

**The Philadelphia Orchestra
in concert with
The Wanamaker Organ**

The Grand Court
at Macy's Center City
Philadelphia

Saturday, September 27, 2008
at 7:30 pm



Part of the ongoing celebration
of Macy's
150th Birthday Year



Saturday September 27
at 7:30 pm



In the Grand Court
Macy's Center City

The Philadelphia Orchestra
Rossen Milanov, Conductor

The Wanamaker Organ
Peter Richard Conte, Soloist



A benefit for the Friends of the
Wanamaker Organ inaugurating
the International Year of the
Organ Concert Series

Tonight's Program

Tocatta and Fugue in D Minor

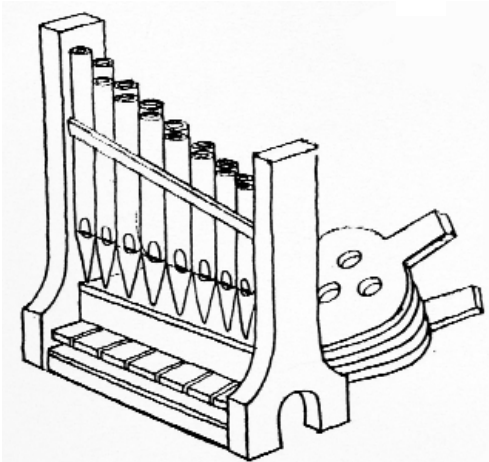
J.S. Bach

*(transcribed for organ and orchestra by
Leopold Stokowski)*

Cortège et Litanie

Marcel Dupré

(first Philadelphia Orchestra performance)



Fanfare (World Premiere)

Howard Shore

Symphonie Concertante

Joseph Jongen

Allegro: molto moderato

Divertimento: Molto vivo

Lento Misterioso—Appassionato—Tempo I

Tocatta (Moto Perpetuo):

Allegro moderato

Happy Birthday

Mildred J. Hill



The Program is presented
without Intermission

Please turn off all cell phones and pagers

Notes on the Music

Toccatà and Fugue in D Minor, BWV 565.....Bach/Stokowski

Dr. Alexander Russell, the Wanamaker Stores music director, wrote in 1925 that Philadelphia Orchestra conductor Leopold Stokowski was utterly captivated by the sound of the ultra-orchestra-like Wanamaker Organ in renditions of Bach when played by the flamboyant Belgian-American interpreter Charles M. Courboin. "For here indeed," Russell stated, "was a new tonal sensation, hitherto almost unknown." Stokowski himself hailed the "indescribable grandeur" of Courboin playing Bach, and Dr. Russell further stated that the experience led Stokowski to "search through the literature of the organ for works which would lend themselves to orchestral treatment," resulting in the many transcriptions of Bach's organ masterworks that followed.

The *Toccatà and Fugue in D Minor*, one of the series, was first heard here in the Grand Court on April 28, 1926, as Courboin and Stokowski teamed to present Stokowski's transcription in concert with the Wanamaker Organ before 15,200 people. Philadelphia critic Dr. John M'E. Ward, reviewing the concert for *The Diapason* magazine wrote: "The addition of the ponderous organ tone in the climaxes was something startling and to be remembered, the like of which has probably before never been heard." Ward wrote those words before the Wanamaker Organ had achieved its present size, with its many added sonic resources that will be called upon in this rendition.

Cortège et Litanie.....Marcel Dupré

Marcel Dupré, the foremost French organist-composer of the mid-20th century, received international acclaim from American concert tours sponsored by the Wanamaker department stores in Philadelphia and New York. In the Grand Court in 1922 Dupré spontaneously improvised a full symphony from submitted themes on the life of Christ at the Wanamaker Organ. It was subsequently written down as his *Symphonie-Passion*. Another work from Dupré's American period is the *Cortège et Litanie*. It has a complicated history and exists in several versions. It originally formed part of a suite of incidental music that Dupré composed for a Parisian play, and was conceived in terms of a chamber orchestra. The composer also made an arrangement for piano solo, and when his American concert agent, Wanamaker Stores music director Alexander Russell, heard it, he was sufficiently impressed that he persuaded Dupré to make two more arrangements—one for organ solo and this one for organ and symphony orchestra. The first performance of this organ-orchestra version, Op. 19 No. 2, was given on February 11, 1925, in the New York Wanamaker Auditorium by Henry Hadley and 70 men from the New York Philharmonic. From a plaintive beginning the work builds with prayerlike petition to its climax, expressed in a torrent of fiery chords.

