



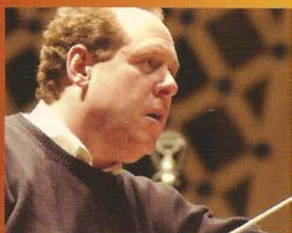
Leslie Bassett



William Bolcom



Michael Daugherty



Kenneth Kiesler



Amy Porter
Flute



Harold Smoliar
English horn



William Campbell
Trumpet



Clifford Leaman
Alto Saxophone

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WILLIAM BOLCOM (b. 1938)

Lyric Concerto for Flute and Orchestra (1993) 23:20 *

Amy Porter, *Flute*

- ❶ Leprechaun 5:15
- ❷ Waltz-Clog 6:22
- ❸ Memory 5:55
- ❹ A Bespoke Rondo 5:48

MICHAEL DAUGHERTY (b. 1954)

Spaghetti Western for English horn and Orchestra (1998) 19:45 *

Harold Smoliar, *English horn*

- ❺ Strade Vuote (Empty Streets) 7:14
William Campbell, *Solo Trumpet*
- ❻ Assalto all'oro (Gold Rush)/La diligenza fantasma (The Phantom Stagecoach) 8:15
- ❼ Mezzogiorno di fuoco (Noon of Fire) 6:16

LESLIE BASSETT (b. 1923)

❸ ***Concerto for Alto Saxophone and Orchestra*** (1999) 17:48 *

Clifford Leaman, *Alto Saxophone*

Total Playing Time 60:53

* World première recording

KENNETH KIESLER, Conductor

UNIVERSITY OF MICHIGAN SYMPHONY ORCHESTRA



Equilibrium

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William Bolcom and Kenneth Kiesler



Michael Udow, Producer, and Amy Porter



Kenneth Kiesler and Amy Porter at the recording session of William Bolcom's *Lyric Concerto* at Hill Auditorium, University of Michigan, Ann Arbor, Michigan, April 7, 2002



Kenneth Kiesler, Amy Porter, and the University of Michigan Symphony Orchestra

WILLIAM BOLCOM *Lyric Concerto* for Flute and Orchestra (1993)

The *Lyric Concerto*, commissioned by the Koussevitzky Music Foundation, the Barlow Endowment for Music Composition, the Saint Louis Symphony Orchestra, and James Galway, was composed between the fall of 1992 and March of the next year. The work received its world premiere performance on October 27, 1993. The score, dedicated to the Saint Louis Symphony Orchestra and James Galway, calls for solo flute with an orchestra comprising piccolo, alto flute, 2 oboes, English horn, 2 clarinets, E-flat clarinet, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 2 tenor trombones, bass trombone, tuba, timpani, snare drum, bass drum, 2 bongos, wood block, suspended cymbal, suspended tam-tam, triangle, glockenspiel, harp, and strings.

I called this work *Lyric Concerto* because I was sure it would have several short movements and I wanted to use the option of the word "lyric" so that listeners wouldn't be over-attentive to any big formal argument. In the end the piece turned out to have four movements, like a lot of concertos, but the low-pressure "lyric" name still holds. (It was suggested by Zemlinsky's *Lyric Symphony* title and I suppose Mahler's *Lied von der Erde* could also be called a lyric symphony.)

When James Galway and I began discussing the idea of my writing a concerto for him, he was emphatic about wanting a "Celtic Concerto," and he sang a little passage of three descending notes followed by a descending fifth, which he called the "Celtic fall." I made use of this in the concerto's first movement, *Leprechaun*.

The second movement, *Waltz-Clog*, is sort of American-Irish of the 19th and early 20th centuries (like the ballads of Ernest R. Ball), contrasted with an authentic County Galway tune, *May Morning Dew*, given to me by friends of mine who lived in Kinvara, County Galway, last year.

Memory, the third movement, was made up out of fragments of a solo piece I dashed off for Jimmy in 1960 or so, when we were students together in Paris, plus a further exploration of the County Galway tune.

Jimmy requested a rondo for the end, so I tailored one for him: *A Bespoke Rondo*, in which parts of the Galway tune are used again, and there is a section in memory of Dizzy Gillespie, who died as this was being composed. (This section is marked *Bebopogorrah!* isn't that awful?)

