

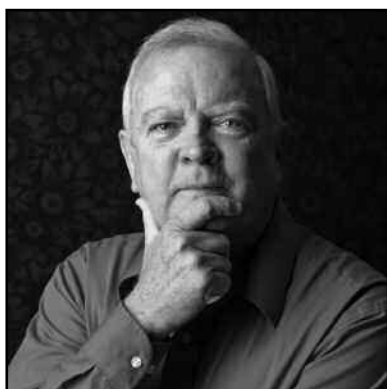
The Albuquerque Philharmonic Orchestra



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.

Arts & Music Concerts

MICHAEL BOWEN, GUEST CONDUCTOR
DAVID FELBERG, MUSIC DIRECTOR



Michael Bowen



Paul Dukas



George Gershwin



Wolfgang Mozart



Pyotr Tchaikovsky

Friday, March 3, 7:30 P.M.
Immanuel Presbyterian Church
Carlisle & Silver SE

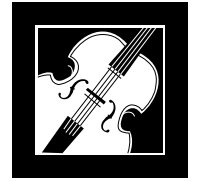
Sunday, March 5, 2:00 P.M.
Sue Cleveland High School
4800 Laban Rd NE, Rio Rancho

David Felberg, Music Director



2016 – 2017 Season

The Albuquerque Philharmonic Orchestra



David Felberg, Music Director

2016 – 2017 CONCERT SEASON

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 <i>Don Giovanni</i>
Bowen	<i>Land of Enchantment</i>
Tchaikovsky	<i>Capriccio Italien</i>
Dukas	<i>The Sorcerer's Apprentice</i>
Gerswhin	<i>An American in Paris</i>

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	<i>Russian Easter Overture</i>
Liszt	<i>Les Preludes</i>
de Falla	<i>The Three-Cornered Hat, Suite No. 2</i>
Marquez	<i>Danzon No. 2</i>

21 May Sunday at 2:30 P.M.

Annual Chamber Concert

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

2016 – 2017
SEASON

2 Rev 3 • Feb 2017

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)

Arts & Music Concerts

MICHAEL BOWEN, GUEST CONDUCTOR

Program

Wolfgang Mozart. *Overture to Don Giovanni*
 Artwork from Ernest Stapleton Elementary (RRPS),
 art instructor Jennifer Gutierrez

Michael Bowen. *Land of Enchantment*

1. Sunrise Over the Mountains	5. Dance of the Kokopelli
2. Mustangs Playing on the Prairie	6. Coyotes Howling at the Moon
3. Majestic Scenery	7. Basilica of St. Francis of Assisi
4. Simple Folk Song	8. Barelmas Festival

Artwork, photography and sculptures from Cleveland High School (RRPS),
 art instructors Jackie Maese and Michelle Sanchez-St. Andre

Pyotr Tchaikovsky. *Capriccio Italien*
 Artwork from Del Norte High School (APS), art instructor Nikki Turman

Intermission

Paul Dukas. *The Sorcerer's Apprentice*
 Artwork from Cleveland High School (RRPS), instructor Liz Olive;
 Sandia Vista Elementary (RRPS), instructor Merry Wadsworth; and
 The Bosque School, instructor René Palomares

George Gershwin. *An American in Paris*
 Artwork from Sandia Vista Elementary (RRPS), instructor Heather Armstrong;
 and The Bosque School, instructor René Palomares

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

PROGRAM & COMPOSER NOTES

Michael Bowen on his composition: *Land of Enchantment* was composed over a three-week period in August 2013 for the SFCO National Orchestral Composition Competition. I've always been intrigued with the light that we have in New Mexico. Sunrises and Sunsets are often mesmerizingly beautiful. So, I decided to open with a theme of "Sunrise Over the Mountains." I began to consider writing a tone poem about aspects of our wonderful state including some of the unique features, landscape, cultural, and spiritual diversity that create the richness that makes our state a Land of Enchantment.

