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SYMPHONY IN C
2023/24 SEASON

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History

Symphony in C, formerly The Haddonfield Symphony, is one of three professional training orchestras in the United States preparing musicians and conductors who are on the cusp of world-class careers through concert, educational outreach, and professional development programs. The Haddonfield Symphony began in 1952 as a community orchestra allowing amateur musicians to pursue their love of music. The orchestra debuted in 1954 under Music Director Guido Terranova. Following the debut performance, the orchestra was led by Music Director Donald H. Razey from 1954 to 1958. Arthur Cohen served as Music Director from 1959 to 1992. During Maestro Cohn's tenure the orchestra drew national recognition from ASCAP for its adventuresome programming and promotion of American music and composers.

In 1987, the Symphony changed its mission to provide training and performance opportunities to young professional musicians with the establishment of its Professional Development Internship program. Musicians from prestigious universities and conservatories throughout the Mid-Atlantic region, including The Curtis Institute of Music, The Juilliard School, Manhattan School of Music, Princeton University, The Peabody Conservatory of Johns Hopkins University, and other institutions. Alumni of the program now hold positions with major orchestras worldwide including The Philadelphia Orchestra, The Cleveland Orchestra, New York Philharmonic, Chicago Symphony Orchestra, Seattle Symphony, Royal Stockholm Philharmonic, the Detroit Symphony Orchestra, and many other prestigious orchestras.

In 1991, the Symphony's Assistant Conductor position was incorporated into the Internship program, the first position of its kind in the United States to identify rising stars in the conducting field. The first holder of this position, Alan Gilbert, was named Music Director of the Symphony in 1992. During his tenure, the Symphony appointed their first Composer-In-Residence, Daniel Dorff, continued its commitment to new American music by initiating its Young Composers' Competition.

From 1997 to 2000, Daniel Hege served as Music Director and led the orchestra through a period of significant educational growth with the expansion of the Music Matters! educational programs. Rossen Milanov who had previously served as Intern Assistant Conductor under Alan Gilbert served as Music Director from 2000-2015. Mr. Milanov led the orchestra in performances throughout southern New Jersey and in their debut at The Kimmel Center for the Performing Arts in Philadelphia, Pennsylvania. In 2006 the Symphony moved its concert series to the Gordon Theater at Rutgers – Camden Center for the Arts in Camden, New Jersey. The move affirmed its commitment to participate in the cultural and economic redevelopment of Camden through the numerous performances and educational outreach programs it will continue to provide throughout the City of Camden.

In 2015, after an extensive search, the Board of Directors chose Stilian Kirov as Music Director. Mr. Kirov led the orchestra for five seasons. In addition to the orchestra's season concerts Mr. Kirov led the orchestra in a concert with the famed Wanamaker Organ and organist Peter Richard Conte, as well as a concert in celebration of the Presser Foundation's 75th anniversary that featured Astral Artists performing works by renowned Philadelphia based female composers. Mr. Kirov's contract ended on June 30, 2020. Due to the pandemic the search for the next music director was delayed until the 2022-2023 season. Following the search season, Noam Aviel was selected as the next Music Director beginning in the fall of 2023.

Symphony in C Alumni Appointments to Major Orchestras, Chamber Ensembles, Conductors, and Soloists:

Most Recently:

Robyn Bollinger, Concertmaster, Detroit Symphony Orchestra
Cristina Cutts Dougherty, Tuba Seraph Brass
Rainer Eudekis, Principal Cello, San Francisco Symphony Orchestra
Shannon Fitzhenry, Section Violin, Pittsburgh Symphony Orchestra
Ming-Yu Hsu, Principal Viola, Kansas City Symphony Orchestra
Markus Lang, Principal Bass, Gothenburg Symphony Orchestra
Vincent Luciano, Assistant Principal Bass, Louisville Orchestra
Adelya Nartadjieva, Concertmaster, Jacksonville Symphony Orchestra
Evan Pasternak, Section Violin, San Diego Symphony Orchestra
Jahleel Smith, Bass Trombone, Kansas City Symphony Orchestra*
Cherry Choi Tung Yeung, Associate Principal 2nd Violin, San Diego
Symphony Orchestra

2018 – 2022 Appointments

William Amsel, Principal Clarinet, Buffalo Philharmonic Orchestra
Laura Andrade, Cello, Colton Fellowship, New Jersey Symphony
Orchestra,
Ensemble Connect, Carnegie Hall+
Aaron Apaza, Principal Bassoon, North Carolina Symphony Orchestra
Nina Bernat, Principal Bass, Jerusalem Philharmonic
Myles Blakemore, Trombone, Naval Academy Band+
Justine Campagna (Lamb-Budge), Violin, Pittsburgh Symphony
Orchestra
Karina Cannellakis, Music Director, Netherlands Radio Philharmonic
Michael Casimir, Viola, St. Louis Symphony
Stanislav Chernyshev, Principal Clarinet, Fort Worth Symphony
Nikki Chooi, Concertmaster, Buffalo Philharmonic Orchestra
Stefani Collins Matsuo, Concertmaster, Cincinnati Symphony Orchestra
Timothy Dilenschneider, Associate Principal Bass, Houston Symphony
Orchestra
Teodora Dimitrova-Marinoff, Violin, Sinfonieorchester Basel
Andrew Doub, Principal Tuba, Louisville Orchestra
Yoni Draiblate, Cello, Columbus Symphony*
Rainer Eudekis, Cello, Atlanta Symphony Orchestra
Abraham Feder, Assistant Principal Cello, Detroit Symphony Orchestra
Shannon Fitzhenry, Principal 2nd Violin, Baltimore Chamber Orchestra+
Laura Ha, Violin, Utah Symphony
Elaine He, Violin, Princeton Symphony
Dayna Hepler, Assistant Principal, 2nd Violin, Baltimore Symphony
Orchestra
Arlen Hlusko, Cello, Bang on a Can All Stars+