Fanfare.....Howard Shore

Cognizant of the rich musical heritage of the Wanamaker Organ and of the Grand Court as a venue for the presentation of important new music, Macy's commissioned this *Fanfare* in honor of its 150th anniversary. Shore is perhaps best noted for his acclaimed scores for the *Lord of the Rings* movie cycle and other Hollywood epics.

Symphonie Concertante.....Joseph Jongen

Joseph Jongen used to refer to his *Symphonie Concertante* for organ and orchestra as "that unfortunate work." True enough, it did run into a number of obstacles on the way to its unveiling.

Commissioned in 1926 by Philadelphia department store owner Rodman Wanamaker, the work was intended for the inauguration of the newly enlarged Wanamaker Organ, which had become an enormous instrument with 28,482 pipes and 451 ranks, since its installation in the store in 1911. Jongen was set to travel to Philadelphia in the early part of 1928 to play the premiere, but he postponed his trip with the passing of his father in the fall of 1927. Delays in the enlargement project pushed the premiere back again, this time to the end of 1928, but the planned concert was scrapped altogether after Mr. Wanamaker's unexpected death that March. Instead, the *Symphonie Concertante* had its premiere in Brussels later the same year; the American premiere finally took place at Carnegie Hall in 1935. Fortunate to have survived its difficult birth, the *Symphonie Concertante* is now considered one of the greatest works for organ and orchestra of the 20th century.

For the *Symphonie*, begun in 1926, Jongen calls on singing melodies and traditional forms, offers immediate emotional gratification, and requires an organist of almost superhuman capabilities. As Jongen's friend Eugène Ysaÿe pointed out, the *Symphonie Concertante* might better be called a symphony for two orchestras, since "the role you assign to the King of Instruments and its abundant resources ... is not limited or restricted; it is clearly a second orchestra that enriches the first." At 35 minutes of almost non-stop, rigorous playing, this "second orchestra" can be manifested only by a veritable Jedi Master of the organ, one who has the brawn, stamina, and grace - in a word, the force - to stand up to the thickly scored orchestra and make the King of Instruments dance.

The sprightly opening movement defies the organ's potentially overwhelming strength with a richly textured yet weightless jaunt through a fugal figure begun in the orchestra. About this opening Jongen wrote: "Unlike many composers who have recourse to fugues at the end of their work, the present composer has introduced a fugue at the very beginning." And to great effect: The sonata-form movement is a conversation between two giants, alternating and combining themes. It closes with a surprisingly understated, quietly lyrical chord and pedal note.

The second movement begins as a scherzo with a quick, almost improvisatory passage for organ. This alternates with slower, more expressive music throughout, with a 7/4 meter that gives the movement a delightfully impish awkwardness, like twisted carousel music. This theme is transformed into a solemn song, and folds in hints of the first movement's opening fugal statements. After a great swell in the orchestra and a journey for the scherzo theme through a range of orchestral colors, this movement, too, ends quietly: organ, harp, and flute in arpeggiated dialogue, culminating with a delicate triangle stroke conjoined to the final organ pedal.

For the third and longest movement, Jongen said that he wanted "organ and orchestra to realize the best union possible" through a close interplay of instrumental colors. It begins with a sexy flute solo whose color rolls out into harp, woodwinds, and finally strings. Luminous calm builds ever so slowly toward a dark, passionate climax with an explosion of brass and organ. The mysterious sparkle of organ, harp, woodwinds, and strings returns, and the movement wanes again into peace.

The tranquility of the slow movement is shattered by the brilliant *Toccatà finale*. It's the testosterone-driven showpiece for both orchestras, the gratification that has been so sweetly delayed for the first three movements. Written in the style of the great French toccatas of Widor and Vierne, the grueling and radiant *moto perpetuo* organ part carries the movement through a series of increasingly intense climaxes. Urgent calls and responses between organ and orchestra, particularly brass, ascend to a forceful coda, which blazes to the end.

In this performance, the work is played for the first time on the organ Joseph Jongen envisaged as he created the piece.

—notes by Meg Ryan.