— William Bolcom



William Bolcom, born in Seattle, Washington, on May 26, 1938, now resides in Ann Arbor, Michigan, where he is Professor of Composition at the University of Michigan.

At age 11 he entered the University of Washington to study composition privately with John Verrall. Later he studied extensively with Darius Milhaud, both in California and Paris. He received a Master's Degree from Mills College and was the first conferee of a Doctor of Music Degree from

Stanford University. Among other honors are the 1988 Pulitzer Prize in Music for his **12 New Etudes for Piano**, two Guggenheim fellowships, two Koussevitzky Foundation grants and an award from the American Academy of Arts and Letters. Other awards include the Marc Blitzstein Award for Musical Theater, the Henry Russel Award and Lectureship (the University of Michigan's highest academic prize), and in 1994 the University named him Ross Lee Finney Distinguished University Professor of Music. Notable is his 1992 investiture in the American Academy of Arts and Letters.

Bolcom's work with American vernacular styles and in theatrical modes has been a strong impulse in his music-making, both as a composer and as a performer. As he explains, "My explorations in all sorts of music from America's past have been to learn the roots of our musical language, so that I can build from them."

In recent years, Bolcom has been commissioned by many prestigious performing organizations, including the New York Philharmonic, the Philadelphia Orchestra, the Saint Louis Symphony, the Vienna Philharmonic, the Baltimore Symphony, the National Symphony, the Seattle Symphony, the Saint Paul Chamber Orchestra, the Boston Symphony Orchestra, The Boston "Pops" Orchestra, the Chamber Music Society of Lincoln Center, the American Composers' Orchestra, and the Orpheus Ensemble, among others. His **Seventh Symphony** received its premiere on May 19, 2002 at Carnegie Hall by the MET Orchestra, James Levine conducting. Recent and upcoming premieres include a song cycle for Catherine Malfitano and the Stuttgart Chamber Orchestra, Dennis Russell Davies conducting, his **Eleventh String Quartet** by the Mendelssohn Quartet, and a new symphonic work to commemorate the centennial of the invention of flight by the North Carolina and Dayton Symphonies.

Other commissions have involved the Carnegie Hall Centennial, for which he wrote a song cycle with texts by American women poets (**I Will Breathe a Mountain**, premiered by Marilyn Horne); **Sonata for Violoncello and Piano**, commissioned by Yo-Yo Ma and Emanuel Ax; two song cycles for Benita Valente (**Let Evening Come** and **Briefly It Enters**); **A Whitman Triptych** (poems by Walt Whitman), for the 50th Anniversary celebrating the UN Charter (Marilyn Horne and the San Francisco Opera Orchestra); and the **Fantasia Concertante for Viola, Violoncello and Orchestra** for the Internationale Stiftung Mozarteum, given its world premiere by the Vienna Philharmonic, conducted by James Levine, in Salzburg, Austria.

McTeague, an opera in two acts, was premiered in October 1992 by the commissioning Lyric Opera of Chicago, its first commission to an American composer; the same company commissioned Arthur Miller's **A View From the Bridge** for 1999, with music by Bolcom, libretto by Miller and Arnold Weinstein. **A View From the Bridge** was performed by the Metropolitan Opera in December 2002 and its European premiere performed by Opera Hagen (Germany) in February 2003, followed by the Portland Opera (Oregon) in March 2003. Bolcom has been assigned a total of four operas by the Lyric Opera of Chicago, with the third, **A Wedding**, to be produced in Lyric's 2004-05 season.

In 1996, the unusual **Gaea**, two concertos for left-hand pianists and orchestra, was premiered by Leon Fleisher and Gary Graffman, pianists, with the Baltimore, St. Louis and Pacific Symphonies; and the National Symphony premiered the **Sixth Symphony** in 1998. In 2000 Isaac Stern had Bolcom write a piano quintet for his 80th birthday which was premiered by Stern, members of the Emerson Quartet and Jonathan Biss (piano).

