

1-23-2019

The Richmond Symphony Orchestra: Metro Collection Series 2

Department of Music, University of Richmond

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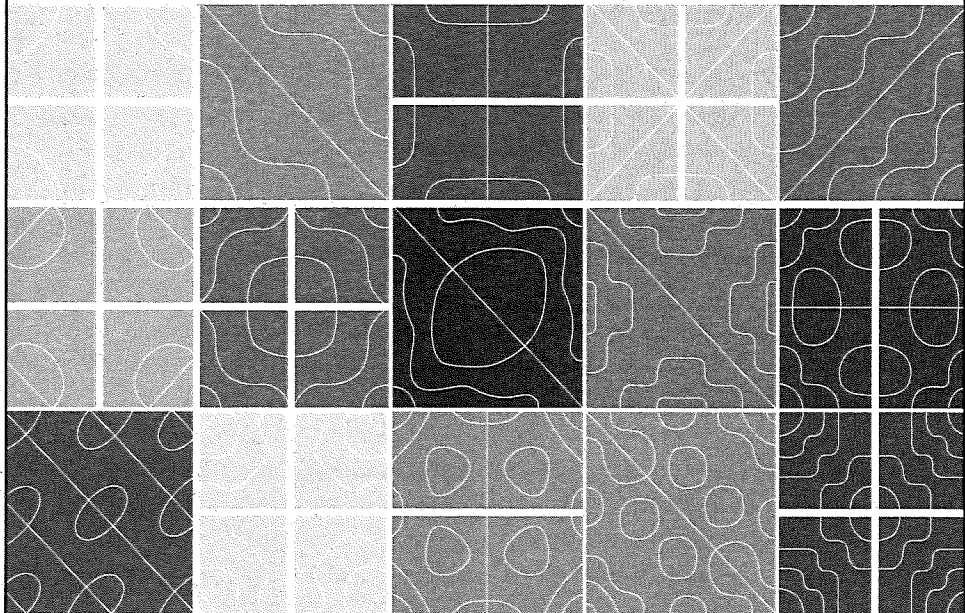
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Beyond Exoticism

TUCKER-BOATWRIGHT FESTIVAL 2018-19
OF LITERATURE AND THE ARTS



The Department of Music
and the 2018-19 Tucker-Boatwright Festival of Literature and the Arts
present

The Richmond Symphony Orchestra
Metro Collection Series 2

Steven Smith, conductor

Wednesday, January 23, 2019
7:30 p.m.

Camp Concert Hall, Booker Hall of Music

AS.RICHMOND.EDU/TUCKER-BOATWRIGHT

PROGRAM

Symphony No. 25 in G Minor, K. 183 [173dB] Wolfgang Amadeus Mozart
I. *Allegro con brio* (1756-1791)

Richmond Symphony Orchestra

"Pagodes" from *Estampes* Claude Debussy
(1862-1918)

Joanne Kong, piano

Javanese Gamelan. Ladrang Wilujeng. Slendro Manyura.
Traditional Javanese composition

Gamelan Raga Kusuma, led by Sumarsam

Javanese Gamelan. Reconstruction of Performance from the 1893 Paris
Exposition Traditional Javanese composition

Gamelan Raga Kusuma, led by Sumarsam

Open My Door Dewa Alit
(b. 1973)

Richmond Symphony Orchestra

INTERMISSION

La boîte à joujoux (The Toybox) Debussy

Richmond Symphony Orchestra
Original shadow theater performed by Gusti Sudarta

BRIEF STAGE CHANGE

Ngaben for Balinese gamelan and orchestra

Evan Ziporyn
(b. 1959)

Richmond Symphony Orchestra
Gamelan Raga Kusuma

Symphony No. 25 in G Minor, K. 183 (K. 173dB)

In his great book, *Mozart's Symphonies*, Neal Zaslaw writes that if you try to “account for every symphony that has ever been associated with the name of Wolfgang Amadeus Mozart” you would get nearly one hundred. Now consider that he only wrote six symphonies during the last eleven years of his life. He wrote the rest — however many that may be — before he turned the age of twenty-five!

Throughout his childhood, Mozart travelled throughout Europe with his overly zealous father, Leopold. The dad wanted to show off his *Wunderkind* and make a lot of money. He also wanted to secure long-term employment for his son at some sort of aristocratic court.

