

# MSO

CONCERT PROGRAM

## BEETHOVEN'S NINTH

30 June – 1 July / 7.30pm  
Arts Centre Melbourne, Hamer Hall

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### Artists

**Melbourne Symphony Orchestra**

**Xian Zhang** conductor

**Ning Feng** violin

**Madeleine Pierard** soprano

**Jacqueline Dark** mezzo

**Rosario la Spina** tenor

**Nathan Berg** bass

**MSO Chorus**

**Michael Fulcher** chorus director

### Program

**ZHAO JIPING** Violin Concerto No.1

**BEETHOVEN** Symphony No.9

Duration: approx. Approximately 2 hours, inc. 20-min interval.  
A musical Acknowledgement of Country, *Long Time Living Here*  
by Deborah Cheetham AO, will be performed before the start of this concert.

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## Melbourne Symphony Orchestra

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The Melbourne Symphony Orchestra is a leading cultural figure in the Australian arts landscape, bringing the best in orchestral music and passionate performance to a diverse audience across Victoria, the nation and around the world.

Each year the MSO engages with more than 5 million people through live concerts, TV, radio and online broadcasts, international tours, recordings and education programs. The MSO is a vital presence, both onstage and in the community, in cultivating classical music in Australia. The nation's first professional orchestra, the MSO has been the sound of the city of Melbourne since 1906. The MSO regularly attracts great artists from around the globe including Anne-Sophie Mutter, Lang Lang, Renée Fleming and Thomas Hampson, while bringing Melbourne's finest musicians to the world through tours to China, Europe and the United States.

The Melbourne Symphony Orchestra respectfully acknowledges the people of the Eastern Kulin Nations, on whose un-ceded lands we honour the continuation of the oldest music practice in the world.

Melbourne  
Symphony  
Orchestra



Principal Partner



Australian Government



Australia  
Council  
for the Arts



## Xian Zhang conductor

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Following her successful MSO debut in 2018 conducting Dvořák's Ninth Symphony, Xian Zhang was appointed as the MSO Principal Guest Conductor in 2020.

Xian Zhang is currently in her sixth season as Music Director of the New Jersey Symphony Orchestra. She also holds the position of Conductor Emeritus of Orchestra Sinfonica di Milano Giuseppe Verdi following a hugely successful period from 2009–2016 as their Musical Director.

Xian Zhang has previously served as Principal Guest Conductor of the BBC National Orchestra & Chorus of Wales and was the first female conductor to hold a titled role with a BBC orchestra. In 2002, she won first prize in the Maazel-Vilar Conductor's Competition. She was appointed New York Philharmonic's Assistant Conductor in 2002, subsequently becoming their Associate Conductor and the first holder of the Arturo Toscanini Chair.

## Madeleine Pierard soprano

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Award-winning soprano, Madeleine Pierard was a Jette Parker Young Artist with The Royal Opera, Covent Garden, where she has since sung numerous roles, including Contessa di Folleville (*Il Viaggio a Reims*), Musetta (*La Bohème* – London/Istanbul), Lisa (*La Sonnambula*), Berta, Noémie (*Cendrillon*) and Costanza (*L'isola disabitata*).

Other recent roles include Lady Macbeth with English Touring Opera; Violetta, Pat Nixon, Miss Jessel and Musetta with NZ Opera; Musetta at the Royal Albert Hall; the title role in Rufus Wainwright's *Prima Donna* and Mrs Julian (*Owen Wingrave*) with Grange Park Opera, UK.

Concert appearances include Beethoven's 9th Symphony at The Barbican and Britten's *War Requiem* at the Cadogan Hall with the RPO; numerous appearances with the NZSO and throughout Europe, including l'Orchestre Symphonique de Bretagne and Orchestre Symphonique de Strasbourg. In recital, Madeleine has performed at the Wigmore and Cadogan Halls, Royal Albert Hall and The Royal Opera House. Madeleine is also a noted interpreter of contemporary repertoire and has premiered numerous works.

Upcoming engagements include a tour of Mahler's 4th Symphony with the NZSO and a solo recital at The Royal Opera House, London.

## Ning Feng violin

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Ning Feng is recognised internationally as an artist of great lyricism, innate musicality and stunning virtuosity. In 2019, the Washington Post described him as "a wonderful player with a creamy, easy tone and an emotional honesty," and BBC *Music Magazine* said of a recent recording "his silvery tonal purity, immaculate intonation and gently beguiling musicality have a way of making most other players sound decidedly effortful by comparison."

