New Zealand Ballet, music for *Under the Vines* and *One Lane Bridge* TV series, *Possum Magic* for the Australian Ballet School, and eight short chamber

## Program Notes - *continued*

commissions from the New Zealand Symphony Orchestra to accompany iconic Kiwi storybooks. In 2019 Claire created *Lo | Co Arts* with choreographer Loughlan Prior, with whom she collaborates on a regular basis. As a performer, Cowan's expertise lies in strings and keys, often incorporating percussive and folk techniques into her classical string scores. She directs the Blackbird Ensemble a vagabond chamber orchestra who create highly visual and theatrical musical experiences in non-traditional spaces.

In 2023 Claire was the grand prize winner of the Oticon Faculty International Film Music Contest, and the only woman in the Top 10. Claire is represented by Native Tongue Publishing. Information about Claire Cowan and her music for film and television can also be found on the NZ On Screen website.

### ***Legend of the Trojan Bird***

*in the ancient city  
a moving shadow slowly engulfs the land  
no cloud could be this dark  
small hands at the window, pressed  
growing as it moves nearer  
wooden wings flapping, squeaking  
lurching and shuddering  
in all her dangerous beauty  
man and nature  
and the nature of man  
are seen by the widening eyes of the city  
swoop: hover: soar  
with the silence of the night descending  
for the first, in conversation  
with the neighbourhood of stars  
the song of the trojan bird is heard.*  
— Claire Cowan

(Information from <https://sounz.org.nz/contributors/1264> and <https://sounz.org.nz/works/19339>)

### **Swan Lake Suite (selections) | P.I. Tchaikovsky**

Little could Tchaikovsky have known that, long after he had completed his third full-length ballet, "Sleeping Beauty" in 1889, some of his non-ballet music would do service for staged dance works. His first ballet, "Swan Lake" was written as a matter of necessity. When he was 35, before Nadezhda von Meck came into his struggling life as bountiful benefactor, the need for ready cash was the chief impulse for his accepting a commission to compose the music for the ballet Swan Lake. Wrote Tchaikovsky to composer Rimsky-Korsakov in 1875: "I accepted the work partly because I need the money, and because I long cherished a desire to try my hand at this type of music."

When the badly staged 1877 premiere production of *Swan Lake* at the Bolshoi Theatre was shrugged off and dismissed, the composer was not surprised. Shortly after the ballet's failure, he wrote in his diary: "Lately I have heard the very clever music of [French composer Léo] Delibes. *Swan Lake* is poor stuff compared to it. Nothing during the last few years has charmed me so greatly as this ballet of Delibes." (Was he referring to *Coppelia* of 1870, or *Sylvia* of 1876, one wonders?) Delibes notwithstanding, Tchaikovsky later had enough faith in his balletic abilities to compose *Sleeping Beauty* and *The Nutcracker*. Unfortunately, he did not live to witness the success of "Swan Lake" in its revival in 1895, with new choreography by Marius Petipa and Lev Ivanov.

For many years now, this stage piece has stood as possibly the best loved of many classical ballets, the ultimate romantic dance work that floats, shimmers, and whirls on Tchaikovsky's wondrously inspired music. Any true balletomane is quite willing to suspend reality and believe in swans who are actually enchanted maidens free to resume human form only at night; in dashing Prince Siegfried, who loses his heart to Odette, the Queen of the Swans; in the evil magician Rothbart and his wicked daughter Odile, who trick the Prince and thereby victimize the Swan Queen (in most productions Odette and Odile is a dual role danced, one hopes, by a ballerina who is all lyricism and elegance and also a brilliant technician). And then one must be able to shed a tear at the poignant ending, in which the reunited lovers choose to die together. (Some productions opt for a happy ending, but that's an unnecessary bromide for a fairy tale that is the ultimate romantic tragedy.)

—Program note by Orrin Howard (*LA Philharmonic*)

(Excerpts from <https://www.laphil.com/musicdb/pieces/3803/suite-from-swan-lake>)

## Program Notes - *continued*

### **The Firebird (rev. 1919) | Igor Stravinsky**

*The Firebird* tells of the downfall of a powerful, ogre-like figure of evil, Kastchei the Deathless, who seizes young princesses as captives while turning the knights who arrive to rescue them into stone. The protagonist Crown Prince Ivan enlists the Firebird, so called for her beautiful feathers that glitter and flicker like flames, to help destroy Kastchei and free his victims.