Russell Hoffman, Principal Oboe, Illinois Symphony Orchestra
Madeline Jarzembak, Principal Harp, U.S. Navy Band+
Hannah Ji, Violin, St. Louis Symphony
Victoria Knudtson, Assistant Horn, St. Louis Symphony
William Langlie-Miletich, Section Bass, Seattle Symphony
Born Lau, Principal Viola, Shanghai Symphony
Ze Yu Victor Li, Associate Concertmaster, Toronto Symphony Orchestra
Chris Lindgren, Principal Trombone, Charleston Symphony Orchestra
Zoë Martin-Doike, Viola, The Metropolitan Opera Orchestra
Chelsea McFarland, French Horn, Atlanta Symphony Orchestra
Avi Nagin, Violin, Amernet String Quartet
Andrew O'Donnell, Clarinet, San Francisco Ballet
Gabriel Polinsky, Associate Principal Bass, The Philadelphia Orchestra
Slavko Popovic, Principal Clarinet, Calgary Symphony
Cecee Pantikian, Violin, Pittsburgh Symphony Orchestra
Ryan Roberts, English Horn, New York Philharmonic
Lydia Roth, 2nd Flute, Columbus Symphony Orchestra+
Stephen Rudman, Bassoon, The President's Own Marine Band
Daniel Schwalbach Acting Bass Trombone, The New York City Ballet,
2nd Trombone, San Francisco Opera
Jahleel Smith, bass trombone, Hawaii Symphony
Christopher Stingle, Trumpet, Seattle Symphony
Stephen Tavani, Assistant Concertmaster, Cleveland Orchestra
Agnes Tse, Violin, Baltimore Symphony Orchestra
Wyatt Underhill, Assistant Concertmaster, San Francisco Symphony
Patrick Williams, Associate Principal Flute, Philadelphia Orchestra
Rimbo Wong, Viola, Pittsburgh Symphony Orchestra
Mary Yong, Principal Viola, Chamber Orchestra of Philadelphia
Lifan Zhu, Associate Principal Second Violin, Staatskapelle Berlin

*one year position

+ new appointment

2017 Appointments

Myles Blakemore, Trombone, New World Symphony
Joseph Campagna, Bass, Pittsburgh Symphony Orchestra
Nicholas Cathcart, Bass, San Diego Symphony
Catherine Chen, Principal Bassoon, Milwaukee Symphony Orchestra
Michael Chiarello, Bass, Toronto Symphony Orchestra
Roy Femenella, Horn, New World Symphony
Priscilla Lee, Cello, Philadelphia Orchestra
Ze Yu Victor Li, Violin, New York Philharmonic
Ian Maser, Trombone, North Carolina Symphony

2016 Appointments

James Button, Oboe, San Francisco Symphony
Andrew Doub, Principal Tuba, Maryland Symphony Orchestra
Elizabeth Fayette, Violin, Vega Quartet
Abraham Feder, Cello, Dallas Symphony Orchestra
Xavier Foley, Bass, Young Concert Artists
Natalie Helm, Principal Cello, Sarasota Orchestra
Madeline Blood Jarzembak, Principal Harpist, Santa Cruz Symphony
Austin Larson, Horn, Baltimore Symphony Orchestra
Joshua Lauretig, Oboe, Buffalo Philharmonic Orchestra
Zoë Martin-Doike, Violin, Iris Orchestra
Ike See, Violin, Australian Chamber Orchestra
Daniel Taubenheim, Trumpet, San Antonio Symphony
Jonathan Teyssier, Principal Clarinet, Danish National Symphony Orchestra
Alexandra Von der Embse, Principal Oboe, Richmond Symphony
Yao Guang Zhai, Principal Clarinet, Baltimore Symphony Orchestra
Wenmin Zhang, Bassoon, North Carolina Symphony

Simon Michal, Violin, Chicago Symphony Orchestra
Avi Nagin, Principal Violin, Princeton Symphony
Victoria Olson, Principal Bassoon, Grand Rapids Symphony Orchestra
Todor Popstoyanov, Horn, Hong Kong Philharmonic Orchestra
Vicki Powell, Viola, Boccherini Trio
Samuel Schlosser, Principal Trombone, San Francisco Opera
Caeli Smith, Viola, Frisson Ensemble
Tess Varley, Violin, Delaware Symphony Orchestra

Nathaniel West, Bass, Philadelphia Orchestra

Prior to 2016:

Jordan Anderson, Seattle Symphony – Principal Bass
Joe Assi, Sarasota Orchestra – Co-Principal Horn
Fora Baltacigil, Berlin Philharmonic – Section Bass
Nurit Bar-Josef, National Symphony Orchestra – Concertmaster
Jeffrey Beecher, Toronto Symphony – Principal Bass
Erik Behr, Rochester Philharmonic – Principal Oboe
Mary Bowden, Richmond Symphony – Trumpet
Jose-Maria Blumenschein, Vienna Philharmonic -Concertmaster
Ion Buinovschi, Turku Philharmonic (Finland) – Associate Concertmaster
Keith Buncke, Chicago Symphony Orchestra – Principal Bassoon
Catherine Cary, Richmond Symphony – Section Violin
Choong-Jin Chang, Philadelphia Orchestra – Principal Violist
Xi Chen, The Kennedy Center Opera House Orchestra – Violin
Catherine Chen, Milwaukee Symphony Orchestra – Principal Bassoon
Yi-Chun Chen, Hong Kong Philharmonic – Section Cello