The next section is subtitled "Mustangs Playing on the Prairie." New Mexico has a large population of wild horses living in different sections of the state, some 34,000 of them. I did some research and found some video of horses running free in New Mexico that were amazing. This section is the Coplandesque-like part where the winds and strings are joined by the xylophone. Some of the video that I watched followed the horses from the air and as the horses were running toward the top of a mountain the helicopter that was filming them pulled up high and the camera panned over the mountain top. This was a beautiful shot of somewhere in our magnificent state. It gave birth to the next section, "Majestic Scenery." We have some scenery that is breathtakingly beautiful. Just to mention a few: Rio Grande Gorge, Shiprock, Sandia Crest, Red Rock, Bandelier, Aztec Ruins, Carlsbad Caverns, White Sands.

The early settlers in New Mexico all brought with them a simplicity of life. Love for family, love for neighbors and they all shared a common struggle for survival in New Mexico. This is the inspiration for the "Simple Folk Song" section. It's not intended to portray any culture as much as it is an attempt to embrace the life styles of simplicity, love for family and love for others that we seem to have lost in the busyness in our modern lives. Sharing a song, or sharing a moment with a family member or friend, are what bring meaning and richness into our lives. We have lost our peace with nature and others with our hectic schedules and much of life seems to be passing us by without us even noticing. The return to a simple life is what I tried to capture in this section.

The Kokopelli is a symbol of fertility. It dates all the back to somewhere between 750 to 850 AD. There are some interesting theories associated with just exactly what the Kokopelli is. But for all the different theories about them they look to me to be jazz musicians. They just seem to be having such a good time dancing and playing their horns. This next section is inspired by the thought of the Kokopelli dancing around a fire playing their flutes or horns. I set the theme to first come from the flutes and piccolo where each of the instruments plays the same melody but each is written a fifth apart from the others. Then the strings answer the winds, again offset by fifths, and then the brass come in to answer them. Abruptly, there is a shift in the music. It's suggestive of coyotes with upraised heads howling at the moon. This is orchestrated with horn glissandos high in their range. At the first howl, the Kokopelli pause for a just a moment but then they continue to play and dance, but when the coyotes howl a second and a third time they stop. Then they scatter. The orchestra takes on a rather dissonant quality, hopefully representing the starkness of the night desert under the stars.

New Mexico has a rich spiritual history. The Spanish influence upon the church here in New Mexico is evident throughout the state. Once, while visiting Santa Fe, I wandered into the Basilica of Saint Francis of Assisi and just sat in the sanctuary to soak up the spiritual environment. I studied the various stained-glass windows and recalled the various scenes from the Bible. The next section of the work is dedicated to the rich spiritual influence in New Mexico that has its roots sunk deep into our culture.

Finally, the piece ends with a festival. The Barelmas was probably the first settlement in the Albuquerque area. It was settled in the early 1800. Even in the 1800 the Rio Grande River was only about three feet deep where the early traders crossed it. The Barelmas was a small community in the 1800s that I again was attracted to the idea of the close-knit neighborhood where people knew their neighbors, were involved with their lives, and celebrated the ups and downs of life together. The festival was inspired by Flamenco dancing with elaborate beautifully-colored dresses and lots of spinning and leaping.

The work *Land of Enchantment* is about our great state of New Mexico. I hope that it inspires you to look at our state with the eyes and wisdom of our ancestors. May it fill your heart with the mysterious enchantment that has touched so many.

Paul Abraham Dukas (1 October 1865 – 17 May 1935), known today primarily for his symphonic poem *The Sorcerer's Apprentice*, was a musician's musician—a true scholar and teacher. He studied at the Paris Conservatory along with fellow alumnus Claude Debussy. He became a published music critic early in his career, later teaching composition at the conservatory (taking over the chairmanship from Charles-Marie Widor). In between he composed complex piano sonatas and rich operatic and ballet music.