You can readily hear how Stravinsky's own imagination must have caught fire (he even set aside his work on a bird of a different feather—the fairy-tale opera *The Nightingale*) when he took up the extraordinary ballet impresario Sergei Diaghilev's invitation to compose music to the ballet. Diaghilev, founder of the Ballets Russes, wanted a splendid new production for the climax of its season in 1910. His initial plans for better-known composers fell through, so Diaghilev, on a hunch, gave the commission to a young, relatively unknown Stravinsky, who was in his late 20s. It was a risk for everyone concerned, since *The Firebird* would be the first production by the emerging ballet company to feature an entirely new score.

*The Firebird's* score blends the orchestral wizardry Stravinsky had learned as a student of Rimsky-Korsakov with the vitality of Russian folk music to yield a dazzling, evocative atmosphere. Throughout his later career, Stravinsky remained especially fond of *The Firebird*, returning to create three concert versions that he himself conducted. The most popular is the second of these suites, introduced in 1919, which uses less than half of the original ballet score and simplifies some of its orchestration.

*The Firebird's* musical language shifts between chromatic gestures to illustrate the supernatural dimension (including a powerful non-Western scale that would later feature in *The Rite of Spring's* harmonic vocabulary) and the singsong simplicity of folk song for the mortals. The suite opens with a spooky conjuring, low in the strings, of Kastchei's magical realm. In his illusory garden, Prince Ivan encounters the Firebird, which is depicted with opulent colors and radiant trills. (Diaghilev spared no expense in the similarly gorgeous costumes Léon Bakst designed for this creature.) A calmly pastoral section follows, featuring Stravinsky's already characteristically imaginative scoring for woodwinds. Prince Ivan observes the princesses who have been captured by Kastchei performing their ritual Khorovod, or round dance, and falls in love with the one destined to be his bride.

To protect Ivan, the Firebird casts a spell over Kastchei and his monstrous aides. Whipped into motion by Stravinsky's frenetic rhythms, they are compelled to dance themselves to exhaustion in a savage "Infernal Dance." Their paroxysms subside, while a serene lullaby ("Berceuse") lulls the hypnotized Kastchei to sleep, its lazy tune first given by the bassoon. Ivan is instructed to destroy the giant egg containing the ogre's soul, and Kastchei's power vanishes. A solo horn, intoning the score's most famous folk tune, announces the joyful arrival of sunlight. Together with Ivan and his betrothed, the rescued captives celebrate with music that swells and rings out in glorious triumph. *The Firebird* clearly shows Stravinsky on the cusp of a new world, mixing the orchestral mastery of his Russian mentors with the rhythmic vitality of the revolutionary about to burst out of his shell.

—Program note by Thomas May (*LA Philharmonic*)

(Excerpts from <https://www.laphil.com/musicdb/pieces/1765/the-firebird-suite-1919-version>)

## Biographies

### **Dr. Wanchi Huang (*violin*)**

Wanchi Huang studied both piano and violin as a child in her native Taiwan. Though she had won several youth piano competitions as a child, she opted to concentrate on the violin "because I could take the violin anywhere I wanted." She chose well.

At just age 14, she made her solo debut with the Baltimore Symphony Orchestra under the direction of Catherine Comet. Huang is currently Professor of Violin at James Madison University School of Music and contributes to the community as concertmaster of the Waynesboro Symphony. Her previous albums include those devoted to the complete Sonatas of Eugène Ysaÿe, to the Partitas and Sonatas of J.S. Bach for unaccompanied violin, and to music by William Walton and Benjamin Britten in a collaboration with longtime friend and pianist Robert Koenig. These are on the Centaur Records label and have all received excellent reviews. "... her incisive technique and an exceptionally rich and beautiful tone. ..." by Phil's Classical Reviews, Audio Video Club of Atlanta. Her most recent album, *IMAGINING WORLDS: Music for Solo Violin* by living composers was released on Navona Records in January, 2024.