Sifei Cheng, Minnesota Orchestra – Section Viola
Michael Chiarello, Toronto Symphony Orchestra – Associate Principal Bass
Daniel Chrisman, Austin Symphony – Contra Bassoon
John Clouser, The Cleveland Orchestra – Principal Bassoon
Nathan Cole, Chicago Symphony – Violin I
Samuel Compton, Memphis Symphony Orchestra – Principal Horn
Joseph Conyers, Philadelphia Orchestra – Assistant Principal Bass
Ryan DiLisi, San Diego Symphony – Principal Timpanist
Rainer Eudeikis, Utah Symphony – Principal Cello
Abraham Feder, Sarasota Orchestra – Principal Cello
Mara Gearman, Seattle Symphony – Section Viola
Eliso Gegeshidze, Kirov Orchestra (Russia) – Violin II
Ariana Ghez, Los Angeles Philharmonic – Principal Oboe
Alan Gilbert, New York Philharmonic and Elbe Philharmonic – Music Director
Marylene Gingras-Roy, Pittsburgh Symphony Orchestra – Section Viola
Jennifer Godfrey, Seattle Symphony – Section Bass
Peter Greydanus, Richmond Symphony – Section Cello
Sorin Guttman, Fort Worth Symphony – Section Viola
Gene Hahn, Grand Rapids Symphony – Section Violin`
Alexander Hanna, Chicago Symphony Orchestra – Principal Bass
Monica Hanulik, Colorado Symphony Orchestra – Assistant Principal Oboe
John Harrison, Auckland Philharmonia Orchestra (New Zealand) – Section Bass
Daniel Hege, Syracuse and Wichita Symphony Orchestra – Music Director
Nate Hepler, Baltimore Symphony Orchestra – 2nd Trumpet
Harrison Hollingsworth, New York City Ballet – Principal Bassoon
Kate Holzemer, Buffalo Philharmonic Orchestra – Section Viola
Meesun Hong, Zurich Opera House (Switzerland) – Violin
Hung-Wei Huang, Seoul Philharmonic Orchestra (Korea) – Principal Violist
Mei Ching Huang, New York Philharmonic – Section Violin
Adam Iascone, Seattle Symphony – Section Horn
Pavel Ilyashov, Virginia Symphony – Section Violin
Shachar Israel, The Cleveland Orchestra – Assistant Principal Trombone
Meredith Johnson, Winnipeg Symphony – Principal Bass
Andrew Karr, The Florida Orchestra – Horn II
Yumi Kendall, Philadelphia Orchestra – Assistant Principal Cello
Sylvia Kim, The Pittsburgh Symphony – Violin I
Amy Kniffen, Indianapolis Symphony Orchestra – Section Viola
Allan Kolsky, Syracuse Symphony Orchestra – Principal Clarinet
Sylwia Konopka, Polish National Opera (Poland) – Concertmaster

Gabriel Kovach, The Phoenix Symphony – Principal Horn
Todd Kuhns, Oregon Symphony – Assistant Principal Clarinet
Jeremy Kurtz, San Diego Symphony – Principal Bass
Paul LaFollette, Richmond Symphony – Acting Principal Horn
Austin Larsen, Baltimore Symphony Orchestra – 3rd Horn
Eric Larson, Houston Symphony – Section Bass
Gregory Lecoeur, Orchestra del Maggio Musicale Fiorentino (Italy) –
Timpani
Michael Lelevich, The Dallas Opera – Assistant Principal Bass
Ryan Leveille, Charleston Symphony Orchestra – Principal Percussion
Ze Yu Victor Li, New York Philharmonic – Section Violin
Lei Liu, The Florida Orchestra – Assistant Concertmaster
Jason Markzon, Fort Wayne Philharmonic – Principal Percussion
Ian Maser, North Carolina Symphony – 2nd Trombone
Daniel Matsukawa, Philadelphia Orchestra – Principal Bassoon
Momoko Matsumura, Hartford Symphony Orchestra – Section Violin
Megan McBride, Basel Symphony Orchestra (Switzerland) – Horn
Anthony McGill, New York Philharmonic – Principal Clarinet
Simon Michal, Chicago Symphony Orchestra – Section Violin
Eric Millstein, Lyric Opera of Chicago; Grant Park Symphony –
Percussion
Elliott Moreau, Pacific Symphony – Second Bassoon
Marvin Moon, Philadelphia Orchestra – Section Viola
Katherine Needleman, Baltimore Symphony Orchestra – Principal Oboe
**Angela Nelson, Philadelphia Orchestra – Percussion/Asst.
Timpanist**
James Nova, Pittsburgh Symphony Orchestra – Second/Utility Trombone
Alexandra Osborne, National Symphony Orchestra – Section Violin
Philip A. Pandolfi, The Pittsburgh Symphony – Bassoon
Jayna Park, Indianapolis Symphony Orchestra – Second Violin
Todor Popstoyanov, La Orquestra de la Comunitat Valenciana (Spain) –
Horn
Philip Powell, Hong Kong Philharmonic Orchestra – Bass
Wen Qian, Metropolitan Opera Orchestra – Violin I
Gregory Raden, Dallas Symphony Orchestra – Principal Clarinet
Rene Reder, Alabama Symphony Orchestra – Section Viola
Carolyn Riley, Pacific Symphony – Section Viola
Kevin Roberts, Philharmonic Orchestra of Santiago (Chile) – Principal
Trombone
Evan Rogister, Deutsche Oper Berlin (Germany) – Principal Assistant
Conductor
Brian Santero, New York City Ballet – Principal Trombone
Christopher Schnell, Sarasota Orchestra – Assistant Principal Cello
Charles Settle, Atlanta Symphony Orchestra – Section Percussion
Burke Shaw, Houston Symphony – Section Bass