He plays regularly with all the major orchestras in China and in some of the finest concert halls in the world including halls in London, Vienna and Berlin, both with orchestra and in recital.

The recipient of prizes at the Hanover International, Queen Elisabeth and Yehudi Menuhin International violin competitions, Ning Feng was First Prize winner of the 2005 Michael Hill International Violin Competition (New Zealand), and in 2006 won first prize in the International Paganini Competition.

Ning Feng plays the 1710 Stradivari violin known as the 'Vieuxtemps Hauser', by kind arrangement with Premiere Performances of Hong Kong, and plays on strings by Thomastik-Infeld, Vienna.

## Jacqueline Dark mezzo

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In 2016, Jacqueline Dark starred as The Mother Abbess in the National Tour of The Sound of Music before returning to Opera Australia as Fricka in their revival of *Der Ring des Nibelungen*. The following year, she sang Santuzza in *Cavalleria rusticana* for State Opera South Australia and the title role in *Prima Donna* for the Adelaide Festival.

Most recently, Jacqui appeared in The Nose for Opera Australia, as Mrs Sedley in *Peter Grimes* for the Brisbane Festival, in *Candide* with New Zealand Opera and Herodias in *Salome* for Opera Australia. In 2022, she returns to Pinchgut Opera as Aristes in Cesti's *Orontes*, is guest vocal soloist with The Australian Ballet in *Anna Karenina* and appears in concert with the Melbourne Symphony and in recital for Opera Queensland. Jacqui also performs her critically-acclaimed Jacques Brel cabaret show at major venues around the country.

International appearances have included Giovanna (*Rigoletto*), Grimgerde (*Die Walküre*) and Mercedes (*Carmen*) in Vienna and Herodias (*Salome*) for Opera Hong Kong.

In August 2014, Jacqui received her second consecutive Helpmann Award – for her work as Fricka in *Der Ring des Nibelungen*.

## Rosario la Spina *tenor*

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Rosario La Spina made his Opera Australia debut as Cavaradossi (*Tosca*) in 2005 and has subsequently appeared for the national company as Radames (*Aida*), Alfredo (*La traviata*), Pinkerton (*Madama Butterfly*), The Duke (*Rigoletto*), The Prince (*Rusalka*), Calaf (*Turandot*), Macduff (*Macbeth*), Rodolfo (*La bohème*), Don José (*Carmen*) and the title role in *The Tales of Hoffmann*. His American debut was as Rodolfo for Seattle Opera in 2007; he returned to Seattle as Radames and made his first Canadian appearances in this same role.

Most recently, Rosario La Spina has sung The Duke for Opera Queensland, Manrico (*Il trovatore*) for West Australian Opera, Pollione (*Norma*) and Canio for Victorian Opera, Samson (*Samson et Dalila*) in Tokyo, Cavaradossi, Turiddu and Canio for State Opera of South Australia and The Prince (*The Love for Three Oranges*), Turiddu, Canio and Calaf for Opera Australia. Future engagements include his debut as Siegmund in Opera Australia's new production of *Die Walküre*, Rodolfo (*La bohème*) for State Opera of South Australia and Pinkerton (*Madama Butterfly*) in Belgium.

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## Michael Fulcher *chorus director*

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Michael is a conductor, chorus master, and vocal coach. A graduate of the University of Queensland, Queensland Conservatorium of Music, and Guildhall School of Music and Drama (London), he studied conducting with John Curro, David Porcelijn (ABC Young Conductors Mastercourse), Robert Rosen, and with Sir Charles Mackerras and Sir Mark Elder in the U.K.

Michael has conducted performances for Opera Queensland (*Elixir of Love* 1998), the Guildhall School of Music and Drama (*Postcard from Morocco* 2001), Victorian State Opera (*Don Giovanni* 1996), and the Queensland Conservatorium Opera School (*Billy Budd* 1993, *L'elisir d'Amore* 1994, *Elijah the Opera* 1995, *Going into Shadows* 2001, *Pilgrim's Progress* in the presence of Ursula Vaughan Williams, 2002). Oratorio conducted or chorusmastered includes *Dream of Gerontius* (Elgar), the Bach passions and B minor mass, Beethoven's Ninth, Mozart, Haydn and Schubert masses, the requiems of Verdi, Brahms and Mozart, and, for the New Zealand International Arts Festival *Parsifal* (Wagner), Macmillan's 'Quickening' (2006), and Mahler's Eighth Symphony (2010, Ashkenazy).