## Biographies - *continued*

Wanchi is an active performer in chamber music, solo recitals, and as a soloist with regional orchestras throughout North America and Asia, at venues including Kennedy Center, Carnegie Hall, Lincoln Center, Curtis on Tour, and numerous music festivals, such as at the Aspen Music Festival, Banff Centre for the Arts, Bay View Music Festival, Carolina Chamber Music, Black Hills Chamber Music in South Dakota, Garth Newel Music Center, and others. Wanchi joined Heifetz Institute faculty since the Summer of 2023 and has been a strings adjudicator for various international and national competitions, including Hudson Philharmonic Strings National Competition and Guanya International Violin Competition in Cheng Du, China. As an educator, she presented numerous times at ASTA National Conferences and has given many violin masterclasses internationally, as well as adjudicating at the Hong Kong Music Schools Festival. Many of her students are now successful arts administrators, educators, and performers.

She holds a B.M. from The Curtis Institute of Music, a MM. The Juilliard School, and a DMA from Indiana University (Bloomington). She plays a modern American violin made in 2003 by Feng Jiang of Ann Arbor, Michigan.

### **Dr. Carl Donakowski (cello)**

Carl Donakowski pursues an international career in Europe, Asia, and the Americas. Early in his career he was a finalist in the Mendelssohn Competition in Berlin. Since then, his recital performances have been enjoyed at the Kennedy Center in Washington, D.C.; Merkin Hall in New York City; and aired on WQRS Detroit, WQXR New York, and Südwestfunk Baden-Baden. He has performed at the Manitou, Fontana, Staunton, Tanglewood, Blue Lake, and Beethoven music festivals. Dr. Donakowski has performed on four continents, most recently (2017) in Guangzhou, China. As a member of the Arcos Trio, he was awarded an Artistic Excellence grant from the National Endowment for the Arts to perform and record piano trios by Latin American composers on the Centaur label. Of his performances at the Fontana Festival a reviewer wrote "Cellist Carl Donakowski is ideally suited to perform these romantic works. His tone is rich in resonance and passionate in approach, displaying the big sound that could sustain a charming longing."

Dr. Donakowski is Professor of Music (Cello and Chamber music) at the James Madison University School of Music where he received the distinguished teaching award. For over a decade he was Artist-in-Residence at the Bay View Music Festival. He has served on the faculties of Central Michigan University School of Music and Alma College. He is a frequent presenter at the American String Teachers Association national conference and a contributor to American String Teacher. He served as president of the Michiana Cello Society and currently edits the Cello Forum for the Virginia String Teachers Association. Dr. Donakowski was a student of Janos Starker at Indiana University. He also studied with Timothy Eddy Gary Hoffman and William Pleeth.

### **Dr. Kira Omelchenko (conductor)**

Award-winning conductor and music educator, Dr. Kira Omelchenko is thrilled to have joined the School of Music at James Madison University as the Director of Orchestral Studies and Associate Professor of Orchestral Conducting! Prior to joining JMU, Dr. Omelchenko served as Associate Dean of Performance and Recruitment, Associate Professor of Music, and the Conductor of the Symphony Orchestra at Wilfrid Laurier University Faculty of Music (Ontario, Canada).

Dr. Omelchenko received a prestigious Fulbright Scholar Award in 2023-24 where she resided in New Zealand for five months conducting, teaching, and mentoring students, collaborated with local composers, and conducted research in the National Library of New Zealand. During her Fulbright, she was also a visiting scholar and artist-in-residence at The New Zealand School of Music—Te Kōkī, at Victoria University, in Wellington, New Zealand.

Winner of the International Conductors Workshop and Competition and the International Institute for Conductors in Bulgaria, Dr. Omelchenko was the 2022 recipient of the Ernst Bacon Memorial Award for the Performance of American Music as well as a finalist in the 2022 National American Prize in Music virtual concert production category and is a past prize winner in Opera Conducting category.

She has guest conducted at Carnegie Hall, at the Mariinsky Theatre in St. Petersburg, Russia, and with the Vienna Opera Academy, Vidin State Philharmonic Orchestra (Bulgaria), and the University of Aveiro (Portugal) Orchestra. In addition, she has conducted the Oregon All-State Orchestra, Florida All-State Honors Orchestra, Orlando All-County Orchestra, Kitchener-Waterloo Symphony, Waterloo Chamber Players, Prince Edward Island Symphony Orchestra, Gwinnett Symphony Chamber Symphony (Georgia), Imperial Symphony Orchestra (Florida), the Seasons Music Festival Orchestra in Yakima, Washington, and the Bulgarian State Opera in Burgas. She has held conducting residencies in Spain, Italy, Thailand, South Korea, Australia, and New Zealand. Upcoming conducting invitations include concerts in Maryland, Virginia, and Florida, leading the 2025 ASTA National Conference Director's Orchestra, and residencies in Beijing, Greece, Papua New Guinea, and Sofia (Bulgaria).

