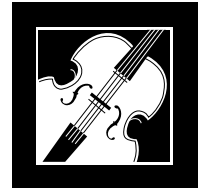


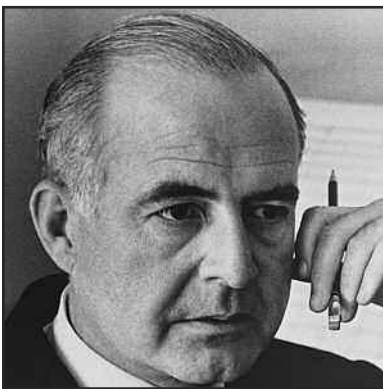
The Albuquerque Philharmonic Orchestra



Supported in part by the City of Albuquerque Urban Enhancement Trust Fund, New Mexico Arts, a division of the Department of Cultural Affairs, and the National Endowment for the Arts.

Winter Concerts DANIEL CUMMINGS, GUEST CONDUCTOR DAVID FELBERG, MUSIC DIRECTOR

INGELA ONSTAD, SOPRANO



Samuel Barber



Antonín Dvořák

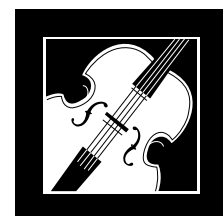


Felix Mendelssohn

David Felberg, Music Director

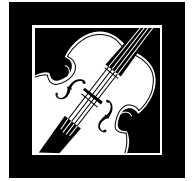
Friday, December 16, 7:30 P.M.
Immanuel Presbyterian Church
Carlisle & Silver SE

Sunday, December 18, 3:30 P.M.
St. Therese Church
3424 4th St NW



2016 – 2017 Season

The Albuquerque Philharmonic Orchestra



David Felberg, Music Director

2016 – 2017 CONCERT SEASON

Concert 1

28 Oct Friday at 7:30 P.M.
30 Oct Sunday at 2:00 P.M.

Fall Concerts

St. Therese Church • 3424 4th St NW
Sue Cleveland High School • 4800 Laban Rd NE, Rio Rancho

David Felberg, Conductor

Hannah Stephens, soprano; Keith Porter-Snell, solo piano

Górecki

Symphony No. 3, Symphony of Sorrowful Songs

Ravel

Piano Concerto for the Left Hand in D Major

Concert 2

16 Dec Friday at 7:30 P.M.
18 Dec Sunday at 3:30 P.M.

Winter Concerts

Immanuel Presbyterian Church • Carlisle & Silver SE
St. Therese Church • 3424 4th St NW

Daniel Cummings, Guest Conductor

Ingela Onstad, soprano

Mendelssohn

Die Schöne Melusine Overture

Barber

Knoxville: Summer of 1915

Dvořák

Symphony No. 7

Concert 3

3 Mar Friday at 7:30 P.M.
5 Mar Sunday at 2:00 P.M.

Arts & Music Concerts

Immanuel Presbyterian Church • Carlisle & Silver SE
Sue Cleveland High School • 4800 Laban Rd NE, Rio Rancho

Michael Bowen, Conductor

Mozart

Overture to Don Giovanni

Bowen

Land of Enchantment

Tchaikovsky

Capriccio Italien

Dukas

The Sorcerer's Apprentice

Gerswhin

An American in Paris

2016 – 2017

SEASON

2 Rev 2 • Dec 2016

All Concerts are Free to the Public!

Donations to support the operation of the orchestra are greatly appreciated. All venues are handicapped accessible. www.nmapo.org • For information, call 505-433-PHIL (433-7445)

The Albuquerque Philharmonic Orchestra



David Felberg, Music Director

Concert 4

07 May Sunday at 2:00 P.M.

13 May Saturday at 6:00 P.M.

Spring Concerts

National Hispanic Cultural Center • 1701 4th St SW
at Avenida Cesar Chavez

Hiland Theater • 4804 Central SE

Gabriela Garza Canales, Conductor

Rimsky-Korsakov *Russian Easter Overture*

Liszt *Les Preludes*

de Falla *The Three-Cornered Hat, Suite No. 2*

Marquez *Danzon No. 2*

Annual Chamber Concert

04 Jun Sunday at 2:30 P.M.

St. Andrew Presbyterian Church • 5301 Ponderosa NE

Members of the Albuquerque Philharmonic perform a variety of intimate chamber music works. Program announced at the concert.