Ms. Ryan is a freelance writer in New York City

Rossen Milanov

A sought-after guest conductor on the international music scene, Rossen Milanov has been hailed as “one who bears watching by anyone who cares about the future of music” (*Chicago Tribune*). He currently holds the positions of Associate Conductor of The Philadelphia Orchestra and artistic director of The Philadelphia Orchestra at The Mann Center for the Performing Arts. In addition, Mr. Milanov serves as music director of New Jersey’s Symphony in C (formerly the Haddonfield Symphony), one of America’s premier professional training orchestras; music director of the New Symphony Orchestra in his native city of Sofia, Bulgaria; and chief conductor of the Bulgarian National Radio Symphony.



With The Philadelphia Orchestra, Mr. Milanov’s recent concert highlights have included critically-acclaimed concerts on the Orchestra’s summer series at the Mann Center; “Best of ...” concerts at Verizon Hall; subscription performances of Adams’s Violin Concerto, Stravinsky’s *Petrouchka*, and Shostakovich’s Symphony No. 15; performances at the Bravo! Vail Valley Music Festival; concerts as part of the Bernstein Festival; and a highly-praised production of Stravinsky’s *The Soldier’s Tale*. Mr. Milanov has led the Orchestra in the world premiere of Nicholas Maw’s English Horn Concerto and Andrea Clearfield’s *Kabo omowale (Welcome Home Child)*. Dedicated to the engagement of new audiences, Mr. Milanov often provides insightful commentary from the podium inviting listeners to experience a deeper connection with the music.

Mr. Milanov has led concerts and tours with the Rotterdam and Seoul philharmonics; the Baltimore, Colorado, Honolulu, and Lucerne symphonies; the Saint Paul Chamber Orchestra; the Civic Orchestra of Chicago; the Residentie Orchestra of the Hague in the Netherlands; and the Teatro Colón Buenos Aires. He was music director of the Chicago Youth Symphony from 1997 to 2001, and he has participated in numerous summer festivals, including those of Aspen, Grand Teton, and Tanglewood.

As music director of Symphony in C, Mr. Milanov has led that orchestra in performances throughout southern New Jersey and in its debut at The Kimmel Center for the Performing Arts. An active opera conductor, Mr. Milanov has conducted numerous productions. Recent highlights include Argento’s *Postcard from Morocco* and Tchaikovsky’s *Iolanta*, both with the Curtis Institute. In summer 2008, he led critically-acclaimed concert performances of Puccini’s *La bohème* with The Philadelphia Orchestra.

A native of Sofia, Bulgaria, Mr. Milanov retains a close association with his hometown. As music director of the New Symphony Orchestra, Eastern Europe’s first privately funded orchestra, his work has included commissions and premieres of new works and the introduction of American music to Bulgarian audiences. Currently, he is in the midst of leading a multi-year Mahler cycle with the Bulgarian National Radio Symphony. Mr. Milanov has received the Award for Extraordinary Contribution to Bulgarian Culture, awarded by the Bulgarian Ministry of Culture. In 2005 he was chosen as Bulgaria’s Musician of the Year.

Mr. Milanov studied conducting at the Juilliard School (recipient of the Bruno Walter Memorial Scholarship), the Curtis Institute of Music, Duquesne University, and the Bulgarian National Academy of Music.

Peter Richard Conte

Peter Richard Conte is Grand Court Organist of the Wanamaker Organ at the Macy’s Philadelphia department store. Mr. Conte was appointed Grand Court Organist in 1989, and is the fourth person to hold that title since the organ first played in 1911.

Mr. Conte is highly regarded as a skillful performer and arranger of organ transcriptions. He has been featured several times on National Public Radio and on ABC television’s “Good Morning America” and “World News Tonight.” His monthly radio show, “The Wanamaker Organ Hour,” airs on the first Sunday of each month, at 5 pm (Eastern), and can be heard worldwide via the Internet at WRTI.org.

He performs extensively throughout the United States and Canada under the management of Phillip Truckenbrod Concert Artists, and was a featured artist at the American Guild of Organists’ National Convention in 2002, and at the International Organ Festival in Aosta, Italy, in September 2004. He has performed with the Philadelphia Orchestra, Peter Nero and the Philly Pops, and with the Delaware and Allentown Symphonies. When not touring, he performs on the six-manual, 28,482-pipe Wanamaker instrument twice daily, six days per week.

In addition to his concert career, Mr. Conte serves as Choirmaster and Organist of St. Clement’s Church, Philadelphia, where he directs an eighteen-voice professional choir in music of the Anglo-Catholic tradition. That choir has recorded several internationally-acclaimed compact discs on the Dorian label.