Billy Short, Metropolitan Opera Orchestra – Principal Bassoon
Ryan Simmons, San Diego Symphony – Bassoon II
Brian Smith, Indianapolis Symphony Orchestra – Section Bass
Lisa Steltenpohl, Baltimore Symphony Orchestra – Principal Viola
Christopher Stingle, New Jersey Symphony Orchestra – Trumpet II
Jack Sutte, The Cleveland Orchestra – Trumpet
Stephen Tavani, The Chamber Orchestra of Philadelphia –
Concertmaster
William Theis, Malaysian Philharmonic Orchestra (Malaysia) – Co-
Principal Trumpet
Mark Timmerman, New Jersey Symphony Orchestra – Bassoon II
Kenneth Tompkins, Detroit Symphony Orchestra – Principal Trombone
Daniel Turcina, Trondheim Symphony and Trondheim Soloists (Norway)
– Violin
Wyatt Underhill, Baltimore Symphony Orchestra – Associate
Concertmaster
Alexandra von der Embse, Richmond Symphony – Oboe
Jonathan Vinocour, San Francisco Symphony – Principal Viola
Robert Walters, The Cleveland Orchestra – Oboe
Chi Zong Wang, National Symphony Orchestra (Taiwan) – Principal
Horn
Meng Wang, Pittsburgh Symphony Orchestra – Section Viola
Stephen Werczynski, Philadelphia Orchestra – Section Viola
John Whitener, Royal Scottish National Orchestra – Principal Tuba
Anthony Wise, San Antonio Symphony – Principal Trombone
James Lee Wyatt III, San Francisco Symphony – Percussion
Yu Yuan, The Cleveland Orchestra – Section Violin
Shanshan Yao, Pittsburgh Symphony Orchestra – Violin I
Yao Guang Zhai, Shanghai Symphony Orchestra – Principal Clarinet
Wenmin Zhang, North Carolina Symphony-Assistant Principal

Conductors, Soloists, Chamber Musicians, Awards:

Kazem Abdullah, International Guest Conductor
Soo Bae, Cello Soloist, Chamber Musician, Naxos Recording Artist
Jason Calloway, Biava Quartet – Cellist
Karina Canellakis, Chamber Musician, Violin Soloist
Nicholas Canellakis, Chamber Music Society of Lincoln Center II – Cellist
Emily Deans, Caramoor Festival Rising Stars, Primrose Viola
Competition, Second Prize
Anthony Devroye, Avalon String Quartet – Viola
Timothy Fain, Violin Soloist, Chamber Musician, Avery Fisher Career
Grant recipient 2001
Elizabeth Fayette, Vega Quartet – 1st Violin
Rodolfo Fischer, International Guest Conductor

Jose Franch-Ballester, Clarinet Soloist, Avery Fisher Career Grant recipient 2008

Paul Haas, Sympho – Artistic Director and Conductor

Mark Holloway, Chamber Music Society of Lincoln Center II – Violist

Caleb Hudson, Canadian Brass – Trumpet

Stephanie Jeong, Paganini Violin Competition 2008 (Genoa, Italy) – Top Prize Winner

Erin Keefe, Chamber Musician, Violin Soloist, Avery Fisher Career Grant recipient 2006

Nicholas Kendall, Violin Soloist, Chamber Musician, Time for Three

Michael Klotz, Amernet Sting Quartet – Viola

Priscilla Lee, Avery Fisher Career Grant recipient 2008 – Cellist

Benjamin Shwartz, International Guest Conductor

Josef Spacek, First Prize at the Michael Hill International Violin Competition 2009



Music Matters! Educational Outreach Programs

Concert for Young People: Educational and entertaining concerts featuring great orchestral works and stories brought to life through renowned storytellers. Conducted by Kenneth Bean the annual concerts are performed at the Scottish Rite Auditorium in Collingswood.

Classroom Symphony: This interactive program uses music and literature to introduce children (Preschool and grades K-3) to the instruments of the orchestra. The program is presented in schools and libraries and has been adapted to serve those with special needs at facilities such as the Bancroft School and Kingsway Learning Center.

After School Music Lessons: Symphony in C provides instrumental music instruction at all four Camden Catholic Partnership Schools. The program was introduced in 2010. Symphony in C's teaching artists provide weekly group instruction in strings, woodwinds, brass, and percussion, as well as chamber ensembles, and orchestra and a band. Symphony in C's high-quality instruction plus knowledge of and experience in the inner-city environment places us in a position to satisfy a growing demand for music education in Camden.