The Sorcerer's Apprentice, subtitled "Scherzo after a ballad by Goethe," was written in 1895 – 96. It is a great example of the late 19th-century genre of "programmatic music," foundational for today's movie scores, which, rather than following an abstract form (such as the classical symphony *sonata allegro*, etc.), is intended to tell a story with musical instruments. Here the story follows rather closely that told by Goethe in his poem of the same name. An apprentice to a sorcerer hopes to save time completing his assigned task of cleaning the workshop by enchanting a broomstick to make it carry water for him. It gets out of control and the house begins to flood, so he chops it in half, only to see the pieces form themselves into complete broomsticks, each of which continues to bring water. Unable to remember the countermanding spell, he is eventually rescued by his master.

Anyone who has seen the Disney movie *Fantasia* will realize that their animated interpretation is quite faithful to the original, with the exception that the apprentice is a human-sized mouse.

Be sure to listen for Dukas's clever idea of using bassoons (Italian: *fagotto*, or bundle of sticks) to represent the initial awakening of the broomstick. Later, with the contrabassoon solo, the multiple shards of broomsticks are reanimated.

George Jacob Gershwin (26 September 1898 – July 11, 1937) was born to Russian and Ukrainian Jewish parents in Brooklyn, New York. George Gershwin's story is distinctively American. As a teenager he was a "song plugger"—basically a sheet music salesman before the age of recorded demos—in Tin Pan Alley. He wrote and sold his first original song ("When You Want 'Em, You Can't Get 'Em, When You've Got 'Em You, Don't Want 'Em") at the age of seventeen for fifty cents. Although highly skilled at playing by ear and improvising jazz, George studied classical piano with Charles Hambitzer, and formal composition with Rubin Goldmark (classical) and Henry Cowell (*avant garde* theory). Gershwin's show tunes may be staples of the "American Songbook," but his theatrical scoring and his "serious" orchestral works are built on a firm classical foundation, despite their "jazzy" sound. Like Tchaikovsky before him, Gershwin blended Western European orchestral forms with the bright, brash energy of his American people in the early 20th century. He eventually found his way to Hollywood and did some work for movies, most notably for *Shall We Dance* (1937) starring Fred Astaire and Ginger Rogers.

An American in Paris was begun during Gershwin's time in Paris in 1928. He went there seeking to further his studies in music. He interviewed with composers Nadia Boulanger and Maurice Ravel but was turned down by both. Gershwin admitted to being fascinated by Ravel's voicing of chords for the piano (big fat ninths and thirteenthths), which he utilized freely in his own playing. Interestingly, Ravel said he was impressed by American jazz and by Gershwin's abilities. He famously said to him, "Why be a second-rate Ravel when you are a first-rate Gershwin?"

The symphonic poem *An American in Paris* was conceived as a balletic romp. It begins with "strolling music," and it is easy to envision an American young man breezily weaving through the bustle of Paris to the sounds of taxi horns and snippets of music bubbling forth from the cafes. Bits of the bouncing march "La Sorella" pop up from the brass section, although most of the melodic fragments are Gershwin originals, done in the style of *Les Six* (the *avant garde* composers of the time). The middle section quiets down as our young American begins to tire of the incessant energy of the city, and the middle bluesy section represents, according to Gershwin's own comments, a brief bout of homesickness. By the end of the piece, though, the charms of Parisian life have won over our friend. For the debut performance of the piece at Carnegie Hall in New York City, Gershwin brought actual Parisian taxi horns to be used. Listen for them!

In seeking to study further in Paris—despite the fact that he was already very successful—Gershwin demonstrated his desire to be taken seriously as a "real" musician. Sadly, he developed a malignant brain tumor and died at the age of 37—an unimaginable loss for American music. Yet the care and precision he put into the composition of *An American in Paris* make his inspired melodies and rhythms shine as brightly as the city itself, and guarantee that his music will continue to fascinate and uplift us into the future.

Wolfgang Amadeus Mozart (27 January 1756 – 5 December 1791) was the quintessential prodigy, learning violin at the age of four and writing serious orchestral works while still a teenager. His father Leopold was a professional musician himself and tutored his son in all aspects of music. From their home in Salzburg, he took Wolfgang and his sister (also a trained musician) on tour, including court performances in Munich, Vienna, and Prague. Before his untimely death at the age of 35, Mozart had composed over 600 pieces of music, including symphonies, concertos, and operas.