Since 2013, Michael has been founding Artistic Director of Polyphonic Voices and Director of Music at Christ Church South Yarra.

## Nathan Berg *bass*

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A "tall, majestic bass" with "impeccable technique" and "a palpable presence on stage," Canadian bass-baritone Nathan Berg has enjoyed a career spanning a vast range of repertoire on the concert and operatic stage. He has recently earned worldwide acclaim for his portrayals of the title role in *Der fliegende Holländer* in his Bolshoi Theatre debut, Alberich in *Das Rheingold* with the Seoul Philharmonic Orchestra and Minnesota Opera, Doktor in *Wozzeck* with the BBC Scottish Symphony Orchestra and the Houston Symphony, for which he won a Grammy Award, and his company debut at Teatro alla Scala in Robert Carsen's world-premiere production of Battistelli's *CO2*.

In the 2021–2022 season, Mr. Berg makes his Metropolitan Opera stage debut as The Father in the New York premiere of Matthew Aucoin's *Eurydice*, conducted by Yannick Nézet-Séguin, returns to Theater Basel as Philippe in *Don Carlos*, and debuts the role of Kurwenal in *Tristan und Isolde* with the Taiwan Philharmonic. He will also lead a residency with Opera Lafayette in Taos, New Mexico, culminating in performances of Grétry's rarely-performed *Silvain* in both New York and Washington, DC.

## MSO Chorus

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For more than 50 years the Melbourne Symphony Orchestra Chorus has been the unstinting voice of the Orchestra's choral repertoire. The MSO Chorus sings with the finest conductors including Sir Andrew Davis, Edward Gardner, Mark Wigglesworth, Bernard Labadie, Vladimir Ashkenazy and Manfred Honeck, and is committed to developing and performing new Australian and international choral repertoire.

Commissions include Brett Dean's *Katz und Spatz*, Ross Edwards' *Mountain Chant*, and Paul Stanhope's *Exile Lamentations*. Recordings by the MSO Chorus have received critical acclaim. It has performed across Brazil and at the Cultura Inglese Festival in Sao Paulo, with The Australian Ballet, Sydney Symphony Orchestra, at the AFL Grand Final and at the Anzac Day commemorative ceremonies.

The MSO Chorus is always welcoming new members. If you would like to audition, please visit [mso.com.au/chorus](http://mso.com.au/chorus) for more information.

## MSO Chorus

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### SOPRANO

Philippa Allen  
Julie Arblaster  
Aliz Cole  
Kylie Constantine  
Veryan Croggon  
Isabelle Dennis  
Susan Fone  
Camilla Gorman  
Aurora Harmathy  
Gina Humphries  
Tania Jacobs  
Anna Kidman  
Theresa Lam  
Judy Longbottom  
Caitlin Noble  
Karin Otto  
Jodie Paxton  
Amanda Powell  
Natalie Reid  
Jodi Samartgis  
Jemima Sim  
Christa Tom  
Fabienne Vandenburie  
Julia Wang  
Jasmine Zuyderwyk

### ALTO

Satu Aho  
Ruth Anderson  
Emma Anvari  
Tes Benton  
Catherine Bickell  
Kate Bramley  
Jane Brodie  
Eva Butcher  
Alexandra Chubaty  
Mari Eleanor-Rapp  
Nicola Eveleigh  
Claudia Funder  
Jill Giese  
Ros Harbison  
Jennifer Henry  
Kristine Hensel  
Helen Hill  
Julie Lotherington  
Christina McCowan  
Penny Monger  
Sandy Nagy  
Catriona Nguyen-Robertson  
Nicole Paterson  
Natasha Pracejus  
Kate Rice  
Helen Rommelaar  
Kerry Roulston  
Helen Staindl  
Libby Timcke

### TENOR

Adam Birch  
Kent Borchard  
Steve Burnett  
Peter Campbell  
Ed Chan  
Keaton Cloherty  
James Dipnall  
Daniel Griffiths  
Lyndon Horsburgh  
Nader Masrour  
Michael Mobach  
Colin Schultz  
Robert Simpson  
Brad Warburton