Bolcom's gigantic score ***Songs of Innocence and of Experience***, a three-hour "musical illumination" of the William Blake poems, took the composer 25 years to write. Its American premiere took place at the University of Michigan, conducted by Gustav Meier in 1984, and its European premiere occurred in Stuttgart, Germany, conducted by Dennis Russell Davies. In 1992 it was presented by the Saint Louis Symphony in St. Louis and at Carnegie Hall, New York; and in 1996 in London at Royal Festival Hall with the BBC Symphony and Chorus with eight soloists, under the direction of Leonard Slatkin. It was performed by the Pacific Symphony Orchestra under the direction of Carl St. Clair in February, 2003, and will be performed by the University of Michigan Symphony Orchestra under the direction of Leonard Slatkin in April, 2004.

Bolcom's ***Concerto Grosso for Saxophone Quartet and Orchestra***, written for the Prism Saxophone Quartet, had its premiere with the Detroit Symphony in October 2000 and was programmed in 2001 by nine symphony orchestras. With the playwright-poet Sandra Seaton, Bolcom created a song cycle of the mythical ***Diary of Sally Hemings***, which mezzo-soprano Florence Quivar, with pianist J. J. Penna, is performing widely following its 2001 world premiere at the Library of Congress in Washington, D.C. In 1997 Bolcom wrote the commissioned piano piece for the Tenth Van Cliburn International Piano Competition.

As a solo pianist and concert artist with his wife, mezzo-soprano Joan Morris, Bolcom has recorded and performed widely. His music, from ragtime to theater and from chamber to symphonic works, has gained worldwide prominence. As a pianist (with Joan Morris) Bolcom is represented by ICM Artists. William Bolcom's publisher is Edward B. Marks Music Company. For more information, go to www.bolcomandmorris.com

MICHAEL DAUGHERTY ***Spaghetti Western*** for English horn and Orchestra (1998)

Spaghetti Western is a twenty minute concerto for English horn and Orchestra with an unusual instrumentation: piccolo, 2 flutes, 4 horns, 4 trumpets, 2 trombones, bass trombone, tuba, 4 percussion, timpani, celesta/piano, harp, and strings. It was commissioned by the Pittsburgh Symphony Orchestra for Harold Smollar, English horn, and is dedicated to his teacher Louis Rosenblatt who played for decades with the Philadelphia Orchestra.

Michael Daugherty writes:

My concerto is inspired by the so-called "Spaghetti Western" films of the sixties, such as *For a Few Dollars More* (1966), *The Good, The Bad, and The Ugly* (1967) and *Once Upon a Time in the West* (1969), directed by Sergio Leone with music by Ennio Morricone.

Leone takes the conventions of the Hollywood Western—gunfights, bank robberies, saloon brawls, train heists, rope hangings, ghostly stagecoaches, quests for gold, revenge and retribution, the final showdown between good and evil—

and through his innovative use of the camera in panning and close-ups makes us see the Western film genre in a new light. Morricone's strange orchestrations musically enhance the surreal atmosphere of these films.

Just as Leone's films redefined the Western genre from an Italian perspective, I redefine the European concerto by placing it within an American context. In my *Spaghetti Western*, the English horn soloist is the "Man With No Name" moving through a series of musical landscapes. I create imaginary scenarios that evoke the sun-drenched panoramas, the barren deserts and desolate towns of the Wild West, as well as the gun-slinging characters who haunt this landscape. The three movements of the concerto are my own original music compositions, without alluding to particular film scenes or following their plot.

I. *Strade Vuote* (Empty Streets)

I imagine the English horn soloist on the deserted streets of a ghost town, somewhere in the West. An off-stage *mariachi* trumpet echoes the melancholy bending melody of the English horn. Percussive sounds are heard like the hooves of galloping horses. The strings play a dirge, while tapping the wood of their instruments like nails into a coffin. These introspective moments are interrupted by a stampede of flutes, brass, and percussion.

II. *Assalto all'oro* (Gold Rush)/ *La diligenza fantasma* (The Phantom Stagecoach)

This movement is a dreamlike ballad of hardened cowboys, both heroes and villains, who dream of discovering gold. English horn melodies soar over cascading string harmonies and celestial harp reverberations. The dream is interrupted by orchestral wagon-wheel rhythms and crackling horse whips. These sounds suggest an empty stagecoach, with no driver or passengers, drawn by ghostly horses racing across the desert on an endless dusty road.