The young Mozart's travels enabled him to hear the new trends in music outside of his conservative hometown of Salzburg. One of those trends was the *Sturm und Drang* (Storm and Stress) style championed by Franz Joseph Haydn. It was a reaction to the cool rationalism of the Enlightenment and gave free expression to extreme emotion. Mozart tried his hand with *Sturm und Drang* on a trip to Italy in 1772 when he wrote the opera *Lucio Silla* for Milan. (The audiences didn't like it.) In 1773, back in his hometown apparently for good, Mozart tried out *Sturm und Drang* in a symphony.

The Symphony No. 25 in G Minor is only one of two symphonies that Mozart wrote in a minor key. (The other one is also in G minor.) The opening of the first movement, with its syncopation, dramatic gestures, and plaintive oboe solo is, indeed, full of stormy emotion. A short secondary theme is light and airy; contrast is another hallmark of *Sturm und Drang*.

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Continued ...

Please silence cell phones, digital watches, and paging devices before the concert.

Pagodas

World's Fairs are massively expensive exhibitions that allow countries to "strut their stuff." Individual nations construct elaborate buildings in the host city, oftentimes permanently altering the cityscape. The "Space Needle" in Seattle, the Montreal "Biosphere," the "Sunsphere" in Knoxville, the Art Institute in Chicago, and the "Unisphere" in Queens, New York, endure as landmarks on this continent. The most iconic building from a world's fair is the Eiffel Tower, completed in 1889 for the *Exposition Universelle* in Paris.

It was at that *Exposition Universelle* that Claude Debussy probably first heard a Javanese gamelan (an orchestra made up of gongs and metallic instruments resembling our xylophones). Debussy was just beginning to turn away from the influence of Richard Wagner and was looking for new sounds and new means of expression. "Javanese music," Debussy wrote to a friend, "[is] able to express every shade of meaning, even unmentionable shades . . . which make our tonic and dominant seem like ghosts." In a journal article he wrote several decades later, Debussy elaborated:

Javanese music obeys laws of counterpoint which make Palestrina seem like child's play. And if one listens to it without being prejudiced by one's European ears, one will find a percussive charm that forces one to admit that our own music is not much more than a barbarous kind of noise more fit for a traveling circus.

Debussy started putting elements of Javanese gamelan music into his own compositions. In 1903, he completed a set of three piano pieces that he called *Estampes* (Prints). The first piece of the set, "Pagodes," contains obvious gamelan references. He confines his use of notes to just the black keys on the piano, a sort of pentatonic scale similar to the *slendro* tuning in a gamelan. The key strokes required of the pianist resemble the strokes on the gamelan's metal instruments, and the occasional low notes bring to mind the periodic striking of the low gongs in the gamelan.

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Ladrang Wilujeng. Slendro Manyura. Traditional Javanese composition. Gamelan Raga Kusuma, led by Sumarsam.

This piece is sometimes called *Selamat*, meaning safety, or peace. It is a traditional work in the refined style of Central Javanese court gamelan, performed to welcome guests and insure a successful performance. The work is

in the 32 pulse *ladrang* form. The end of each iteration of the structure is marked by striking the largest *gong*. The total form is constructed of two 32 pulse gong cycles, a lower A and a higher B. The complete form is 96 pulses arranged in an AAB form. The song is composed in the *manyura* mode which stresses pitches 6 and 2.

Reconstruction of Performances from the 1893 Paris Exposition. Traditional Javanese composition. Gamelan Raga Kusuma, led by Sumarsam.

The early and common assertion is that Claude Debussy heard the “atmospheric” and “meditative” gamelan music from the court of Central Java at the 1893 Paris Exposition. However, careful consideration of contemporaneous evidence shows that the main performers and gamelan at the Paris Exposition came from a tea plantation at the foot of a mountain in West Java (i.e., Sunda gamelan and musicians), only four dancers were from the minor court of Mangkunegara in Central Java. When Sundanese musicians, known for their more rhythmic and raucous style, had to accompany a refined Javanese court dance, an ambiguous and exploratory hybrid performance emerged. Although we don’t have any evidence of recorded music from the Paris Exposition, the same gamelan ensemble was dispatched to the 1893 Chicago Columbian Exposition. Sumarsam recently discovered wax-cylinder recordings of this performance at the Field Museum and tonight will lead Gamelan Raga Kusuma in the first reconstruction of this repertoire. Repertoire: Ketawang Subakastawa, Slendro Sanga. Srepegan, Palaran Asmaradana. Lancaran Kembang Jeruk.