The opera *Don Giovanni* (known to English Speakers as "Don Juan") had the subtitle "il dissoluto punito" or "the libertine punished." The story is based on the Spanish legend of a wealthy young rake who dedicates his life to seducing women—but must pay in the end. While the 1984 movie "Amadeus" was somewhat fictionalized, people will remember the effective use of the opening chord from the overture to *Don Giovanni* as the moment the masked man appears at Wolfgang's front door. In the opera it is also the moment when the statue of the dead *Commendatore* appears to Don Juan to accuse him and give him one last chance to repent of his lifetime of misdeeds (which he refuses to do). *Don Giovanni* premiered in 1787 in Prague (where the genre of eighteenth-century Don Juan-themed operas originated) to great public acclaim. It remains one of the top ten operas of all time.

Pyotr Ilyich Tchaikovsky (25 April 1840 – 25 October 1893) was born in Tsarist Russia at a time when public education in music was non-existent. But his musical talent was indomitable, and he was fortunate to be able to study at the nascent Saint Petersburg Conservatory, graduating in 1865. At that time Russian music and culture were at a crossroads, as the intricacies of native Russian music ran at crosscurrents with Western European classical music forms. It was Tchaikovsky who brilliantly devised



chamberCHOPS
THE CHAMBER MUSIC COOPERATIVE OF THE SOUTHWEST

A Surprise Mozart Woodwind Octet
Loeffler *Two Rhapsodies* for Oboe, Viola & Piano
Tchaikovsky's *Andante Cantabile* for Trombone Choir
Amuse Bouche
April 23, 2017 • 2:00 P.M.
Congregation Albert • 3800 Louisiana Blvd NE
All concerts are free, donations gratefully accepted.
Details and updates: www.chamberchops.org

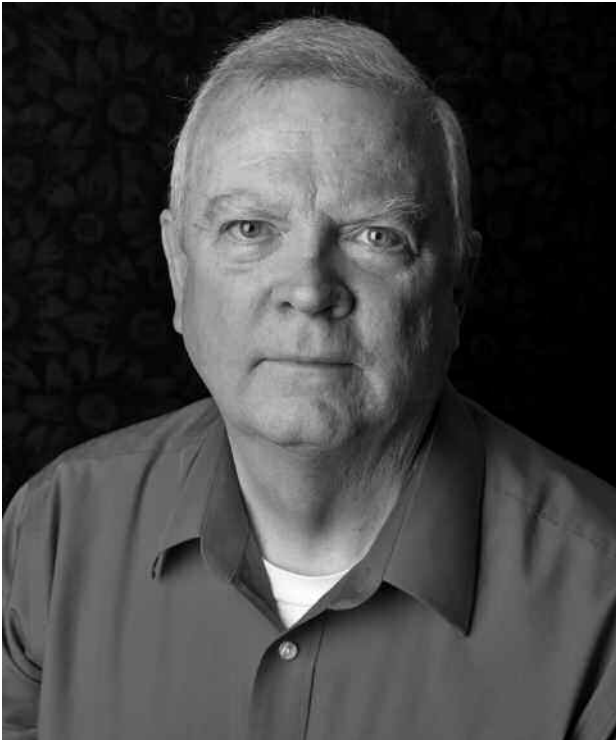
a distinctively Russian sound within the classical music framework. Perhaps best-known for his internationally beloved *Nutcracker Suite* and the *1812 Overture*, he wrote a wide range of works, including symphonies of tremendous depth, power, and grandeur.

The *Capriccio Italien*, Op. 45, was written in 1880 based on memories of a trip to Italy with his brother, which happened to coincide with *carnival*. In a letter to a friend while writing the piece, he expressed optimism that the piece would be successful “thanks to the delightful tunes” he had collected there from anthologies and from his “own ears in the streets.” The piece opens with a brief bugle call based on what he had heard every morning from his hotel room. The orchestral fantasy proceeds with a solemn string melody, meanders through street band music, and culminates in a lively tarantella (folk dance). This work is a great example of Tchaikovsky’s mastery of orchestration, using individual instruments and combinations of instruments to great effect. It is fun to perform.