To view full bio, please visit: <https://www.jmu.edu/music/people/profiles/omelchenko-kira.shtml>

# JMU Symphony Orchestra Personnel

Dr. Kira Omelchenko, *conductor* | *Kiwi bird*  
Daniel Esperante, *orchestra manager, DMA graduate assistant*  
Danny Postlethwait, *orchestra librarian*  
Johnny Park, *orchestra librarian*  
Joshua Brancaloneo, *poster design and logo creative*  
Josephine Suwanpoh, *projections operator*

Name | *Favorite bird*

## Violin I

Madeleine Gabalski\* | *Blue jay*  
Johnny Park | *Splendid fairywren*  
Zike Qi | *Parrot*  
Khalil Turner | *Crow*  
Rachel Tan | *Cardinal*  
Aidan Coleman | *Blue jay*  
Erin Choi | *Lutino cockatiel*  
Valerie Stevens | *Kiwi bird*

## Violin II

Zoe Lovelace\* | *Magpie*  
Sierra Rickard | *Cardinal*  
Anthony Parone | *Pūteketeke*  
Alexandra Goodell | *Cardinal*  
Anniah Craun | *Kingfisher*  
Ana Mooney | *Flamingo*  
Luke Barnes | *Belted kingfisher*  
Nathaniel Gordy | *Whooping crane*  
Emma Thomas | *Red bird*

## Viola

Julia Johnson\* | *Kookabura*  
Micah Lee | *Penguin*  
Elliot Drew | *Cockatiel*  
Charlotte Hebert | *Goose*  
Sunny Robertello | *Cardinal*  
Franklin Villalta | *Mockingjay*  
Sawyer Degregori | *Bird of paradise*  
Shana Al Sindi | *Cockatiel*  
Thien Phan | *Pigeon*

## Cello

John Meshreky\* | *Chicken*  
Christopher Hall | *Penguin*  
Danny Postlethwait | *Blue jay*  
Hailey Hotek | *Red "Angry Birds"*  
Augusta McNutly | *Starling*  
Marlie Dela Cruz | *Pelican*

## Bass

Gabriella Bieberich\* | *Blue heron*  
Michael Dean | *Penguin*  
Grey Sheridan | *Cardinal*  
Jolie Prasad | *Blue Heron*  
Jack Choi | *Dodo*  
Kiki Protopsaltis | *Puffin*

## Flute/Piccolo

Daniel Esperante\* | *Peregrine falcon*  
Joshua Brancaloneo | *Cardinal*  
Mihir Borah | *Peacock*

## Oboe

Will Slopnick\* | *Blue Jay*  
Lily Peck | *Cardinal*

## English Horn

Lily Peck | *Cardinal*

## Clarinet

Geneva Maldonado\* | *Hummingbird*  
Ian Graff | *Bird of paradise*  
Cami Holmes | *Blue-footed booby*

## Bass Clarinet

Cami Holmes | *Blue-footed booby*

## Bassoon

David Kang\* | *Pigeon*  
Charlie Andress\* | *Puffin*

## Horn

Jacob Taylor\* | *Mallard duck*  
Gray Smiley\* | *Penguin*  
Kendall Hicks | *Hawk*  
Will Rapp | *Toucan*

## Trumpet

Steffi Tetzloff-Judson\* | *Penguin*  
Micah Wingfield | *Cardinal*  
Taylor Lowry | *Hummingbird*  
Max Parrish | *Cardinal*

## Trombone

Henry Taylor\* | *Kiwi*  
William Shanahan | *Song sparrow*

## Bass Trombone

Teague Jenkins | *Raven*

## Tuba

Logan Davis\* | *Raven*

## Timpani and Percussion

Emily Stevens\* | *Owl*  
Grayson Creekmore | *Tropical parula*  
Kobe Noel | *Penguin*  
Olivia Miller | *Puffin*  
Jonathan Ramirez | *Cardinal*

## Piano/Celesta

Ryan Walker | *Red-tailed hawk*

## Harp

Laura Hoffman | *Swan*

\*denotes principal/co-principal player