Peter Richard Conte is an Associate of the American Guild of Organists, and has served on the executive board of its Philadelphia Chapter. Mr. Conte studied with Larry Smith and Robert Rayfield at Indiana University, Bloomington, where he was awarded the prestigious Performers’ Certificate in Organ. He returned to Indiana University in 2008 to accept the School of Music’s Distinguished Alumni Award. During High School, he studied with Robert Kennedy, while serving as Associate Organist at the Cathedral of the Incarnation in Garden City, New York.

Mr. Conte appears on the Gothic, Dorian, JAV and DTR recording labels. His new Yuletide compact disc, “Christmas in the Grand Tradition,” features the Philadelphia Brass and the Wanamaker Organ. The Gothic release will be offered here at Macy’s this holiday season.



About the Wanamaker Organ

The Wanamaker Grand Court Organ at Macy’s has been thrilling Philadelphia shoppers and visitors every business day since 1911. Eighty years later, in the fall of 1991, an organization of Friends was formed to support the preservation and musical mission of this irreplaceable American treasure.

Built by the Los Angeles Art Organ Company for the 1904 St. Louis World’s Fair, the Wanamaker Organ was designed by renowned organ architect George Ashdown Audsley, author of *The Art of Organ-Building*. This heroic instrument had more than 10,000 pipes, and its construction was on such a lavish scale that its \$105,000 price tag forced its builder into bankruptcy.

In 1909, Philadelphia merchant-prince John Wanamaker bought the instrument for his new Philadelphia emporium. Thirteen freight cars were required to ship the entire organ from St. Louis,

and installation took two years. The Grand Organ was first heard in the Store's seven-story atrium on June 22, 1911, at the exact moment when England's King George V was crowned at Westminster Abbey. Later that year, it was prominently featured when President William Howard Taft dedicated the Store.

Despite its immense size, the tone was judged inadequate to fill the huge court. Wanamaker's opened a private pipe-organ factory in the Store attic, employing up to 40 full-time employees to enlarge the instrument. William Boone Fleming, the original factory supervisor, was hired to direct the work. Lavish construction and elegant workmanship made the Wanamaker Organ both a tonal wonder and a monument to superb craftsmanship. The largest pipe is made of flawless Oregon sugar-pine three inches thick and more than 32 feet long—so large that a Shetland Pony was once posed inside for publicity photos. The smallest pipe is a mere quarter-inch in length. More than 8,000 pipes were added to the Organ between 1911 and 1917, and from 1924 to 1930 an additional 10,000 pipes were installed, bringing the total number of pipes today to 28,482. Commanding these huge resources is a massive console with six ivory keyboards and 729 color-coded stop tablets. There are 168 piston buttons under the keyboards and 42 foot controls. The console weighs 2.5 tons; the entire instrument weighs 287 tons.

During the lifetimes of John Wanamaker and his son Rodman, the world's foremost musicians were brought to the Store for brilliant after-business-hours concerts, among them France's Marcel Dupré, Louis Vierne and Nadia Boulanger, Italy's Fernando Germani and Marco Enrico Bossi, and Scotland's Alfred Hollins.

At a 1919 Musicians' Assembly, virtuoso Charles M. Courboin joined Leopold Stokowski and the Philadelphia Orchestra to perform before a standing-room-only crowd of 15,000. In the intervening years, great organists have continued to appear at the Store. In 1986, the evening-concert tradition was continued as Keith Chapman marked the Wanamaker Organ's 75th anniversary, and Peter Richard Conte presented a 90th anniversary concert in 2001. Elaborate music events are regularly sponsored by the Friends, attracting visitors from around the world. Most recently, the enclosure of the upper Grand Court with glass panels has given the room a wonderful resonance. Also, the Friends Symposium program brings the Nation's top restorers to Macy's for educational workshops in historic-organ restoration.

Recent developments under Macy's stewardship include the opening of a new restoration workshop (2007), the refinishing of the six-manual console (2008) and the restoration of the Orchestral Division, which was moved to a new chamber on the fourth floor and will be heard for the first time tonight. This occasion marks the first time in 27 years that the entire resources of the Wanamaker Organ are again available.

Hailed as "the world's largest organ," The Wanamaker Organ is now a National Historic Landmark valued in the tens of millions of dollars. It is of the American Symphonic design, which can play the great organ masterworks as well as the entire range of orchestral literature. The pipework encompasses the rich color resources of three symphony orchestras. Its gorgeous String Organ alone has 7,000 pipes; the Orchestral Division heard tonight has 2500 pipes.