Symphony Summer Camp: This is a two-week intensive training program held at Rutgers-Camden Center for the Arts. Co-directors are Paul Bryan, Director of Assessment and Accreditation at the Curtis Institute of Music, and Kenneth Bean, Conductor of the Symphony in C Youth Orchestra. The camp serves an average of 40-50 students, age 10-20. Students participate in sectional rehearsals, master classes, public performances, and a "grand finale" concert, where they play side-by-side with their Symphony in C instructors before an audience of approximately 300 people. Camden residents attend tuition-free.



The Symphony in C Youth Orchestra: Now in its ninth season, the Youth Orchestra has grown to include middle and high school age students. Members come from the entire South Jersey area and Philadelphia. All Camden students participate tuition-free, and we offer need-based scholarships. Conductor Kenneth Bean and 13 Symphony in C teaching artists work with the students on Monday evenings during the school year. The Symphony in C Youth Orchestra performs two free concerts and additional performance opportunities as they arise. Our unique side-by-side model allows students to make rapid progress, as each rehearsal is also a lesson given by a professional musician. Many faculty develop long-term mentoring relationships with the students and play a key role in their preparations for college.

Music Together: The newest addition to our education programming, *Music Together*, is a comprehensive, research-based, developmentally appropriate preschool music curriculum. Six Symphony in C teaching artists received the required training at *Music Together* headquarters in Princeton, NJ. Studies have shown that children participating in this internationally-acclaimed program achieve significant gains in language, cognitive, physical, and social-emotional development, enabling them to be better prepared for school learning.



SYMPHONY IN C

2023-2024 SEASON

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Dear Friends,

Happy New Year! We are pleased to welcome you this evening to another memorable concert under the baton of Maestro Noam Aviel. Tonight's performance features Jessie Montgomery's *Records from a Vanishing City* followed by Bruch's Violin Concerto No. 1 featuring violinist William Hagen. The concert concludes with Beethoven's Symphony No. 4.

The season continues Saturday, February 17 featuring Renié's Harp Concerto performed by our principal harpist Daniel Benedict along with two works by Mendelssohn – *The Hebrides* and Symphony No. 1. The season concludes on Saturday, May 4 with Dvořák's New World Symphony alongside Bernstein's *On the Town – The Dance Episodes* and Florence Price's Violin Concerto.

Please join us for our annual Gala, "Brilliant" on Sunday, April 14 at 5 pm at Tavistock Country Club in Haddonfield. The Gala features beautiful music by our talented young musicians, a delicious dinner, and the company of fellow music lovers. To reserve your tickets or for more information, please call Symphony in C's office at 856-963-6683. The proceeds from the Gala support the talented, young musicians you see on our stage as well as our instrumental music education programs in the Camden schools.

Thank you for joining us this evening and for your support of Symphony in C.

Sincerely,

A handwritten signature in black ink that reads "Jack Tarditi". The signature is written in a cursive style with a large, looping initial "J".

Jack Tarditi, Board Chair



Dear Music Lovers,

Welcome to Symphony in C's 2023-24 season! We have prepared a diverse and captivating series of concerts that we are eager to share with you over the course of the coming months. Each performance offers a unique journey, beginning with the inner turmoil of Tchaikovsky's Fourth Symphony through Vivaldi's uplifting and spiritual "Gloria", and ending with the breathtaking views of Dvořák's "New World Symphony". Please take a moment to review our entire season and you will discover many more enchanting stops along the way!

We look forward to collaborating with astonishing soloists such as pianist Harmony Zhu, violinist William Hagen, as well as our very own harpist, Daniel Benedict. We also greatly enjoy partnering with musicians from our community and are excited to join forces with The New Jersey MasterChorale.

I am eager to begin working closely with our exceptional musicians, whose dedication and talent are truly remarkable. Together, we aim to weave enduring musical memories that will resonate with you.

Thank you for the warm welcome to your community and I am looking forward to seeing you at our upcoming concerts.

Warmly,

Noam Aviel, Music Director



Noam Aviel **Music Director**

Hailed for her artistic excellence, versatility and charismatic stage presence, Noam Aviel has emerged on the international scene as one of the most dynamic young conductors. She has been recognized for her musicianship, deep understanding of stylistic approaches in a wide range of repertoire from opera and symphonic to jazz, and sensitivity to the needs of the artists with whom she collaborates.

Following her recent debut with the Symphony in C in the US, Noam Aviel has been appointed the orchestra's Music Director starting from the 2023/2024 season.

Former Associate Conductor of the San Antonio Symphony, Noam Aviel has made successful appearances conducting the Iceland Symphony Orchestra, Norrköping Symphony Orchestra in Sweden, KwaZulu Natal Philharmonic and Johannesburg Philharmonic orchestras in South Africa as well as San Antonio Philharmonic. In 2022 Noam made her debuts at Opera Orlando with Thomas Albert's contemporary music drama *Lizbeth* and at Mobile Opera in Alabama conducting *L'elisir d'amore*.

Noam Aviel's future engagements include concerts with Symphony in C, German symphonic debut with Dortmund Philharmoniker, a debut at Opera Tampa conducting *Hansel and Gretel*, as well as returns to Mobile Opera conducting *Marriage of Figaro* and Opera Orlando for Massenet's *Cendrillon*. Noam Aviel has worked on numerous opera productions including *La Traviata*, *La Bohème*, *Macbeth*, *Carmen*, *Il Barbiere di Siviglia*, and Lennox Berkeley's *A Dinner Engagement* at the Illinois Festival Opera.