III. *Mezzogiorno di fuoco* (Noon of Fire)

Along with a trembling marimba, four *mariachi* trumpets set the stage for a big showdown. The English horn solo twists and turns through the orchestra, punctuated by brassy polyrhythms and pizzicato bullets in the strings. A celesta ostinato signals the clock slowly ticking toward high noon when the final gunfight between the "Man With No Name" and the villainous gunslingers will take place.



Michael Daugherty is one of the most performed and commissioned American composers of his generation. He has created a niche in the music world that is uniquely his own, composing concert music inspired by contemporary American popular culture. Daugherty came to international attention when his *Metropolis Symphony* (1988-93), a tribute to the Superman comics, was performed in 1995 at Carnegie Hall by conductor David Zinman and the Baltimore Symphony Orchestra, and subsequently recorded for Argo/Decca. Other large orchestral works include *UFO* (1999), a percussion concerto commissioned and premiered by Evelyn Glennie and the National Symphony Orchestra conducted by Leonard Slatkin. Daugherty's second symphony, *MotorCity Triptych* (2000),

was commissioned and premiered by the Detroit Symphony Orchestra with conductor Neeme Järvi. His third symphony, ***Philadelphia Stories*** (2001) was commissioned and premiered by the Philadelphia Orchestra conducted by David Zinman.

Daugherty's chamber music is widely performed as well, and has been recorded for Argo/Decca on the CD *American Icons*. His string quartets include ***Sing Sing: J. Edgar Hoover*** (1992) and ***Elvis Everywhere*** (1993), both performed on world tours and recorded on Nonesuch by the Kronos Quartet. His opera ***Jackie O*** (1997) has been produced in America, Canada, France, and Sweden and recorded by Argo/Decca. Daugherty has also composed numerous works for wind ensemble, recently recorded by Klavier on a disk entitled *UFO: The Music of Michael Daugherty*.

Born in 1954 in Cedar Rapids, Iowa, Daugherty is the son of a dance-band drummer and the oldest of five brothers, all professional musicians. He studied music composition at North Texas State University (1972-76) and the Manhattan School of Music (1976-78), and computer music at Pierre Boulez's IRCAM in Paris (1979-80). Daugherty received his doctorate in composition from Yale University in 1986. During this time he also collaborated with jazz arranger Gil Evans in New York, and pursued further studies with composer György Ligeti in Hamburg, Germany (1982-84). After teaching music composition at the Oberlin Conservatory of Music from 1986-1991, Daugherty joined the School of Music at the University of Michigan (Ann Arbor) in 1991, where he is currently Professor of Composition. He was composer-in-residence with the Detroit Symphony Orchestra (1999-2003) and the Colorado Symphony Orchestra (2001-2003).

Daugherty has received numerous awards for his music, including the Stoecker Prize from Lincoln Center, recognition from the American Academy and Institute of Arts and Letters, and fellowships from the Guggenheim Foundation and National Endowment for the Arts. His music is published exclusively by Peermusic Classical, New York, and represented in Europe by Faber Music, London. For more information, go to www.michaeldaugherty.net.

LESLIE BASSETT ***Concerto for Alto Saxophone and Orchestra*** (1999)

The ***Concerto for Alto Saxophone and Orchestra*** was composed in response to a commission from the Institute for American Music (a legacy of the Howard Hanson estate at the Eastman School of Music) and a request from saxophonist Clifford Leaman. The composer writes:

I had admired Mr. Leaman's performances of my other saxophone works and realized that an orchestral concerto for this "unusual" solo instrument would be welcome. The premiere took place in Montreal on July 5, 2000, at meetings of the World Saxophone Congress, with Mr. Leaman and the Orchestre Symphonique de Laval, conducted by Louis Laviguer. It is a single-movement piece, with several distinct sections, fast and slow, some of which return, and with cadenzas. The source pitch, D-flat, the tonal center, is the lowest sounding note on the instrument, unique and unforgettable. The music moves to and from this center with ascending lines and arpeggios, many of which rise into the *altissimo* register. Although the

concerto begins and ends quietly, there are many passages that display the remarkable technical capabilities of the saxophone, our most agile wind instrument. Several melodic motives begin with an ascending and returning half-step—an expressive “bend.” The harmonic and melodic language is chromatic, though not serial; five-note chord progressions occur from time to time, as in the arpeggiated beginning, and the music moves to a climactic conclusion.