©2018 Sumarsam

Open My Door

Born to a family of artists in Pengosekan village in Bali, Dewa Ketut Alit was immersed in Balinese gamelan from early childhood. His father, Dewa Nyoman Sura, and his oldest brother, Dewa Putu Berata, were the most influential teachers in his life. He began performing at age 11, and by age 13 was playing *ugal* (the leading instrument) in his village’s adult group, Tunas Mekar Pengosekan. For seven years, he played in the internationally acclaimed Gamelan Semara Ratih of Ubud village.

Dewa Alit is generally acknowledged as the leading composer of his generation in Bali. His *Geregel* (2000) was influential both in Bali and abroad. *Semara Wisaya*, written for the Boston-based Gamelan Galak Tika, was performed at New York Carnegie Hall in 2004, and *Pelog*

Continued ...

Slendro appeared at Bang on a Can Marathon in June 2006. He also writes music for non-gamelan ensembles such as Talujon and MIT's Gamelan Elektrika.

He is regularly invited to teach and compose for gamelan outside Bali, including Gamelan Gita Asmara at the University of British Columbia, Gamelan Galak Tika at the Massachusetts Institute of Technology, Helena College in Perth, and Gamelan Singa Murti in Singapore.

Seeking a wider path for expressing his approach to new music in gamelan, Dewa Alit founded his own gamelan, Gamelan Salukat, in 2007, performing on a new set of instruments of Alit's own tuning and design.

Dewa's *Open My Door*, written for Germany's Ensemble Modern, received its premiere in 2015. He provides the following notes about the piece:

I am living and thriving in the world of Balinese gamelan music. In the composition for the Ensemble Modern, I explored the ideas that come from my own background and environment in the context of new media and the western instruments. I entitled the piece "Open My Door." I want to push open a door, entering new spaces. I'm on the road looking for the relationship between gamelan music and Western music. First, I thought of a concept, then worked on motifs and patterns, and from there I wrote the notation for each instrument.

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La boîte à joujoux

Debussy adored his daughter that he called Chouchou, the child that resulted from the scandalous affair he had with Emma Bardac. (They married three years after she was born.) While he was in Russia, he sent her a letter:

Your poor papa is very late replying to your nice little letter. But you mustn't be cross with him . . . He's very sad not to have seen your pretty face for so long or heard you singing or shouting with laughter, in short all the noise which sometimes makes you an unbearable little girl, but more often a charming one.

Chouchou inspired Debussy to write his *Children's Corner* suite for piano in 1906. In 1913, another opportunity to dedicate a piece to his daughter arose. The artist André Hellé approached Debussy with a ballet scenario based on his children's book *La boîte à joujoux* (The Toy Box).

Writing the first two scenes came easily for Debussy by "extracting secrets from Chouchou's old dolls," but he confessed the

third scene was causing him some trouble: "The soul of a doll is more mysterious than even [poet and playwright] Maeterlinck imagines; it doesn't easily tolerate the kind of humbug so many human souls put up with." Nevertheless, Debussy managed to complete the entire work for piano in the space of about four months. By April 1914, Debussy had started the orchestration. Debussy quotes all sorts of popular songs, other pieces of classical music, and even his own works in the music. He provided a simple outline of the story:

A cardboard soldier falls in love with a doll; he seeks to prove this to her, but she betrays him with Polichinelle [Pulcinella or Punch]. The soldier learns of her affair and terrible things begin to happen; a battle between wooden soldiers and polichinelles. In brief, the lover of the beautiful doll is gravely wounded during the battle. The doll nurses him and . . . they all live happily ever after.

Debussy never finished the piece and World War I prevented all plans to produce *La boîte à joujoux*. Debussy died before the war ended, so the task of orchestrating the ballet fell to his student André Caplet. It finally premiered on December 10, 1919, five months after diphtheria claimed little Chouchou.

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In the spirit of intercultural influence and exchange, Richmond Symphony conductor Steven Smith has invited the Balinese Shadow Master Gusti Sudarta to create a new shadow play for Debussy's *La boîte à Joujoux*, which we premiere this evening. For this performance Sudarta uses the traditional techniques and carved leather puppets (*wayang kulit*) of the Balinese shadow play, creating a new drama loosely inspired by Debussy's children's ballet. Through this innovative performance Sudarta and Smith complete the circle of influence that began with Debussy's encounter with Javanese music in 1893.