The Friends of the Wanamaker Organ

The Friends of the Wanamaker Organ, Inc., is a world-wide group of sponsors and supporters formed to encourage the preservation and musical mission of this American masterpiece. Its lively illustrated newsletter on the history and restoration of the Wanamaker Organ, *The Stentor*, is published quarterly. Books and recordings of the organ are available in the Juniper Street Lobby following the concert. Additional information on the Friends, including membership details, is available at the Friends website wanamakerorgan.com

The Friends of the Wanamaker Organ, Inc.

Board of Directors

Ray Biswanger - President and Executive Director
Rudolph A. Lucente - Treasurer
Colvin Randall - Secretary
Brantley A. Duddy - Executive Committee
William G. Eads - Executive Committee
Michael Stairs - Executive Committee

Macy's Wanamaker Organ Team

Peter Richard Conte - Grand Court Organist
L. Curt Mangel, III - Curator
Sam Whitcraft - Assistant Curator

Friends' Wanamaker Organ Contingent

Scott Kip - Friends Restoration Technician

The Symposium Restoration Team

The Friends of the Wanamaker Organ-sponsored Symphonic Organ Restoration Symposium brings many of the Nation's top pipe-organ restorers to Philadelphia for intense educational courses and workshops in the fine art of historic electropneumatic pipe-organ restoration. Top practitioners share the specialized techniques they have devised to keep the country's great Symphonic pipe organs as a vital presence on the American scene. Special thanks is due to the Phoebe W. Haas Charitable Trust for the gift of state-of-the-art training equipment for this unique continuing-education program. The Symposium organizer is L. Curt Mangel, curator of the Wanamaker Organ and former curator of the famous Sanfilippo Collection of historic automated musical instruments in Barrington, Illinois.

John Adams	Bob Knight
Nelson Barden	Carl Loeser
Peter Batchelder	Mike Madeira
Nathan Bryson	John Mussina
Bill Czelusniak	Sean O'Donnell
Brantley A. Duddy	Jim Stemke
Ben Epstein	Larry Trupiano
Fred Heffner	Bard Wickkiser
Sam Hughes	Cornel Zimmer
Charles Kegg	

Symposium Associates

Donald Drury	Stephen Ross
Harold Heller	Everett Sahrbeck
Ted Holman	Nikola Sizgorich
Roger Lane	Bruce Todd
Paul Miller	Claire and Tommy Whiting
Paul and Julie O'Connell	P. Martin Wiegand

Special Thanks To

Claire Whiting - Special Events Coordinator
Wallace McLean - Friends Ambassador

Thomas E. Bustead, Susan Cheesman, Austin Childs, Mike Coup, Dan Dufala, Brennan Eberling, Larry Grundy, Terrance Jones, Bernie Kunkel, Alex Martin, Kevin Martin, Stephen McCullough, Ralph E. McDowell, Andrew Nardone, Nakima Olin, Jill Pasternak, Alexander Sargis, Mike Smith, Edward Snyder, Alex and Maureen Thielens and the many others who assisted in the Orchestral Division restoration and Friends of the Wanamaker Organ programs. Program designed by Ray Biswanger.

Macy's Parade and Entertainment Group

Robin Hall - Executive Producer
John Piper - VP for Macy's Studio
Bill Schermerhorn - Creative Director
Maurice O'Connell - Event Operations

Macys Center City

Melissa Ludwig - Regional VP
James Kenny - VP Store Manager
Mark Stevens - VP Operations
Patty Cox - Operations Director

Macy's extends special thanks to

Peter Hearn, Esq.
Marita Osborne
Fred Haas, Dan Meyer and the
Phoebe W. Haas Charitable Trust
The Friends of the Wanamaker Organ

The Friends of the Wanamaker Organ is pleased to welcome

John Scott Whiteley, the organist of York Minster in England as our special guest. Whiteley's research for his published biography of composer Joseph Jongen resulted in the discovery that the *Symphonie Concertante* was a Rodman Wanamaker commission. Mr. Whiteley will perform at the regular noon recital this Monday.