Leslie Bassett has always been fascinated by music. Born in 1923 in Hanford, California, his early instrumental musical training in Fresno led to service as trombonist and arranger with Army bands in the U.S., France and Germany during World War II, followed by study with Ross Lee Finney, Nadia Boulanger, Arthur Honegger, and Roberto Gerhard. He was a 1950-51 Fulbright student in Paris, held the Rome Prize at the American Academy in Rome (1961-63), has had two Guggenheim Foundation Fellowships, the Naumburg Recording Award, and has received citations from the Koussevitsky Music Foundation, the Library of Congress, the National Foundation for the Arts and Humanities, and the National Endowment for the Arts. He is the Albert A. Stanley Distinguished University Professor Emeritus of Music at the University of Michigan, where he was the 1984 Henry Russel Lecturer, the University's highest honor. He has been named Distinguished Artist by the State of Michigan, with a similar citation from California State University, and is a member of the American Academy of Arts and Letters.

Mr. Bassett received the 1966 Pulitzer Prize in Music for his *Variations for Orchestra*, following its U.S. premiere by Eugene Ormandy and the Philadelphia Orchestra (the world premiere had been two years earlier by the RAI Orchestra of Rome under Feruccio Scaglia). His 1976 U.S. Bicentennial score for Philadelphia, *Echoes from an Invisible World*, has received over 60 performances by the country's finest orchestras. Many other scores have followed, performed by the orchestras of New York, Boston, Cleveland, Los Angeles, Rome, Zurich, Chicago, Detroit, Florida, Seattle, Indianapolis, Moravia, Grand Rapids, Oporto, Syracuse, Baltimore, American Composers Orchestra, Toledo, and others. There is a substantial catalogue of chamber music, works for soloists, singers, and choirs, and his scores for wind ensemble and bands are widely played.

Mr. Bassett's publications are published primarily with C. F. Peters Corporation, New York, but other works are available from Robert King (Alphonse Leduc), Merion Music (Presser), World Library, and others. Full-disc recordings are available from CRI, MMC, and Equilibrium; individual works appear on New World, Opus One, ACA Digital, Leonarda, Crystal, Mark, Fermat, Northwestern, Troy, North/South, Albany, Klavier, and Equilibrium.

Mr. Bassett began his long association with the University of Michigan in 1947, when he arrived for graduate work. Since becoming Professor Emeritus in 1991, he has enjoyed composing and “talking shop” with gifted young composers and performers, as well as with colleagues William Bolcom and Michael Daugherty.



Soloist and recording artist **Amy Porter** has performed as Principal Flute with the Orchestras of Atlanta, Houston and Boston and soloist with the Orchestras of Atlanta, Houston, New Hampshire, Kansas City, Victoria, Texas and Ann Arbor, Michigan. International prizes include: 2001 Deuxieme Prix at the Paris/Ville d'Avray International Flute Competition in France, and the Alphonse Leduc Prize for outstanding musicianship; 1993 Kobe International Flute Competition in Kobe, Japan and the Special Prize for the best performance of the commissioned work required at the competition; winner of National Flute Association Competition in Minnesota and Ima Hogg Competition in Houston, Texas.

Ms. Porter has recently released a CD in collaboration with oboist Nancy Ambrose King and pianist Phillip Bush on Boston Records entitled *Porter • Ambrose King* featuring the music of Dring, Damase, Delibes, Bozza, Ginastera and Holst. She can also be heard on CBS Masterworks Recording *Bach on Wood*, and *Sacred Theory of the Earth* in music of Anne LeBaron on CRI. Chamber music recordings include *Conversations* and *Soiree Sweets* with the Atlanta Chamber Players on ACA Digital.

Amy Porter received her Bachelors and Masters Degree from The Juilliard School in New York under the tutelage of Samuel Baron and Jeanne Baxtresser. She also studied at the Mozarteum Academy in Salzburg with Alain Marion and Peter Lukas Graf and has attended the summer festivals of Tanglewood, Brevard and the L. A. Philharmonic Institute. She has toured Japan and Southeast Asia as concerto soloist with the New York Symphonic Ensemble and has given recitals and masterclasses around the world. She made her New York debut in 1987 in Weill Hall at Carnegie Hall and has given performances at the Kennedy Center and Yale University. She has been heard in recital on National Public Radio, featured on the cover of *Flute Talk* magazine and was highlighted on PBS Live From Lincoln Center.