Summer Chamber Orchestra Festival

Dates and times TBA

Check www.nmapo.org for location and program

Also monitor the web site for additional dates and times

Program to be announced: visit www.nmapo.org frequently for details

Pearls

Tyler Abeyta	Miriam Brane	Sara Fagen	Debbie Holt	Merlin	Jason Schindwolf
Zachary Abeyta	Naomi Brane	River Felberg—	Killer Hontas	Emily Annalise	Astrid Starosta
Damien Aplin	Natalie Brane	Rowan Felberg—	Alyayn Johnson	Morrison	Gwendolyn Starosta
Gabrielle Arango	Emily Wilson Bunting	Michael Metz Foris	Kenny Johnson	Jessica Lauren	Lila Taunton
Grace Arango	John Bunting	David Gerstle	Stefan Johnson	Morrison	Hannah Marie
Nick Arango	Tom Bunting	Irene Gerstle	Andrew Jones	Beauregard O'Reilly	Thieme
Rosalia Babbitt	William Bunting	Walter Gerstle	Katie Jones	Muggenburg	Kristen Ashley Thieme
Sebastian Cordova-	Ciena Carabajal	Carson Gish	Rachel Jones	Kali Mullinaux	Angela Urben
Babbitt	Adam Celia	Dayton Gish	Ryan Jones	Marley Mullinaux	Kellan Wilson
Xavier Babbitt	Timothy Celia	Garrett Golden	Madeline Kasprzak	Robert O'Boyle	Sloan Wilson
Mary Boyce	Victoria Celia	Evie Golden	Gina Kennedy	Richard Obenauf	Joe Woodworth
Buddy Bradley	Andrew Chael	Ty Golden	Bjorn Lazauski	Sarah Edwards	Linda Woodworth
Carter Bradley	Nathan Chael	Colton Golobic	Lindsey Lean	Obenauf	Michelle
Jack Bradley	Jonathan Chew	Ben Gutzler	Austin Lean	Elisabeth Obenauf	Zetterholm—
Joseph Bradley	Sarah Chew	David Gutzler	Anne Gabrielle Leazer	Odegard	Luke Zetterholm
Stewart Bradley	Jill Davidson	Sonia Gutzler	Kimberly Leppke	David Odegard	Nick Zetterholm
Thomas Bradley	Wescott Davidson	Andrew Hall	Meghan Ashley Loree	Alana Ortiz	Aaron Paul Zieske
Zoey Bradley	Dylan Dobbeck	Maggie Bunting Hall	David Martin	Elaya Ortiz	Margot Elizabeth
Andrew Brane	Liam Dobbeck	Jean B. Hall	Thor Martin	Randy Ortiz	Zieske
	Brian Donnellan	Donna Hauge	Charlotte May	Lilla Rowley	Sara Zieske
	Hamilton Edwards	Elisabeth Foris-Hickie	Jonathan May	Linnea Ann Rowley	Bernice Zimny
	Sophia Ertzkin	Steven Robert Hickie	Molly May	Rowdy Rowley	

2016 – 2017

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Rev 2 • Dec 2016

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Winter Concerts
DANIEL CUMMINGS, CONDUCTOR
INGELA ONSTAD, SOPRANO

Program

Felix Mendelssohn *Die Schöne Melusine Overture*

Samuel Barber *Knoxville: Summer of 1915*

Ingela Onstad, soprano
(text on page 7)