A selection of **Wanamaker Organ books, DVDs and Recordings** will be available in the Juniper Street Lobby following the performance

**Macy's dedicates tonight's concert
to the memory of
Mrs. Edith Brickman
Dear friend and generous benefactor
of the Wanamaker Organ**

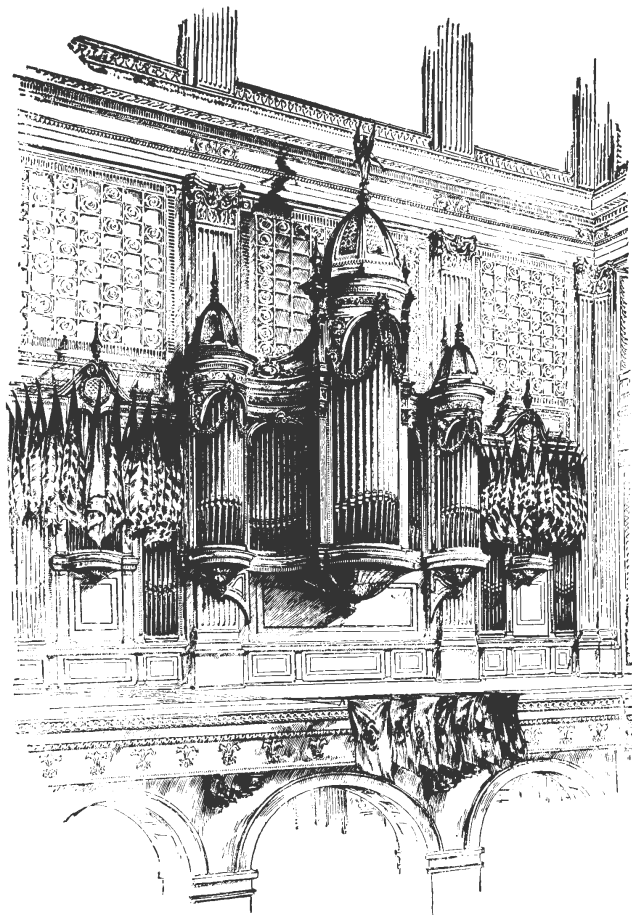
Tonight's event represents a revival of one of our proudest traditions; the presentation of full-scale concerts in the magnificent Grand Court at Center City featuring the world-renowned Philadelphia Orchestra and the legendary Wanamaker Organ.



The Philadelphia Orchestra and fabled conductor Leopold Stokowski on March 27, 1919 at the dedication of the first enlargement of the Wanamaker Organ. Fifteen thousand people attended the concert, and hundreds more were turned away for lack of space.



A second Philadelphia Orchestra concert featuring Leopold Stokowski, on March 24, 1920. Pietro Yon's Concerto Gregoriano was premiered, and the organist was Charles M. Courboin.



“The organ is in truth the grandest, the most daring, the most magnificent of all instruments invented by human genius. It is a whole orchestra in itself. It can express anything in response to a skilled touch. Surely it is, in some sort, a pedestal on which the soul poises for a flight forth into space, essaying on her course to draw picture after picture in an endless series, to paint human life, to cross the Infinite that separates Heaven from Earth! And the longer a dreamer listens to those giant harmonies, the better he realizes that nothing save this hundred-voiced choir on earth can fill all the space between kneeling men and a God hidden by the blinding light of sanctuary. Out of the dim daylight, out of the dim silence broken by the chanting of a choir in response to the thunder of the organ, a veil is woven for God and the brightness of His attributes shone through it.”

—Honoré de Balzac

The Philadelphia Orchestra 2008-2009 Season

CHARLES DUTOIT,
Chief Conductor and Artistic Adviser
Walter and Leonore Annenberg Chair

WOLFGANG SAWALLISCH,
Conductor Laureate

ROSSEN MILANOV,
Associate Conductor

DANAIL RACHEV,
Assistant Conductor

FIRST VIOLINS
David Kim, Concertmaster
Dr. Benjamin Rush Chair
Juliette Kang, First Associate Concertmaster
Joseph and Marie Field Chair

José Maria Blumenschein, Associate Concertmaster
Nancy Bean, Assistant Concertmaster
Herbert Light*
Larry A. Grika Chair
Barbara Govatos
Wilson H. and Barbara B. Taylor Chair
Herold Klein
Jonathan Beiler
Hirono Oka
Richard Amoroso
Robert and Lynne Pollack Chair
Yayoi Numazawa
Jason De Pue
Lisa-Beth Lambert
Jennifer Haas
Miyo Curnow
Elina Kalendareva
Daniel Han
Marc Rovetti
Noah Geller