Born in Israel, Noam Aviel studied voice performance and orchestral conducting at Tel Aviv University, and later continued her studies in orchestral conducting at Illinois State University in the US. In 2017 Noam Aviel was appointed Assistant Conductor, later promoted to Associate Conductor, of the San Antonio Symphony where she has led the orchestra's extensive educational, community and outreach concerts programme working closely with Sebastian Lang Lessing. In this role she quickly gained recognition for inventive programming and has been praised in the US press as one of 25 "Renaissance Women" who have shaped the city of San Antonio.

Kenneth Bean
Assistant Conductor



Kenneth Bean was appointed the Assistant Conductor of Symphony in C in 2018. In addition to serving as the Assistant Conductor, Kenneth also serves as Co-Director of Symphony in C's Summer Music Camp and the Music Director of Symphony in C's Youth Orchestra. Kenneth was recently appointed as the Assistant Conductor of the Princeton Symphony and Music Director/Conductor of the Youth Orchestra of Central Jersey.

Kenneth Bean is an instructor and conductor in the Philadelphia area, as well as an active freelance trumpeter. He earned a Bachelor of Music from the Oberlin Conservatory of Music and a Master of Music Education from Jackson State University. He has taught at many festivals and schools, including The School District of Philadelphia, St. Francis de Sales School, The Premier Orchestral Institute of the Mississippi Symphony, Luzerne Music Center and Kinhaven Music School where he currently teaches trumpet and serves as Conductor of Chorus and Orchestra for Junior Session.

In Kenneth's conducting experience, he was the Associate Conductor of Philadelphia Youth Orchestra and served as substitute conductor for Mississippi Youth Symphony Orchestra, Assistant Conductor for the Northern Ohio Youth Orchestra and the Junior String Philharmonic of the Lehigh Valley. Currently, he serves as Music Director/Conductor of the Young People's Philharmonic of the Lehigh Valley and Conductor of the Philadelphia Young Musicians Orchestra.

As a trumpeter, Kenny is currently a member of the Philadelphia Chamber Brass and Philos Brass Ensemble. He has appeared with numerous ensembles, including Mannheim Steamroller, Mississippi Symphony Orchestra, the Sphinx Symphony Orchestra, Black Pearl Chamber Orchestra and as a soloist with Asociación Filarmónica Coral de Honduras. He can be heard on recordings with Symphony in C, the Monocacy Chamber Orchestra and hip-hop artist Thee Phantom & the Illharmonic Orchestra.



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Saturday, January 3, 2024

William Hagen, *violin*

Jessie Montgomery
(1981)

Records from a Vanishing City
(2016)

Max Bruch
(1838-1920)

Violin Concerto No. 1, G minor, OP. 26
(1866)

- I. Vorspiel: Allegro moderato
- II. Adagio
- III. Finale: Allegro energico

-Intermission-

Ludwig van Beethoven
(1770-1827)

Symphony No. 4 in B-flat major, Op. 60
(1806)

- I. Adagio-Allegro vivace
- II. Adagio
- III. Allegro vivace. Trio
- IV. Allegro ma non troppo

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Jessie Montgomery
Born: December 8, 1981, NYC

Records from a Vanishing City

The world of classical music has continuously evolved, embracing new voices that breathe life into the genre with innovative perspectives. Among these voices, composer and violinist Jessie Montgomery shines brightly, her work contributing to a dynamic reimagining of classical music. One of her notable compositions, "Records from a Vanishing City," captures the essence of cultural resilience and transformation, reflecting both the spirit of a community and the power of music to tell stories of heritage and change.

"Records from a Vanishing City" was composed in 2016 and is part of a collection titled "Records from a Vanishing City: String Quartets by Jessie Montgomery." The piece is a musical reflection on the gentrification and transformation of New York City's Lower East Side, a historically vibrant neighborhood that has experienced significant changes over the years. Montgomery's composition uses the string quartet as her canvas, creating a musical tapestry that weaves together past and present, celebrating the neighborhood's rich history while also acknowledging the challenges it faces.

The music itself is a testament to Montgomery's skillful craftsmanship and innovative approach. Drawing inspiration from a wide array of influences, including jazz, blues, and folk music, Montgomery blends these elements seamlessly into her composition. The result is a multi-layered sound that resonates with both the familiarity of tradition and the excitement of the contemporary. By intertwining various musical idioms, Montgomery captures the diverse cultural heritage of the Lower East Side, paying homage to the neighborhood's history while embracing the spirit of change.

"Records from a Vanishing City" is characterized by its evocative melodies, intricate harmonies, and rhythmic vitality. The piece opens with a mournful and introspective theme, perhaps symbolizing the fading echoes of the past. As the music unfolds, it transitions into more upbeat and rhythmic sections, suggesting the resilience and vibrancy of a community that continues to thrive amidst transformation. Through her composition, Montgomery creates a musical narrative that traverses emotions, mirroring the complex tapestry of the Lower East Side's identity.

Beyond its musical qualities, "Records from a Vanishing City" serves as a poignant reminder of the power of art to convey meaningful narratives. By exploring themes of change, displacement, and cultural heritage, Montgomery's composition becomes a vessel for conversations about societal issues. It prompts listeners to reflect on the importance of preserving communities and honoring their histories, even in the face of modernization and progress. In this way, the music becomes a catalyst for dialogue and empathy, transcending the boundaries of traditional concert halls.