Notes provided by Michael Bowen and Kirk Sugars

Michael Bowen, Guest Conductor

Michael Bowen is an award-winning composer of orchestral music. His most recent award was in 2013 when he won first place in the Santa Fe Community Orchestra, National Orchestral Composition Competition.



Michael is also an accomplished pianist. He performs with the New Mexico Philharmonic and the Santa Fe Symphony and does a lot of accompanying. In May of 2013 he performed the monumental work by Rachmaninoff *Rhapsody on a Theme by Paganini* with the Albuquerque Philharmonic, was one of the featured soloists in the Saint-Saëns *Carnival of the Animals* with Albuquerque Chamber Soloist and he performed the William Still *Kaintuck*, a Poem for piano and orchestra with the Santa Fe Community Orchestra in 2013.

Michael was the Music Director of the New Life Symphony Orchestra Southwest for five years. He has conducted different ensembles and church choirs and orchestras over the years. He now maintains a piano studio where he helps develop and refine skills of his students where excellence, artistic nuance, and understanding of performance practice throughout the Baroque, Classical, Romantic, and Modern eras is taught. He also teaches theory and composition.

Michael is also a Registered Piano Technician in the Piano Technician’s Guild. He tunes and repairs pianos for a large client base and takes care of the pianos for PianoWerkes, the Yamaha dealer here in town.

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.

Conductor's Circle (\$2500+)

Your name could be here!

Angel (\$1000+)

John Arango
Maria Arango

Marlene and Robert Bryan

Marianne Walck and Eric Chael

Season Sponsor (\$500+)

Anonymous

Stephen and Kathleen Kaestner
in memory of Jo Kaestner
Melissa and Rick Kennedy

Brian Morrison in memory of
Jim Hontas

Benefactor (\$250+)

Elizabeth and Eric Austin
Marty and Bill Baker
Jill and David Bunting
Wendy and Mike Cieslak

Betty and Bill Hume
Marilyn Hutton in memory of
Patrick Hutton
Anne and Larry Jones

Pauline and Orval Jones
Anne and Vincent Kole
Carolyn and Bruce Muggenburg

Patron (\$100+)

Enid Bradley
Enid Bradley in memory of Bill Halsey
Susan Brake
Joyce Carabajal
Elaine Davidson
Bill & Christin Dobbeck in memory of
Josephine Galloway Mechem
George and Carol Friedman
John and Nancy Garth
Ann Gebhart and Dallas Pottinger

Ronald Halbgewachs
Elaine and Myron Johnson
Judy and Scott Jones
Dominic LaBrake
in memory of Donald LaBrake Sr.
Al and Margie Lappin
Colin Lazauski
Chris Lombardo
John McCorkell and Diane Cress
Gretchen and Tom Obenauf

Beverly and Patrick O'Connell
Myja and Gundar Peterson
Jane Selverstone and David Gutzler
Lauren and Matt Starosta
Brian Tuffnell
James and Trisa Ulrich
Merry and Joel Wadsworth
Joseph and Linda Woodworth

Contributor (\$40+)

Linda and Gil Benavides
Christin Dobbeck
Christine and Frank Fredenburgh
Kari Hauge
Victoria Hontas

Randall and Monica McComas
Betsy Nichols
Michael Peterson and Rosemary Judge
Katherine and Sarah Preteska
Elizabeth Rivers and William Gregory

Patricia Saxton
Megan Schendel and Nathan Gauntt
Julie Taylor and Jonathan Swezy
Sherilyn Urben



The Albuquerque Philharmonic Orchestra is honored to dedicate the 2016 – 17 season to the memory of two of our beloved friends and musicians, Richard Strauss and Barbara Lukes.

Richard, who served many years as our principal cellist, passed away on February 8, 2017. Richard loved all types of music and remained dedicated to his craft throughout his life. He loved travel and meeting new friends. With his wife, Martha, an APO violinist, he inspired very young students through The Young Musician's Initiative (YMI), an education enrichment program for underserved areas.