Ngaben

Evan Ziporyn makes music at the crossroads between genres and cultures, East and West. He was born in Chicago and studied at the Eastman School of Music, the Yale School of Music, and the University of California at Berkeley. In 1981, he travelled to Bali and studied with Madé Lebah, the same person who heavily influenced Colin McPhee (the composer who wrote the first and most influential book on Balinese

Continued ...

music). Ziporyn joined the Massachusetts Institute of Technology faculty in 1990, founded Gamelan Galak Tika there in 1993, and began a series of groundbreaking compositions for gamelan and Western instruments. He is the head of Music and Theater Arts and director of MIT's Center for Art Science and Technology. He provides the following explanation of *Ngaben*:

A terrorist bomb destroyed the Sari Club in Kuta Beach, Bali, on October 12, 2002. I had just begun working on a very different type of piece for gamelan and orchestra, but the printed images of Balinese women crying and praying at the blast site overwhelmed me and changed the direction of the music.

The *ngaben* cremation is the last and most important life ritual in Balinese Hinduism. Like a traditional New Orleans funeral, it encompasses a wide range of emotions. The entire village participates, preparations are extensive, and the overall mood is decidedly un-mournful. The loss is acknowledged, but it is subsumed by the far more important task of releasing the soul from the body. The procession itself is serious but chaotic and circuitous: the raised, highly ornamented sarcophagus must be spun around violently at all intersections in order to confuse evil spirits. This is followed by the burning itself, where the soul ascends to await its next incarnation.

This *Ngaben* follows the same course, in ways that will be readily apparent. The two sections are fused together by a central *kebyar*, the highly charged, ametric-but-synchronous tutti which characterizes modern Balinese music. Ironically, the term *kebyar* means "explosion," though it is normally described as a flower bursting into bloom, or a flash of lightning in the sky. Historically, *kebyar* arose in response to the violent takeover of Bali by the Dutch at the dawn of the 20th century; that tragedy thus sparked a renaissance of art and cross-cultural exchange on the island that has lasted until this day. This piece, a response to the violence that started this century, is a small offering in the hope that the East-West exchange will continue undaunted.

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Guest and Leader Bios:

Joanne Kong

Keyboardist Joanne Kong captures the attention of audiences in compelling performances that celebrate the vibrancy and eloquence

of musical expression. Embracing a broad range of repertoire from Baroque to contemporary music, her performances have been praised for “great finesse and flexibility” (*The Washington Post*), “superb” playing (*The Boston Globe*), “utmost keyboard sensitivity and variety of tone” (*Richmond Times-Dispatch*), “remarkable technical ability” (*The Oregonian*), and “superb artistry” (*San Antonio Express-News*) for works “sensitively played” (*The New York Times*). Her versatility includes the distinction of being the first artist to release a harpsichord-piano recording of the J. S. Bach *Goldberg Variations* and Beethoven *Diabelli Variations*, on the BRIOSO label. Other critically-acclaimed recordings on the same label include English music with former Richmond Symphony concertmaster Karen Johnson, and a recording of German and Russian art songs with baritone Zheng Zhou.

Kong has performed to critical acclaim at numerous venues including the Los Angeles and Oregon Bach Festivals, Abbey Bach Festival, Texas Bach Collegium, Houston Harpsichord Recital Series, Memphis Chamber Music Society, Stotsenberg Concert Series, San Antonio Festival, Los Angeles Monday Evening Concert Series, Virginia Waterfront International Festival of the Arts, the Royal Netherlands Embassy, National Gallery of Art Concert Series in Washington, D. C., Strathmore Hall’s “Music in the Mansion” series, Columbia University, Harvard University, the Conservatorio Dall’Abaco in Verona, Italy, the Melk Abbey Summer Concert Series, and Baden’s Haus der Kunst in Austria. Recent international performances have included concerts in Colombia, Cuba, India, and a 10-day concert tour of Brazil under the auspices of the Partners of the Americas and the U. S. State Department. Kong has appeared as soloist with orchestra under conductors William McGlaughlin, Myung-Whun Chung, Alberto Bolet, Steven Smith, Samuel Baron, George Manahan, Alexander Kordzaia, Eckart Preu, John Sinclair, Mark Russell Smith, Gil Rose, and Alex Pauk, and she has collaborated with numerous artists including the Shanghai String Quartet; Eugenia Zukerman; cellists James Wilson, Jason McComb and Ronald Crutcher; soprano Ying Huang; baritones James Weaver and Zheng Zhou; and 4-time Grammy Award-winning ensemble Eighth Blackbird.