Intermission

Antonín Dvořák *Symphony No. 7 in D minor*

1. Allegro maestoso
2. Poco adagio in F major
3. Scherzo: Vivace—Poco meno mosso
4. Finale: Allegro

PROGRAM & COMPOSER NOTES

Samuel Osborne Barber II (March 9, 1910 – January 23, 1981) was born in West Chester, Pennsylvania, and was second in line the day Curtis Institute of Music opened its doors to receive its first students, on October 1, 1924. He was behind violinist Max Aronoff, who would later be known as a member of the Curtis String Quartet. Samuel Barber studied piano, composition, conducting and singing with the baritone Emilio de Gorgorza (a Metropolitan Opera colleague of Barber’s aunt Louise Homer), eventually developing his own fine baritone. He studied composition under Rosario Scalero refining his technique as a composer. Writing for voice brought together his two musical vocations, however by the time Barber wrote *Knoxville: Summer of 1915* (the gift of poetry and music made pure as the first memory or the last firefly), he had become one of the best known American composers. *Dover Beach*, a setting of Matthew Arnold’s poem, brought him recognition while still a student. He continued writing songs choral works and operas (*Vanessa*, 1957, and *Antony and Cleopatra*, 1965 – 66). He was much celebrated for his *Adagio* (1938), the slow movement from his string quartet (1936). His rich harmonic and melodic gifts emerge also in concertos for violin and cello and his two symphonies, B minor quartet, wind quintet, piano sonata and theatrical music.

Soprano Eleanor Steber, who commissioned *Knoxville: Summer of 1915*, Opus 24, was the soloist at the premiere. She insisted, “That was my childhood exactly in Wheeling, West Virginia.”

James Agee wrote the poem this work is based on over a hundred years ago, remembering himself, at age 28, as a five-year-old boy resting on a quilt on the backyard grass, beside his parents. On this summer night he listened to the music of the evening and wondered who he was. He said later that he wrote the five pages in ninety minutes. That summer was the last before his father was killed in an accident. In Agee’s imagination a hose becomes “tuned to the style and stream of as any violin.”

Barber created *Knoxville: Summer of 1915*, filled with inspiration. He selected certain passages to craft into a libretto and completed the musical composition in a few days, finishing it on April 14, 1947. His family and his aunt Homer were both terminally ill as he was composing. He dedicated the work to his father.

There is a sense of contemplation and tenderness contained in this work as it unfolds with genuine nostalgia into one long movement of about 14 minutes. The soprano’s line is the conversational flow of the text, while the orchestra delicately fills the summer night with the charmed atmosphere of “Knoxville 1915” on a cold December evening in New Mexico.

Instrumentation is Flute, piccolo, oboe, English horn, clarinet, bassoon, 2 horns, trumpet, triangle, harp, and strings

Antonín Leopold Dvořák (8 September 1841 – 1 May 1904) was born the eldest of nine children in 1841 in a small village near Prague. He was sent to an uncle to learn German and the butcher’s trade at the age of thirteen. He studied elementary music theory, organ and piano with the village music teacher. His uncle convinced his father to allow Antonín to go on to Prague to the Organ school when he was sixteen. He taught piano, played in a small orchestra and in cafes to make a living after his graduation. He composed his first symphony in 1865 with

Beethoven as his example (The Bells of Zlonnice). This was followed by a cheerful, naïve cello concerto, his second symphony and the song cycle *Cypresses*. He married his piano student, Anna Cermakov, and it was a happy union. The works of Wagner and Smetana influenced him to try his hand at opera. His third symphony in E-flat was somewhat Wagnerian and won him a grant which allowed him to survive. In 1876 after the death of three of his children, Dvořák composed the *Stabat Mater*, considered the first great work of Czech church music. In 1877 he began a friendship with Brahms, who became his mentor. This relationship was to bring the young composer recognition, and commissions. The *Slavonic Dances* were a step toward world fame for Dvořák.

Dvořák was invited to England in 1884, a trip he was to repeat many times. His friend Smetana was the first Czech to achieve international renown with his pioneering operas and symphonic poems beginning a rebirth of Czech culture as were Dvořák's *Slavonic Dances*, symphonies chamber music, concertos and other works. The respectful, spiritual, quality of Brahms helpful friendship allowed Antonín Dvořák to work with a resilient mood reflected in his optimistic compositions threaded with musical folklore and patriotic idealism.

Dvořák was deeply affected by Brahms's Third Symphony in 1883. He felt it was one of the finest symphonies ever written and began to consider that he should, perhaps, become more international in his writing style in order to have the more far-reaching appeal of the work of his mentor and great friend. He considered he would lose his "Slavonic" nationalist appeal trying to achieve this goal but as he pondered the possibilities his older friend Smetana became ill and was forced to enter the Prague district mental institution and Dvořák's beloved mother died just weeks after the premiere of Brahms's Third. In this time of personal tragedy, Dvořák received the grand honor: based on the success of his *Stabat Mater*, of a commission for a symphony from the Royal Philharmonic Society (the society had commissioned Beethoven's Ninth Symphony). This was to be his only commissioned symphony.