### BASS

Maurice Amor  
Kevin Barrell  
David Bennett  
Richard Bolitho  
Roger Dargaville  
Andrew Ham  
Andrew Hibbard  
John Hunt  
Jordan Hyndman  
Jordan Janssen  
Gary Levy  
Douglas McQueen-Thomson  
Nick Sharman  
Matthew Toulmin  
Caleb Triscari

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## Program Notes

### ZHAO JIPING

(born 1945)

#### Violin Concerto No.1

The Violin Concerto No. 1 turned nearly a decade of my ideas into notes. From the establishment of the structure to the piano composition to the completion of the score, the entire process took me about a year to finish. The creative process was not a struggle, but rather a calm, pleasant experience.

The work's structure basically follows the principles of sonata form, but does not rigidly adhere to them and adjusts according to the needs of the music. In terms of musical language, it has a very

strong Chinese color, whereas the theme borrows from traditional European concerto form. Through this open fusion, I hope this Violin Concerto can speak with the world in a Chinese voice.

The origins of the Chinese elements in the work do not have obvious directivity, but are natural revelations of my focus and accumulation of Chinese elements in my years-long practice of composing. Chinese elements are deeply rooted in the music, from its orchestration to its harmonic language. The colorful composing techniques in the development section also reflect the Chinese flavor of the work. At the same time, this work carries a meaning

of love with a lively sub-theme and a development section featuring inner conflict, which is ultimately attributed to the true, the good, and the beautiful within love. I hope that this work in which I express my love for humanity can cross borders and warm more listeners.

© Zhao Jiping and China's National Centre for the Performing Arts Orchestra

## LUDWIG VAN BEETHOVEN

(1770–1827)

Symphony No.9 in D minor, *Choral*

*Allegro ma non troppo, un poco  
maestoso*

*Scherzo (Molto vivace – Presto)*

*Adagio molto e cantabile –  
Andante moderato*

*Presto – Allegro molto assai (Ala  
marcia) – Presto*

**Madeleine Pierard** soprano

**Jacqueline Dark** mezzo

**Rosario la Spina** tenor

**Nathan Berg** bass

**MSO Chorus**

**Michael Fulcher** chorus director

On 7 May 1824, Beethoven summoned Vienna's leading musicians in the Kärnthnerthor Theatre to give the premiere of the Ninth Symphony. Profoundly deaf, Beethoven was long past being able to conduct, but stood beside the leaders, indicating the speeds. At the end, he was unaware of the applause, so that the contralto soloist had to turn him around, producing 'a volcanic explosion of sympathy and admiration that seemed it would never end'. The applause was probably more for the composer than the performance. Two rehearsals were insufficient to prepare the most difficult orchestral piece the musicians had ever encountered. Nevertheless, one reviewer found the opening *Allegro* 'bold and defiant, executed with truly athletic energy'. Punctuating its enormous 15-minute design, strategically placed returns of its colossal opening idea underpin the almost fissile energy generated by the sheer mass of scraping, blowing and drumming. Never before had sounds of such sustained violence been imagined, let alone produced by instruments.

Wagner later pictured the second movement as a Bacchanalian spree of worldly pleasures. But while its motoric force is compulsive, Beethoven hardly thought of his big scherzo as mindless. Far from it; he keeps its overflowing energy meticulously controlled and channelled, not least when the predominant four-bar triple beat is

dramatically jerked into three-bar phrases.

Berlioz imagined the slow movement 'might better be thought as two distinct pieces, the first melody in B flat, four-in-a-bar, followed by an absolutely different one, in triple-time in D'. Yet, in Beethoven's interweaving of this unlikely pair, Berlioz heard 'such melancholy tenderness, passionate sadness, and religious meditation' as to be beyond words to describe.

Everyone in the first Vienna audience in May 1824 must have known that something extraordinary was about to take place. Certainly, the London press intimated in advance of the British premiere a year later: 'In the last movement is introduced a song! – Schiller's famous *Ode to Joy* – which forms a most extraordinary contrast with the whole, and is calculated to excite surprise, certainly, and perhaps admiration.' But why did Beethoven take the unprecedented step of fitting out an instrumental symphony with a vocal finale? He had toyed with two distinct plans for a symphony with added chorus. In 1818, he made very preliminary notes for a 'symphony in ancient modes' on ancient Greek religious themes, including a choral *adagio*. But by 1822, he was sketching a 'German symphony', with chorus singing Schiller's *To Joy*, though to an entirely different tune.