In 2007, she gave the world premiere of Pulitzer Prize-winning composer Michael Colgrass’s *Side by Side*, the first concerto to be written that features a soloist in a dual role as both pianist and harpsichordist. The work was performed by the Boston Modern Orchestra Project, Toronto’s

Continued ...

Esprit Orchestra, and the Richmond Symphony. An acknowledged Bach specialist, Kong's performances of *The Well-Tempered Clavier* and *Goldberg Variations* have received critical acclaim, and she is a regular guest keyboardist of the Winter Park Bach Festival in Florida. She is a member of the Richmond Piano Trio with violinist Daisuke Yamamoto and cellist Neal Cary, has performed with the Richmond Chamber Players, and is frequent guest pianist with Richmond Ballet.

Dr. Kong is the recipient of national and international honors, including performance fellowships from the American Academy of the Arts in Europe and the Bach Aria Festival, designation as a Laureate in the 1983 National Beethoven Foundation Fellowship Auditions, three Ruth Lorraine Close Fellowships, and the Irl Allison Grand Prize in the 1985 International Piano Recording Competition, for her performance of Beethoven's *Diabelli Variations*. In addition to concertizing, her performances have been broadcast over numerous radio stations including National Public Radio, WQXR in New York, WFMT in Chicago and CKWR in Ontario. She is in frequent demand as a piano, harpsichord, vocal and chamber coach, has been a guest coach at New York University, New England Conservatory, the University of Southern California, Brigham Young University and Yale University, and has been recognized for her exceptional work with gifted young musicians. She is currently the director of the accompanying and chamber music programs at the University of Richmond.

Website: www.joannekongmusic.com

Sumarsam is the Winslow-Kaplan Professor of Music at Wesleyan University. He is the author of *Gamelan: Cultural Interaction and Musical Development in Central Java* (University of Chicago Press, 1995), *Javanese Gamelan and the West* (University of Rochester Press 2013), and numerous articles in English and Indonesian. As a gamelan musician and a keen amateur dhalang (puppeteer) of Javanese wayang puppet play, he performs, conducts workshops, and lectures throughout the US, Australia, Europe, and Asia. He is regarded as the foremost living expert on Javanese gamelan.

Dalang (shadow master) **I Gusti Putu Sudarta** was born into a family of artists in Bedulu village and has been performing music, dance, and shadow theater since he was six years old. He is a permanent faculty member in the theater department at Indonesian Institute of the Arts

and holds a masters degree in theater from the National Institute of Arts in Solo, Java. He regularly performs various forms of traditional Balinese music, mask dance and wayang kulit (shadow theater) in ceremonial contexts and has taken part in several international tours and inter-cultural experimental music and theater collaborations. He has performed and taught extensively in Europe, Asia and North America.

Darsono Hadiraharjo is a leading musician of the younger generation in Central Java and is especially known for his *rebab* and *gender* playing. Darsono hails from one of the great musical families still thriving today. He studies music with his family, at the Institut Seni Indonesia music conservatory in Solo, where he taught for several years and at the Mangkunegaran palace where he is one of the leading musicians, performing regularly for official performances and radio broadcasts. Darsono has previously been appointed as a visiting artist at Wesleyan University, Smith College, Bates College and Tufts University. He is currently a visiting scholar at Cornell University.

Maho A. Ishiguro holds a Ph.D. in ethnomusicology from Wesleyan University. Currently she is a lecture of music at Yale University and director of Central Javanese Gamelan Ensemble at Smith College. Her primary research focuses on how today's localized forms of Islam interact with women's performing arts traditions (dance and music) from Aceh, one of the provinces on the island of Sumatra, Indonesia. She is also an avid practitioner of various dance forms such as South India's Bharatanatyam, Central Javanese court dance, and Acehnese dance.