Dvořák set to work in December of 1884 with fervent determination, completed his Symphony No. 7 in March of 1885 (the work was originally published as Symphony No. 2—it was the seventh written but only the second published).

There is lightness and a richness of folk melodies in much of Dvořák's music. The Seventh Symphony has somber dramatic expression and an atmosphere of gravity and defiance. There is an absence of Slavic melodies and a deep intimacy wherein the composer examines the ancient questions of human existence. This fine work can be ranked as one of the most important in the post-Beethoven period of symphonic genre.

We proudly bring this symphony to you this evening. It is challenging and deeply rewarding to perform. We hope you enjoy this deeply emotional, yet rigorously compact and thematically cohesive work.. Dvořák had yet to visit America and the "New World" awaited him.

Symphony No. 7 in D minor

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, violins, violas, cellos, double basses

Four movements:

Allegro maestoso: Sobriety and tension relieved at times by lyricism

Poco Adagio: This movement begins gently with a simple clarinet melody and is wrenched with dramatic outbursts

Scherzo: Vivace: The Slavonic dance-like theme and counter melody recall Dvořák of earlier works. A pastoral and bird calls add to the mood

Finale, Allegro: The final movement is excitingly varied from dark emotions to major-key brightness breaking through the tensions to tremendous feeling of the certainty of salvation

Jakob Ludwig Felix Mendelssohn Bartholdy (3 February 1809 – 4 November 1847) was born in Hamburg, Germany; he died in Leipzig shortly after the death of his sister Fanny Hensel, a talented composer in her own right.

Mendelssohn was precocious in all manner of subjects: math, Latin, history translation, and in music as a violinist and pianist. His sister Fanny was a fine pianist as well. He received rigorous training in theory and composition with Karl Friedrich Zelter, who reflected the musical conservatism of 18th century Berlin. Between 1819 and 1821, young Mendelssohn began to compose for the piano, violin, and chorus. He joyfully emulated Bach, Mozart, and Haydn. In 1821 he began a series of quartet fugues followed by twelve sinfonias to be performed at Sunday musicales at his home. He continued his education at University of Berlin finding musical inspiration in Romantic literature while continuing to study traditional masters.

Nineteen year old Felix decided to visit major music centers of Europe and England. He developed strong ties with English musical circles, and performed his First Symphony and the *Midsummer's Night Dream* successfully at Philharmonic concerts. He also developed a Romantic wanderlust and undertook many a walking tour.

Tonight we will perform for you one of Mendelssohn's favorite freestanding overtures (he wrote seven). "The Fair Melusina" Overture represents the story of a water sprite who bore a curse that turned her into a serpent from the waist down every Saturday. She married a mortal knight, making him promise to stay away from her on Saturdays. The Knight, of course, eventually became curious and suspected she might have a lover on Saturday and siring their children who had some deformities. He came home on Saturday and this broken promise ended the relationship. The aristocracy of the Lusignan region of France claimed descent from Melusina's offspring and, to this day, cookies in the shape of pretty woman with a serpent's tail are common in Lusignan.

It is easy to hear Melusina's watery home in the first theme and the conflicts in the curse and her terrestrial marriage in the second. Mendelssohn's *Die Schöne Melusine* is an emotional landscape painted in a musical landscape.

Wagner borrowed the music it, added to it and used it to represent the Rhine river, home to his Rhine maidens.

Notes provided by Martha Strauss

Daniel Cummings, guest conductor



Daniel Cummings is a conductor, composer, and pianist based in Albuquerque, New Mexico. He has conducted such luminaries as the world famous Boston Brass, international trumpet virtuoso Jens Lindemann, and legendary guitarist Angel Romero. Active in opera and musical theatre, Dr. Cummings has

conducted performances of *Gianni Schicchi*, *Midsummer Nights Dream*, *Die Zauberflöte*, *Suor Angelica*, *L'Elisir d'Amore*, and *West Side Story*. He has served on the faculties of the Hawaii Performing Arts Festival, where he taught Musical Theatre and Collaborative Vocal Piano, and UCLA Summer Music Academy where he was Administrative Assistant and Chamber Music coach.