Overall, it may be said that Jessie Montgomery's "Records from a Vanishing City" stands as a testament to the transformative potential of music. Through her composition, Montgomery paints a vivid portrait of cultural resilience, capturing the spirit of a neighborhood in flux while celebrating its enduring heritage. The piece's

fusion of diverse musical influences and its exploration of complex themes make it a compelling example of contemporary classical music that resonates on both artistic and societal levels. "Records from a Vanishing City" invites us to listen, learn, and engage with the stories that music can tell, reminding us of the enduring power of creativity to shape our understanding of the world around us.

Max Bruch

Born on January 6, 1838

Died on October 2, 1920

Violin Concerto No. 1 in G minor, Op. 26

The enormous success and enduring popularity of German composer Max Bruch's First Violin Concerto has caused it to eclipse most of his other works, of which the best known are the *Scottish Fantasy* for violin and orchestra in E flat major, Op. 46 (1880) and *Kol Nidrei*, for cello and orchestra, Op. 47 (1881). Each year, the British radio station Classic FM, which also maintains a major web presence, conducts a Hall of Fame listeners' poll in which the public can vote for their favorite pieces. This concerto has been voted consistently to either the top spot or within the top 10 (it sits at number 5 in Classic FM's all time most popular classical works, behind Rachmaninov's Second Piano Concerto and Vaughan Williams's "The Lark Ascending," but ahead of Beethoven's Ninth Symphony and Pachelbel's Canon in D). Even during his lifetime, the concerto's popularity frustrated Bruch who felt his other compositions were being neglected. After receiving numerous invitations to attend performances of the piece, Bruch's son recounted his father's exasperation: "The G-Minor Concerto again! I couldn't bear to hear it even once more! My friends, play the Second Concerto, or the Scottish Fantasia for once!" To make matters worse, Bruch was undercompensated for a work of such popularity since he ill-advisedly sold the rights to his publisher for a lump sum rather than choosing to receive regular royalty payments. The decision was unfortunate since he spent his last years in financial straits.

Bruch was born in Cologne, Germany, in 1838, and, like many professional musicians, received his earliest musical training at home as a child. His mother was a singer and under her tuition he learned enough that by the time he was nine he was composing chamber works. His winning of the Frankfurt Mozart-Stiftung Prize at age 14 secured him a solid, formal musical education. He held a series of conducting and teaching positions over the course of his career but lived primarily in the shadows of Johannes Brahms and Richard Wagner. Like Brahms, Bruch eschewed both the techniques and the progressive rhetoric of the New German School of composition, preferring to model his work after Mendelssohn and Schumann. Consequently, his compositions sounded anachronistic in the mid to late 19th century music world, which was rapidly moving forward.

It was while Bruch held a music directorship at Koblenz, a city on the Rhine in Western Germany, that he began work on the Violin Concerto in G minor. The premiere of the work occurred in April 1866 with Bruch conducting and Otto von Königsloew as the soloist. After this performance, Bruch consulted with the famous virtuoso Joseph Joachim on a revision of the concerto, which was completed in 1867. Joachim, to whom Bruch dedicated the published concerto, appeared as soloist in the debut performance of the revised score, which took place in the North German city of Bremen on January 5, 1868. Carl Martin Reinthaler, organist at the

Bremen Cathedral and an important figure in the city's musical life, served as conductor.

Movement one, *Vorspiel: Allegro moderato*, follows a sonata-allegro form. The term *vorspiel* means "prelude" and its usage in a concerto movement is unusual. The character of a musical prelude is to sound improvisatory even when completely composed, like a fantasy. While Romantic composers like Chopin composed standalone preludes, they are also found linked to other movements, as in Bach's *Well-Tempered Clavier*, or as an overture-like introduction to opera acts. The concerto's movement features an abundance of striking melodies, while balancing sections of mysterious repose with passionate outbursts typical of the Romantic era. Bruch connects the first two movements without any break.

To many, the second movement, *Adagio*, is simply one of the most beautiful pieces of music. Out of the soft connecting passage from the first movement, the soloist emerges with a bittersweet melody. Bruch uses three musical themes in the movement that work to evoke a wistful and melancholic, but never overly sentimental, mood.

The third movement, *Finale: Allegro energico*, resembles an energetic folk dance, much like the conclusion of the Violin Concerto in D major by Brahms 10 years later. Bruch was an admirer of folk melodies and wove them into several of his compositions, such as his *Scottish Fantasy* which uses themes from four Scottish folk songs. After the intensely passionate writing of the *Adagio*, Bruch emphasizes the virtuosity of the soloist in this movement, with the ending offering a thrilling buildup and climax.

The concerto is scored for solo violin along with an orchestra of two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani, and strings.

Ludwig van Beethoven

Born on December 16, 1770, in Bonn, Germany

Died on March 26, 1827, in Vienna, Austria

Symphony No. 4 in B-flat major, Op. 60

Ludwig van Beethoven's Symphony No. 4 in B-flat major, Op. 60, holds a unique place in the composer's oeuvre by sitting between the genre shattering Eroica Symphony and the Fifth Symphony, arguably the composer's most famous work. Robert Schumann famously described the work as "a slender Greek maiden between two Norse giants." The Fourth Symphony was born out of a visit that Beethoven and his patron, Prince Karl Alois Lichnowsky, made to the house of Count Franz von Oppersdorff in Oberglogau in September 1806. The Count, who maintained a private orchestra, honored Beethoven with a performance of his Second Symphony and subsequently commissioned a new symphony from him.