Andy McGraw is an Associate Professor of music at the University of Richmond. He received his Ph.D. in ethnomusicology at Wesleyan University in 2005 and has published extensively on traditional and experimental music in Southeast Asia. As a student and performer of Indonesian musics he has studied and collaborated with leading Balinese and Javanese performers during several years of research in Indonesia. He is the author of *Radical Traditions: Re-imagining Culture in Balinese Contemporary Music* (2013, Oxford University Press) and co-editor, with Sumarsam, of *Performing Indonesia* (Smithsonian). His current book project, entitled *Good Music, Sound Ethics* is a comparative ethnography of music as ethical practice in a jail, monastery, commune and Balinese village.

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Ensemble Information:

Gamelan is the prevailing traditional music of Indonesia. Formerly the "Dutch East Indies," Indonesia an archipelago of 7,000 islands, the fourth most populous nation in the world and its third largest democracy. The island is home to over 350 distinct ethnic groups and spans a region of Southeast Asia roughly the same size as Europe.

Gamelan is an intricate blend of sonorities, structured and patterned in unique rhythmic and melodic systems. It is built largely on tuned bronze percussion, and often accompanies highly formalized dance. Though an ancient tradition with well established values and practices, gamelan is still vital, under constant renewal and expansion. The word refers to the ensemble, the music tradition, and the instruments: we are a gamelan; we play gamelan; we have a gamelan. The sophisticated percussion-based gamelan music of Bali and Java, and the highly refined dance and shadow theater with which it is often performed, rank among the world's richest cultural traditions.

The term gamelan derives from gamel, an old Javanese word for handle or hammer, appropriately so since most of the instruments in the orchestra are percussive. The interlocking rhythmic and melodic patterns found in gamelan music are said by some to originate in the rhythms of the lesung -- stone or wooden mortars used for husking rice. Others ascribe these patterns to the rhythmic chanting of frogs in the rice fields after dusk or the wonderful cacophony of roosters crowing at dawn.

The bronze instruments are all hand forged in Bali and Java, using the ancient techniques of the highly respected guild of blacksmiths. Each gamelan is carefully tuned by filing or hammering the bronze keys and gongs to a scale which is unique to that set of instruments; while all gamelans of a similar type will approximate the same scale, there is no standard of reference to bring them into exact uniformity. This is a clear expression of the local belief in a gamelan's individual vitality and spirit; each ensemble has a unique character.

Gamelan Raga Kusuma is a community gamelan founded in 2007 by Andy McGraw and Gusti Putu Sudarta and in residence at the University of Richmond. Sudarta bestowed the name "Raga Kusuma," which means "intense togetherness," to the group in 2008. The ensemble has appeared in performances in Bali, the Smithsonian Institution, the Indonesian

Embassy and in several venues along the East Coast. Our Balinese gamelan ensemble was made in 2006 by Pande Sukerta, Bali's foremost gongsmith. Our Javanese gamelan was made in the 1980s outside of Solo, Central Java and is on loan from the Embassy of the Republic of Indonesia, Washington DC.

Membership in Gamelan Raga Kusuma is free and open to the public. See: www.ragakusuma.org, our Facebook page, or email amcgraw@richmond.edu. Rehearsals are held Sunday and Thursday evenings 6-8 at the Global Music Studio in North Court.

Gamelan Raga Kusuma, Andy McGraw director: Justin Alexander, Cindy Benton-Groner, Alonzo Alston-Bowens, Emily Bradford, Matt Breaux, Edward Brietner, Charles Brown, Taylor Burton, Zack Cain, Tara Cassidy, Robin Dennehy, Kyle Dosier, Joe Eib, Paul Fleisher, Derrick Gregory, Brian Larson, Wayan Mastriyana, Vidia Mastriyana, Andy McGraw, Nicholas Merillat, Sita Nuenighoff, John Priestley, Natalie Quick, Audrey Short, Tom Skjei, Julie Sidharta, Dan Smither, Matt Stahl, Elise Steenburgh, Kyle Stoker, Justin Willbanks, Dan Wingo, Jessica Zike.

Upcoming Events:

Traditional Balinese Shadow Theater Featuring Gusti

Sudarta. Saturday January 26, at 7:30 p.m., Perkinson Recital Hall, University of Richmond.. Free and open to the public. Gusti Sudarta, accompanied by Gamelan Raga Kusuma, will perform *Candrabirawa* an ancient Balinese tale of religious tolerance. Part of the Tucker-Boatwright series, *Beyond Exoticism*.