In 2015, Dr. Cummings made his conducting and soloist debut with the New Mexico Philharmonic playing and conducting J.S. Bach's *Concerto for Piano and Orchestra*, Mozart's *Symphony no. 29 in A Major* and Haydn's *St. Nicholas Mass*. He was also invited to conduct the ordination choir for the 2015 Annual Conference for the Methodist Southwest Conference. Dr. Cummings has also worked as music director for Landmark Musical Theatre Company, staff accompanist for the College Light Opera Company in Falmouth, Massachusetts, and music director and arranger of the Carol Burnett Awards at UCLA.

Daniel received his Doctor of Musical Arts from UCLA in Orchestral Conducting in June 2007. His other degrees are a Masters in Choral Conducting from UCLA and a Bachelors degree in Composition from UNM. He served as music director and conductor of the La Sierra University Symphony Orchestra from 2007 to 2011. While at La Sierra, Dr. Cummings also taught piano proficiency, orchestration, composition and piano. Daniel is currently the choir director and piano instructor at Manzano High School and pianist for the New Mexico Symphonic chorus.

Ingela Onstad, Soprano

Soprano Ingela Onstad has enjoyed a varied international career in opera, concert work, and contemporary music. Operatic highlights include performances at Dresden's Staatsoperette, Oldenburgisches Staatstheater, Landestheater Schleswig-Holstein, UNM Opera Theatre, and Santa Fe Opera in roles including Musetta in *La Boheme*, Pamina and Papagena in *Die Zauberflöte*, Nannetta in *Falstaff*, Mabel in *Pirates of Penzance*, and Violetta in *La Traviata*. She also sang the roles of Merab and Michal in the staged production of Handel's oratorio *Saul* in Oldenburg, Germany.

Highlights of her career as an oratorio soloist include *Carmina Burana*, Charpentier's *Te Deum*, Haydn's *The Creation*, and numerous Bach Cantatas. In 2014, she completed a



recital tour of Germany with Dr. Michael Hix and Professor Michael Schuetze.

2016 – 2017 performances include Bach's *Magnificat* and Cantatas 147, 98, and 57; a role in Ron Strauss's world-premiere opera *Los Bufones*; Barber's *Knoxville Summer of 1915*; Villa-Lobos's *Bachianas Brasileiras No. 5*; and Handel's *Messiah*. She will also perform Schumann's *Frauenliebe und -leben* with pianist Falko Steinbach.

Onstad completed her undergraduate degree at McGill University where she studied with Professor William Neill. She earned a Master of Music degree at the University of New Mexico where she studied with Professor Leslie Umphrey. She maintains a private voice studio in Albuquerque.

David Felberg, Music Director

David began his conducting career at the University of New Mexico under the tutelage of Dr. Jorge Perez-Gomez. He has gone on to study with David Zinman and Murray Sidin at the Aspen Music Festival, Harold Farbermann at the Bard Conducting Institute, and privately with Bernard Rubenstein and Guillermo Figueroa.

David has conducted the New Mexico Symphony, Santa Fe Symphony, New Mexico Philharmonic, and is currently the assistant conductor of the University of New Mexico Symphony. An advocate of new music, David is the co-founder and conductor of *Chatter* (formerly known as the Church of Beethoven), an ensemble dedicated to performing new music.



A native of Albuquerque, he performs regularly throughout the Southwest as violin concerto soloist, recitalist and chamber musician. He is currently the concertmaster of the Santa Fe Symphony Orchestra and the Associate Concertmaster of the New Mexico Philharmonic Orchestra. He has appeared as a soloist with the New Mexico Symphony Orchestra, Palo Alto Philharmonic, Albuquerque Philharmonic, and the Balcones Orchestra (Austin). Recent concerto engagements include Paganini's *Concerto No. 1* with the Palo Alto and Albuquerque Philharmonics, and the Shostakovich *Concerto No. 1* with the New Mexico Philharmonic.