To Adolph Bernhard Marx – the early 19<sup>th</sup> century music historian whose writings helped enshrine Beethoven as 'supreme master' and Germany as centre of the 'cult of music' – Beethoven's earlier symphonies had suggested that instrumental music could be even more eloquent than words. Yet finally, Marx believed, Beethoven showed that this was not so: 'Having devoted his life to instrumental sounds, he once again summons his forces for his boldest, most gigantic effort. But behold! – unreal instrumental voices no longer satisfy him, and he is drawn irresistibly back to the human voice.'

As the orchestra introduces brief flashbacks to each of the first three

movements, the cellos and basses attempt an unlikely recitative: 'but when the string basses painfully attempt their ungainly imitation of human speech; and when they begin to hum timidly the simple human tune, and hand it over to the rest of the orchestra, we see that, after all, the needs of humanity reach beyond the enchanted world of instruments, so that, in the end, Beethoven only finds satisfaction in the chorus of humanity itself.' Despairing of instruments' feeble efforts, the solo baritone announces (the introductory lines are Beethoven's own, not Schiller's):

*O friends! No more these sounds!  
Instead let us sing out more  
pleasingly, with joy abundant!*

Graeme Skinner © 2014



### Ludwig van Beethoven Symphony No. 9 in D minor *Choral*

*O Freunde, nicht diese Töne!  
Sondern lasst uns  
angenehmere anstimmen,  
und freudenvollere!*

*Freude, schöner Götterfunken,  
Tochter aus Elysium,  
Wir betreten feuertrunken,  
Himmlische, dein Heiligtum!*

*Deine Zauber binden wieder,  
Was die Mode streng geteilt;  
Alle Menschen werden Brüder  
Wo dein sanfter Flügel weilt.*

*Wem der grosse Wurf gelungen,  
Eines Freundes Freund zu sein  
Wer ein holdes Weib errungen  
Mische seinen Jubel ein!*

*Ja, wer auch nur eine Seele  
Sein nennt auf dem Erdenrund!  
Und wer's nie gekonnt, der stehle  
Weinend sich aus diesem Bund!*

*Freude trinken alle Wesen  
An den Brüsten der Natur;  
Alle Guten, alle Bösen  
Folgen ihrer Rosenspur.*

*Küsse gab sie uns und Reben,  
Einen Freund, geprüft im Tod;  
Wollust ward dem Wurm gegeben,  
Und der Cherub steht vor Gott.*

*Froh, wie seine Sonnen fliegen  
Durch des Himmels prächt'gen Plan  
Laufet, Brüder, eure Bahn,  
Freudig, wie ein Held zum Siegen.*

*Freude, schöner Götterfunken...*

*Seid umschlungen, Millionen!  
Diesen Kuss der ganzen Welt!  
Brüder, überm Sternenzelt  
Muss ein lieber Vater wohnen.*

*Ihr stürzt nieder, Millionen?  
Ahnest du den Schöpfer, Welt?  
Such' ihn überm Sternenzelt!  
Über Sternen muss er wohnen.*

*Freude, schöner Götterfunken...*

O friends, no more these sounds!  
Instead let us sing out more  
pleasingly with joy abundant.

O joy, pure spark of God,  
daughter from Elysium  
with hearts afire, divine one,  
we come to your sanctuary.

Your magic reunites  
what custom sternly separated;  
All mankind become brothers  
beneath your sheltering wing.

Whoever has known the blessing  
of being friend to friend,  
whoever has won a fine woman,  
whoever, indeed, calls even

one soul on this earth his own,  
let their joy be joined with ours.  
But let the one who knows none of this  
steal, weeping, from our midst.

All beings drink in joy  
at Nature's bosom,  
the virtuous and the wicked alike  
follow her rosy path.

Kisses she gave to us, and wine,  
and a friend loyal to the death;  
bliss to the lowest worm she gave,  
just as the cherub who stands before God.

Joyously, as His dazzling suns  
traverse the heavens,  
O, brothers, run your course,  
exultant, as a hero claims victory.

O joy, pure spark of God, etc.

Be enfolded, all ye millions,  
in this kiss of the whole world!  
Brothers, above the canopy of  
stars must dwell a loving Father.