SECOND VIOLINS
Kimberly Fisher, Principal
Peter A. Benoliel Chair
Paul Roby, Associate Principal
Sandra and David Marshall Chair
Dara Morales, Assistant Principal
Philip Kates
Mitchell and Hilarie Morgan Family Foundation Chair
Virginia Halfmann*
Louis Lanza
Booker Rowe
Davyd Booth
Paul Arnold
Lorraine and David Popowich Chair
Yumi Ninomiya Scott
Dmitri Levin
Boris Balter
Jerome Wigler
William Polk
Amy Oshiro

VIOLAS
Choong-Jin Chang, Principal
Ruth and A. Morris Williams Chair
Kirsten Johnson, Associate Principal
Kerri Ryan, Assistant Principal
Judy Geist
Renard Edwards
Anna Marie Ahn Petersen
Stephen Wyrzynski
David Nicastro
Burchard Tang
Che-Hung Chen
Rachel Ku
Marvin Moon

CELLOS
Hai-Ye Ni, Principal
Albert and Mildred Swiky Chair
Efe Baltacıgil, Associate Principal
Yumi Kendall, Assistant Principal
Wendy and Derek Pew Foundation Chair
Richard Harlow
Gloria de Pasquale
Orton P. and Noël S. Jackson Chair
Kathryn Picht Read
Winifred and Samuel Mayes Chair
Robert Cafaro
Volunteer Committees Chair
Ohad Bar-David
Catherine R. and Anthony A. Clifton Chair
John Koen
Mollie and Frank Slattery Chair
Derek Barnes
Alex Veltman

BASSES
Harold Robinson, Principal
Anonymous Chair
Michael Shahan, Associate Principal

Neil Courtney, Assistant Principal
John Hood
Emilio Gravano
Henry G. Scott
David Fay
Duane Rosengard
Robert Kesselman
Some members of the string sections voluntarily rotate seating on a periodic basis.

FLUTES
Jeffrey Khaner, Principal
Paul and Barbara Henkels Chair
David Cramer, Associate Principal
Rachelle and Ronald Kaiserman Chair
Loren N. Lind
Kazuo Tokito, Piccolo

OBOES
Richard Woodhams, Principal
Samuel S. Fels Chair
Peter Smith, Associate Principal
Jonathan Blumenfeld
Edwin Tuttle Chair
Elizabeth Starr Masoudnia, English Horn
Jeanne T. Greenspun Chair

CLARINETS
Ricardo Morales, Principal
Leslie Miller and Richard Worley Chair
Samuel Caviezel, Associate Principal
Sarah and Frank Coulson Chair
Raoul Querze
Peter M. Joseph and Susan Rittenhouse Joseph Chair
Paul R. Demers, Bass Clarinet

BASSOONS
Daniel Matsukawa, Principal
Richard M. Klein Chair
Mark Gigliotti, Co-Principal
Angela Anderson
Holly Blake, Contrabassoon

HORNS
Jennifer Montone, Principal
Gray Charitable Trust Chair
Jeffrey Lang, Associate Principal
Jeffrey Kirschen
Daniel Williams
Shelley Showers
Angela Cordell, Acting Fourth Horn

TRUMPETS
David Bilger, Principal
Marguerite and Gerry Lenfest Chair
Jeffrey Curnow, Associate Principal
Gary and Ruthanne Schlarbaum Chair
Robert W. Earley
Roger Blackburn

TROMBONES
Nitzan Haroz, Principal
Neubauer Family Foundation Chair
Matthew Vaughn, Associate Principal
Eric Carlson
Blair Bollinger, Bass Trombone

TUBA
Carol Jantsch, Principal

TIMPANI
Don S. Liuzzi, Principal
Dwight V. Dowley Chair
Angela Zator Nelson, Associate Principal
Patrick and Evelyn Gage Chair

PERCUSSION
Christopher Deviney, Principal
Mrs. Francis W. De Serio Chair
Anthony Orlando, Associate Principal
Ann R. and Harold A. Sorgenti Chair
Angela Zator Nelson

PIANO AND CELESTA
Kiyoko Takeuti

HARPS
Elizabeth Hainen, Principal
Patricia and John Imbesi Chair
Margarita Csonka Montanaro, Co-Principal

LIBRARIANS
Robert M. Grossman, Principal
Steven K. Glanzmann

STAGE PERSONNEL
Edward Barnes, Manager
James J. Sweeney, Jr.
James P. Barnes

*On leave