Because of her versatility as a musician, Ms. Porter is much sought after for her teaching and masterclasses. She has served as Resident Guest Artist for the Jeanne Baxtresser International Masterclass at Juilliard, has taught and performed at the 2002 Cincinnati Flute Symposium, at the 2002 Summer Academy in Courchevel, France and the 2001 World Festival of Amateur Orchestras in Nagoya, Japan. Ms. Porter served as program chair for the National Flute Association's August 1999 Convention held in Atlanta. Amy Porter is currently Associate Professor of Flute at the University of Michigan in Ann Arbor. For more information, go to www.amyporter.com.



Harold Smoliar is Principal English horn of the Pittsburgh Symphony Orchestra. A native of Philadelphia, he began piano lessons at six and went on to study the oboe with Louis Rosenblatt, English horn of the Philadelphia Orchestra. John de Lancie, former principal oboe of the Philadelphia Orchestra, was his teacher at the Curtis Institute of Music where he received his Bachelor of Music degree in 1978. Mr. Smoliar is also a pianist and founder of the White Tie Group, a jazz ensemble originally begun as the Symphony Jazz Trio. You can visit the White Tie Group at <http://www.whitetiegroup.com> where you will find information about the members, their music, and how to order their CDs.

Mr. Smoliar was formerly co-principal oboe of the Orquestra Sinfonica Brasileira in Rio de Janeiro for one season, but left to join the Pittsburgh Symphony in 1979. He made his debut as a soloist with the symphony in 1980 in Copland's *Quiet City*. Mr. Smoliar teaches oboe and English horn privately, and is co-founder of the Pittsburgh Chamber Music Project. Harold and his wife, Ginnie, Production Art Coordinator for PPG, have twin daughters.

Mr. Smoliar's performance on this recording is made possible by a generous grant from the Pittsburgh Symphony Orchestra.



William Campbell is Associate Professor of Trumpet at the University of Michigan. He joined the faculty in the fall of 2000 after serving on the faculties at Ohio State University and the University of Kansas. While at Ohio State University, Professor Campbell was awarded the Outstanding Professor Award by the Sphinx/Mortar Board. Prior to his positions as trumpet professor, Mr. Campbell performed for seven years as principal trumpet with the Orchestra del Maggio Musicale Fiorentino in Florence Italy, conducted by Zubin Mehta. While in Italy, Mr. Campbell also performed as soloist with Mehta, toured five continents, and played on numerous recordings. Mr. Campbell has also performed as principal trumpet with the Chicago Symphony Orchestra, the St. Louis Symphony Orchestra, the Columbus Symphony Orchestra, and the Rochester Philharmonic Orchestra. Mr. Campbell has performed with such conductors as George Solti, Ricardo Chailly, Charles Dutoit, Christopher Hogwood, Leonard Slatkin, and Carlo Maria Giulini, to name just a few. Professor Campbell, a Bach Artist, has appeared as guest artist at the International Brass Festival in San Jose, Costa Rica. In the summers, Professor Campbell teaches and performs as principal trumpet at the Brevard Music Center. He holds bachelor's and master's degrees and a performer's certificate in trumpet from the Eastman School of Music, where he was a soloist with the Eastman Wind Ensemble, conducted by Donald Hunsburger.



Clifford Leaman, Associate Professor of Saxophone at the University of South Carolina, received the Bachelor's degree in Music Education from Lebanon Valley College, and the Master of Music and Doctor of Musical Arts degrees in performance from the University of Michigan. He also chairs the Music Division of South Carolina Governor's School for the Arts Summer Honors program. He has served on the faculties of Furman University, Eastern Michigan University, and the University of Michigan prior to his appointment at the University of South Carolina.