Do you fall down, ye millions?  
In awe of your Creator, world?  
Go seek Him beyond the stars!  
For there assuredly he dwells.

O joy, pure spark of God, etc.

## Jaime Martín

*Chief Conductor  
Dr Marc Besen AC and the  
late Dr Eva Besen AO\**

## Xian Zhang

*Principal Guest Conductor*

## Benjamin Northey

*Principal Conductor  
in Residence*

## Carlo Antonioli

*Cybec Assistant  
Conductor Fellow*

## Sir Andrew Davis

*Conductor Laureate*

## Hiroyuki Iwaki †

*Conductor Laureate  
(1974–2006)*

## FIRST VIOLINS

Dale Barltrop

*Concertmaster  
David Li AM and Angela Li\**

Sophie Rowell

*Concertmaster  
The Ullmer Family  
Foundation\**

Tair Khisambeeve

*Assistant Concertmaster  
Di Jameson and  
Frank Mercurio\**

Peter Edwards

*Assistant Principal*

Kirsty Bremner

Sarah Curro

Peter Fellin

Deborah Goodall

Lorraine Hook

Anne-Marie Johnson

Kirstin Kenny

Eleanor Mancini

Mark Mogilevski

Michelle Ruffolo

Kathryn Taylor

## SECOND VIOLINS

Matthew Tomkins

*Principal  
The Gross Foundation\**

Robert Macindoe

*Associate Principal*

Monica Curro

*Assistant Principal  
Danny Gorog and  
Lindy Susskind\**

Mary Allison

Isin Cakmakcioglu

Tiffany Cheng

Freya Franzen

Cong Gu

Andrew Hall

Isy Wasserman

*Philippa West  
Andrew Dudgeon AM\**

Patrick Wong

*Roger Young  
Shane Buggle and  
Rosie Callanan\**

## VIOLAS

Christopher Moore

*Principal  
Di Jameson and  
Frank Mercurio\**

Lauren Brigden

Katharine Brockman

*Anthony Chataway  
Dr Elizabeth E Lewis AM\**

Gabrielle Halloran

Trevor Jones

*Anne Neil\**

Fiona Sargeant

## CELLOS

David Berlin

*Principal  
Hyon Ju Newman\**

*Rachael Tobin  
Associate Principal*

Nicholas Bochner

*Miranda Brockman  
Geelong Friends of the MSO\**

*Rohan de Korte  
Andrew Dudgeon AM\**

Sarah Morse

Angela Sargeant

*Michelle Wood  
Andrew and Judy Rogers\**

## DOUBLE BASSES

Benjamin Hanlon

*Frank Mercurio and  
Di Jameson\**

Rohan Dasika

Suzanne Lee

## FLUTES

Prudence Davis

*Principal  
Anonymous\**

Wendy Clarke

*Associate Principal*

Sarah Beggs

## PICCOLO

Andrew Macleod

*Principal*

## OBOES

Thomas Hutchinson

*Associate Principal*

Ann Blackburn

*The Rosemary Norman  
Foundation\**

## COR ANGLAIS

Michael Pisani

*Principal*

## CLARINETS

David Thomas

*Principal*

Philip Arkinstall

*Associate Principal*

Craig Hill

## BASS CLARINET

Jon Craven

*Principal*

## BASSOONS

Jack Schiller

*Principal*

Elise Millman

*Associate Principal*

Natasha Thomas

*Dr Martin Tymms and  
Patricia Nilsson\**

## CONTRABASSOON

Brock Imison

*Principal*

## HORNS

Nicolas Fleury

*Principal  
Margaret Jackson AC\**

Saul Lewis

*Principal Third  
The Hon Michael Watt QC  
and Cecilie Hall\**

Abbey Edlin

*Nereda Hanlon and  
Michael Hanlon AM\**

Trinette McClimont

*Rachel Shaw  
Gary McPherson\**

## TRUMPETS

Owen Morris

*Principal*

Shane Hooton

*Associate Principal*

William Evans

Rosie Turner

*John and Diana Frew\**

## TROMBONES

Richard Shirley

Mike Szabo

*Principal Bass Trombone*

## TUBA

Timothy Buzbee

*Principal*

## TIMPANI

## PERCUSSION

John Arcaro

*Anonymous\**

Robert Cossom

*Drs Rhyll Wade and  
Clem Gruen\**

## HARP

Yinuo Mu

*Principal*