There are several theories as to why Beethoven chose to compose the Fourth Symphony instead of completing his Fifth Symphony for Oppersdorff's commission. Some suggest that the Fourth was essentially complete before Oppersdorff's offer, while others propose that Beethoven may not have felt ready to press on with the radical and emotionally demanding Fifth. Yet another theory suggests that Oppersdorff's evident liking for the more Haydnesque world of the Second Symphony prompted Beethoven to compose another work in a similar

vein. Despite Oppersdorff having paid for exclusive rights to the work for its first six months, his orchestra did not give the first performance. The premiere of the work occurred in March 1807 at a private concert in Vienna at the town house of Prince Franz Joseph von Lobkowitz, another of Beethoven's patrons. It then received its first public performance at the Burgtheater in Vienna in April 1808. The orchestral parts were published in March 1809, but the full score was not printed until 1821. The manuscript, which was for a time owned by Felix Mendelssohn, is now in the Berlin State Library.

The Fourth Symphony is often seen as a descendant of Haydn's symphonies. Haydn, an enormous influence on Beethoven as a young man, is known as the "father of the symphony" by giving the genre a new sense of humor and pictorialism, composing with a virtuosity in his wind and brass parts, and creating excitement in the string writing. While the Fourth Symphony possesses a formal balance associated with Haydn's Classicism, it brims with an athletic vigor, contemplative rumination, and puckish humor of the early Romantic era. It also looks forward to Beethoven's Fifth Symphony in some of its compact compositional processes.

Like most of Haydn's 12 London Symphonies, the first movement, *Adagio - Allegro vivace*, begins with a slow, mysterious introduction, a dramatic feature that Beethoven exploited throughout his symphonic career. The suspenseful Adagio gives way to the lively Allegro vivace, presenting a joyful, energetic theme that sets the tone for the rest of the symphony.

The second movement, *Adagio*, serves as a lyrical interlude. Its serene, song-like melody, carried by the strings and woodwinds, provides a stark contrast to the vigorous first movement. This movement showcases Beethoven's ability to craft beautiful, emotive melodies, a hallmark of his middle period.

The third movement, *Allegro vivace*, is a playful scherzo, replacing the traditional minuet. Its light, buoyant theme, punctuated by robust orchestral tutti, adds a touch of humor and whimsy. The trio section, featuring a dialogue between the winds and strings, further enhances the movement's charm.

The final movement, *Allegro ma non troppo*, is a spirited rondo, with challenging parts for the woodwinds. Its recurring main theme, interspersed with contrasting episodes, creates a sense of joyful culmination. The movement concludes with a brisk coda, bringing the symphony to a triumphant close.

The symphony is scored for flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

Symphony in C program notes are written by Eric Polack and Joseph C. Schiavo.



William Hagen **Violin**

The riveting 30-year-old American violinist William Hagen has appeared as a soloist with many of the world's great orchestras including the Chicago Symphony, Chamber Orchestra of Europe, San Francisco Symphony, Frankfurt Radio Symphony, and many more. Already a seasoned international performer who has won friends around the world, William has been hailed as a "brilliant virtuoso...a standout" (*The Dallas Morning News*) whose playing is "... captivating, floating delicately above the orchestra" (*Chicago Classical Review*).

He was the third-prize winner of the 2015 Queen Elisabeth International Music Competition, one of the highest-ranking Americans ever in the prestigious competition. William performs on the 1732 'Arkwright Lady Rebecca Sylvan' Stradivarius, on generous loan from the Rachel Barton Pine Foundation.

Hagen's recent performances include appearances with the Rochester Philharmonic and Asheville Symphony, and performances at the Ravinia, Grant Park, Sunriver, and Santa Fe Chamber Music festivals and Tippet Rise Art Center. Hagen's 2023-24 season highlights include performances for the Chamber Music Society of Fort Worth, Detroit Symphony, a European tour with the Amsterdam Sinfonietta, and collaborations with cellist Andrei Ioniță and pianists Orion Weiss and Albert Cano- Smit. This season William offers a new community engagement initiative that combines conversations with local gardening experts with an interactive performance and explores the ways in which music and nature are connected.

William has performed with conductor Nicolas McGegan both at the Aspen Music Festival and with the Pasadena Symphony, and made his debut with the Oregon Symphony under Carlos Kalmar, performed with the Brussels Chamber Orchestra in Beijing and at the Aspen Music Festival with conductor Ludovic Morlot, and played recitals in Paris, Brussels, and at the Ravinia Festival.

Collaborations include those with Steven Isserlis at the Wigmore Hall, with Tabea Zimmermann at the Beethovenhaus in Bonn, with Gidon Kremer, Steven Isserlis, and Christian Tetzlaff in Germany, and in New York City with the Jupiter Chamber Players.

Since his debut with the Utah Symphony at age nine, William has performed with conductors such as Marin Alsop, Christian Arming, Miguel Harth-Bedoya, Michel Tabachnik, and Hugh Wolff. A native of Salt Lake City, William first heard the violin when he was 3 and began taking lessons at age 4 with Natalie Reed, followed by Deborah Moench. At age 10, he began studying with Robert Lipsett at the Colburn School in Los Angeles, where he studied until the age of 17.

After studying at the Juilliard School for two years with Itzhak Perlman, William returned to Los Angeles to continue studying with Robert Lipsett at the Colburn Conservatory. He then went on to study at the Kronberg Academy in Germany with Christian Tetzlaff. William is an alumnus of the Verbier Academy in Switzerland, the Perlman Music Program, and the Aspen Music Festival.

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