Dr. Leaman is in great demand as a soloist and clinician and has toured extensively throughout the United States and Canada. He has recorded for Redwood Records, CRS, and University of Arizona Recordings on compact disc. Additionally, the Ambassador Duo in which he collaborates with pianist Derek Parsons, has recorded two compact discs for the Equilibrium label. An avid supporter of contemporary music, he has commissioned and given the world premiere performances of numerous pieces including works by Pulitzer Prize-winning composers Leslie Bassett and Michael Colgrass. Dr. Leaman is an artist-clinician for the Selmer Company, Inc. and performs exclusively on Selmer saxophones. For more information, go to <http://www.music.sc.edu/>

UNIVERSITY OF MICHIGAN SYMPHONY ORCHESTRA

Kenneth Kiesler, Music Director

The University Symphony Orchestra and its partner orchestras perform approximately twenty concerts and eight opera performances annually, and for several decades have contributed to the training of leading professional musicians, conductors and music educators. The USO has performed at the festivals of Lyons and Salzburg and has been featured in several broadcasts on National Public Radio. The orchestra has played dozens of World Premieres and American Premieres including the American Premiere of the Mendelssohn Third Piano Concerto and the Concerto for Alto Saxophone by Leslie Bassett. The University Symphony Orchestra has participated in several recording projects. Its recent recording of scenes from operas by David Amram, Abraham Ellstein, David Schiff, and Paul Schoenfield is part of a sixty-disc set on the Naxos label produced by the Milken Archive of American Jewish Music. Kenneth Kiesler has served as Director of Orchestras since fall of 1995. His distinguished predecessors have included Theo Alcantara and Gustav Meier.

Violin

Jeremy Black, Concertmaster *	Annaliese Kowert
Ben Peled, Concertmaster †	Lydia Lui
Juliana Athayde, Concertmaster ▲	Kate Massagli
Adrienne Jacobs, Principal †*	Stephen Miahky
Dorian Vandenberg-Rodes, Principal ▲	Grace Oh
Elizabeth Bakalyar	Susan Schroeder
Joanna Bello	Mark Schuppener
Joel Fuller	Eric Shieh
Patrick Dalton-Holmes	Cecilia Weinkauff
Julia Gish	Sarah Whitney
Catherine Jang	Eric Wuest
Jean Kim	

Viola

I-Chun Chiang, Principal ▲*
Yuming Chen, Principal †
Jennifer Carne
Carmen Flores
Joseph Gillespie
Betsy Lamb
Kyung-Hwan Lee
Szu-Chi Li

Cello

Daniel Thomas, Principal ▲*
Avi Friedlander, Principal †
Ann Brandon
Jill Collier
Andrew Deogracias
Will Dunlap
Leah Hagel
Tara Hanish
Mark Haynes
Alisa Horn
Heather Truesdall
Elizabeth Weamer

▲ Bolcom † Daugherty * Bassett

Double Bass

Maren Reck, Principal^{▲†*}
 Pearl Alexander
 Rita Laurence
 Joseph Magar
 Mickey Rybiski
 Jordan Scapinello
 Kevin Sylves

Flute

Emilija Cakmak
 Nicole Esposito
 Lori Newman
 Jee Hye Shim
 Kelly Sulick

Oboe

Kallie England
 Aaron Hill
 Charles Huang
 Tim Michling
 Valree Plumlee

Clarinet

Jason Hastings
 Joseph LeBlanc
 Francis Novak
 Harry Ong
 Serguei Vassiliev
 Michael Wayne

Bassoon

Andrea Dispigno
 Amanda King
 P.J. Woolston
 Nathaniel Zeisler

Horn

Katy Ambrose
 Eric Kuper
 Rachel Parker
 William Wiegard
 Ian Zook
 Yuri Zuvanov

Trumpet

Dara Chapman
 Timothy Krohn
 Saphra Mikal
 Jordan Olive
 Brian Winegardner

Trombone

Drew Leslie
 Steven Peterson
 Nathan Wood

Bass Trombone

Michael Brown
 Nathan Platte

Tuba

Matthew Lyon

Timpani

David Endahl
 Chuck Ricotta

Percussion

Tomoko Azuma
 André Dowell
 David Endahl
 Christian Howes
 Jason Markzon
 Rosie Richards
 Chuck Ricotta

Harp

Margot Box
 Katryna Tan

Keyboard

Timothy Hanson

Assistant Conductor

Patrick Farrell †
 Katherine Kilburn[▲]
 Rachel Lauber *

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