Felberg has performed solo recitals all over New Mexico, Colorado, and Texas, and made his New York debut in Merkin Hall in the spring of 2005.

David is currently artistic director of Ensemble Music New Mexico, which produces The Church of Beethoven series, Club Beethoven, and Chatter.

He received a Bachelor of Arts in history from the University of Arizona, a Master of Music in instrumental conducting from the University of New Mexico, and has taken advanced string quartet studies at the university of Colorado at Boulder.

Our Special Thanks! • 2016 – 2017 Contributions

The Albuquerque Philharmonic Orchestra gratefully acknowledges the many donations received from listeners and supporters. Includes donations received starting in May of 2016. We apologize for any mistakes or oversight. Please contact Wendy Cieslak, Director of Development (development@nmapo.org) for any corrections.

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KNOXVILLE: SUMMER OF 1915

(We are talking now of summer evenings in Knoxville Tennessee in that time that I lived there so successfully disguised to myself as a child.)

...It has become that time of evening when people sit on their porches, rocking gently and talking gently and watching the street and the standing up into their sphere of possession of the trees, of birds' hung havens, hangars. People go by; things go by. A horse, drawing a buggy, breaking his hollow iron music on the asphalt; a loud auto; a quiet auto; people in pairs, not in a hurry, scuffling, switching their weight of aestival body, talking casually, the taste hovering over them of vanilla, strawberry, pasteboard and starched milk, the image upon them of lovers and horsemen, squared with clowns in hueless amber.

A streetcar raising its iron moan; stopping, belling and starting; stertorous; rousing and raising again its iron increasing moan and swimming its gold windows and straw seats on past and past and past, the

bleak spark crackling and cursing above it like a small malignant spirit set to dog its tracks; the iron whine rises on rising speed; still risen, faints; halts; the faint stinging bell; rises again, still fainter, fainting, lifting, lifts, faints foregone: forgotten. Now is the night one blue dew.

Now is the night one blue dew, my father has drained, he has coiled the hose.

Low on the length of lawns, a frailing of fire who breathes....

Parents on porches: rock and rock. From damp strings morning glories hang their ancient faces.

The dry and exalted noise of the locusts from all the air at once enchants my eardrums.

On the rough wet grass of the back yard my father and mother have spread quilts. We all lie there, my mother, my father, my uncle, my aunt, and I too am lying there....They are not talking much, and the talk is quiet, of nothing in particular, of nothing at all. The stars are wide and alive, they seem each like a smile of great

sweetness, and they seem very near. All my people are larger bodies than mine,...with voices gentle and meaningless like the voices of sleeping birds. One is an artist, he is living at home. One is a musician, she is living at home. One is my mother who is good to me. One is my father who is good to me. By some chance, here they are, all on this earth; and who shall ever tell the sorrow of being on this earth, lying, on quilts, on the grass, in a summer evening, among the sounds of the night. May God bless my people, my uncle, my aunt, my mother, my good father, oh, remember them kindly in their time of trouble; and in the hour of their taking away.

After a little I am taken in and put to bed. Sleep, soft smiling, draws me unto her: and those receive me, who quietly treat me, as one familiar and well-beloved in that home: but will not, oh, will not, not now, not ever; but will not ever tell me who I am.

-James Agee

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 Wendy Cieslak Δ ◇
 Sarah Blair
 Joyce Carabajal
 Anny Chung
 Elaine Davidson
 Chris Fredenburgh
 Judy Jones
 Dominic LaBrake
 Julie Taylor

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 Elizabeth Rivers Gregory
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John Golobic †
 (Dvořák, Mendelssohn)
 Joe Walters †
 (Barber)

Trombone

Colin Lazauski †
 Tom Golden
 Jed Rowley

Timpani/Percussion

Jon Sundell

Harp

Bethany Boyack (16 Dec)
 Anna Hamrick (18 Dec)

◇ Concertmaster
 ◇ Assistant
 Concertmaster
 † Principal /
 Co-principal
 Δ Board Member

*The Albuquerque Philharmonic Orchestra also wishes to express our gratitude to our web site master, **Sam Clark**; our Historian, **Janie Foris**; and to **Joe Walters** for creating this program book.*

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 Fantastic & FrivolousMay 21

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