Barbara, who was a member of the APO horn section since 1990, passed away on February 20, 2017. She was a librarian at the Fine Arts Library at UNM, loved to travel, and loved her cats.



ALBUQUERQUE PHILHARMONIC ORCHESTRA PERSONNEL

Violin I

Larry Jones Δ ◇
 Wendy Cieslak Δ ◇
 Tammy Barney
 Joyce Carabajal
 Elaine Davidson
 Chris Fredenburgh
 George Friedman
 Judy Jones
 Dominic LaBrake
 Julie Taylor

Violin II

Betty Hume †
 Marty Baker
 Ann Gebhart
 Elaine Johnson
 Anne Kole
 Erik Maese
 Ananya Moorthy
 Carolyn Muggenburg
 Mackenzie Timmons

Viola

Becky O'Boyle †
 Kari Brane
 Jessica Coyle
 Antoinette Drabek-Lazarin
 Nancy Garth
 Tammy Johnson
 Carson Laflang
 Chris Lombardo

Gretchen Obenauf
 Megan Schendel
 Karen Schindwolf
 Corrie Taillon

Cello

Merry Wadsworth †
 Jill Bunting
 Janie Foris
 Walter Gerstle
 Vicki Hontas
 Mike Peterson
 Lauren Starosta
 Sherilyn Urban
 Doug Wilber
 Sharon Woodworth

Bass

Stuart Zimny †
 Andrew Cowan
 Briana Ortiz
 Wayne Thelander

Flute

Bonnie Schmader †
 Lisa Nichols
 Kelly Brown

Piccolo

Kelly Brown

Oboe

Mary Anne D'Arcangelis †
 Aaron Roose

English Horn

John Arango Δ

Clarinet

Al Lappin †
 Beverly Ortiz Δ

Bass Clarinet

Marlene Bryan Δ

Bassoon

Brian Tuffnell † Δ
 Susan Brake Δ
 Chris Ogden

Contrabassoon

Anna Stanley

Saxophone

David Sorensen (alto)
 Chris Ogden (tenor)
 Michael Christmas
 (baritone)

Horn

Tim Falling †
 Sabrina Carrillo
 Jackie Richter
 Sue Thomas

Trumpet

John Golobic †
 (Bowen , Gershwin)
 Joe Walters †
 (Dukas, Mozart, Tchaikovsky)
 Kinley Culbertson

Trombone

Colin Lazauski †
 Tom Golden
 Jed Rowley

Tuba

Jesse Hernandez

Timpani

Jon Sundell

Percussion

Josh Etzkin †
 Paul Arroyo
 Rick Kennedy

Keyboard

Kirk Sugars

Harp

Anne Eisfeller

◇ 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.*

Stay in touch with APO
 online:
www.nmapo.org

QUINTESSENCE 505.672.8863
CHORAL ARTISTS OF THE SOUTHWEST quintessence-abq.com

2016-17 SEASON

The Food of LoveOctober 1 & 2
 Messiah SingNovember 26
 Gloria in Excelsis.....December 4
 Canciones y PoemasMarch 18 & 19
 Fantastic & FrivolousMay 21

Giving Voice to **30** Years
 Enchantment for

The Albuquerque Philharmonic Orchestra is a non-profit organization. Your contributions to the orchestra are tax-deductible. Donations are accepted at our information table at each concert, or may be mailed to:

Albuquerque Philharmonic Orchestra • P.O. Box 36893 • Albuquerque, NM 87176

APO Board Members for the 2016 – 2017 Season:

President. Brian Tuffnell, Bassoon
 Vice President. John Arango, Oboe
 Secretary. Enid Bradley, Cello
 Treasurer. Beverly Ortiz, Clarinet
 Librarian. Lawrence Jones, Violin

Personnel Manager. Susan Brake, Bassoon
 Publicity. Marlene Bryan, Bass, Clarinet
 Carolyn Mazarakis, Oboe
 Director of Development. Wendy Cieslak, Violin