Traditional Balinese and Javanese Music and Dance. Sunday January 27, at 7 p.m., James Black Center. VCU. Free and open to the public. A full program of traditional Javanese and Balinese music and dance, featuring mask dancing by Gusti Sudarta and Javanese stringband music by Orkes Keroncong Rumput (rumputband.com).

Free Workshops in Balinese Music and Dance. Sunday February 3, from 3-4:30 pm. North Court, University of Richmond. Join Gamelan Raga Kusuma for this free, all-ages workshop. Gusti Sudarta will lead a dance workshop in the North Court Choir Room while Andy McGraw and

Continued ...

members of gamelan Raga Kusuma lead a music workshop in the North Court Global Music Studio. No previous music or dance experience necessary.

2018-19 MUSICIAN ROSTER OF THE RICHMOND SYMPHONY

As of August 30, 2018

Steven Smith, *Music Director and Lewis T. Booker Music Director Chair*

Chia-Hsuan Lin, *Associate Conductor and Jack & Mary Ann Frable Associate Conductor Chair*

Daniel Myssyk, *Assistant Conductor*

Erin R. Freeman, *Director of the Richmond Symphony Chorus
and James Erb Choral Chair*

VIOLIN

Daisuke Yamamoto, *Concertmaster, Tom & Elizabeth Allen Concertmaster Chair*

Adrian Pintea, *Assistant Concertmaster*

Ellen Cockerham Riccio, *Principal Second Violin*

Vacant, *Assistant Principal Second Violin, Bob & Nancy Hill Assistant Principal Second Violin Chair*

Alana Carithers

Catherine Cary

Cathy Foster *

Jill Foster

Justin Gopal *

Alison Hall

Margie Heath

Jeannette Jang

Timothy Judd

Susanna Klein

Stacy Matthews

Meredith Riley

Anna Rogers

Susan Spafford

Jocelyn Adelman Vorenberg

Ross Monroe Winter

Susy Yim

VIOLA

Molly Sharp, *Principal,* The Mary Anne Rennolds Chair*

HyoJoo Uh, *Principal +*

Vacant, *Assistant Principal*

Zsuzsanna Emödi

Stephen Schmidt

Elizabeth Gopal

Wayne Graham

Derek Smith

Jocelyn Smith

CELLO

Neal Cary, *Principal*

Jason McComb, *Assistant Principal, RSOL Chair*

Ryan Lannan

Schuyler Slack, *Kenneth and Bettie Christopher Perry Foundation Chair*

Barbara Gaden

Adrienne Gifford-Yang

Peter Greydanus

DOUBLE BASS

Paul A. Bedell, *Principal*

Rumano Solano, *Assistant Principal*

Kelly Ali

Alec Hiller

Peter Spaar

FLUTE

Mary Boodell, *Principal*

Jennifer Debiec Lawson, *Assistant Principal*

Amal Gochenour

PICCOLO

Amal Gochenour

OBOE

Mark Debski, *Principal*

Shawn Welk, *Assistant Principal*

ENGLISH HORN

Shawn Welk, *Principal*

CLARINET

David Lemelin, *Principal*

Eric Anderson *Assistant Principal +*

Jared Davis, *Assistant Principal **

Continued ...

E-FLAT CLARINET

Jared Davis, *Principal* *
Eric Anderson, *Principal* +

BASS CLARINET

Vacant

BASSOON

Thomas Schneider, *Principal*
Martin Gordon, *Assistant Principal*

CONTRABASSOON

Martin Gordon

HORN

Jay Ferree, *Principal* *
Vacant, *II Horn*
Erin Lano, *Assistant Principal*
Roger Novak

TRUMPET

Sam Huss, *Principal*
Brian Strawley, *Assistant Principal*
Mary Bowden

TROMBONE

Vacant, *Principal*
Scott Winger

BASS TROMBONE

Scott Cochran

TUBA

Richard Serpa, *Principal*

TIMPANI

Jim Jacobson, *Principal*

PERCUSSION

Clifton Hardison, *Principal*
Robert Jenkins
David Foster

HARP

Lynette Wardle, *Principal*

PIANO

Russell Wilson, *Principal, Quincy & Anne Owen Cole Chair*

CELESTE

Joanne Kong

+ acting

* leave of absence

With the exception of principal musicians, string sections are listed alphabetically.

The Richmond Symphony is a member of the League of American Orchestras.

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