

NOAM AVIEL

SYMPHONY IN C, MUSIC DIRECTOR



S Y M P H O N Y I N C

2025/26 SEASON



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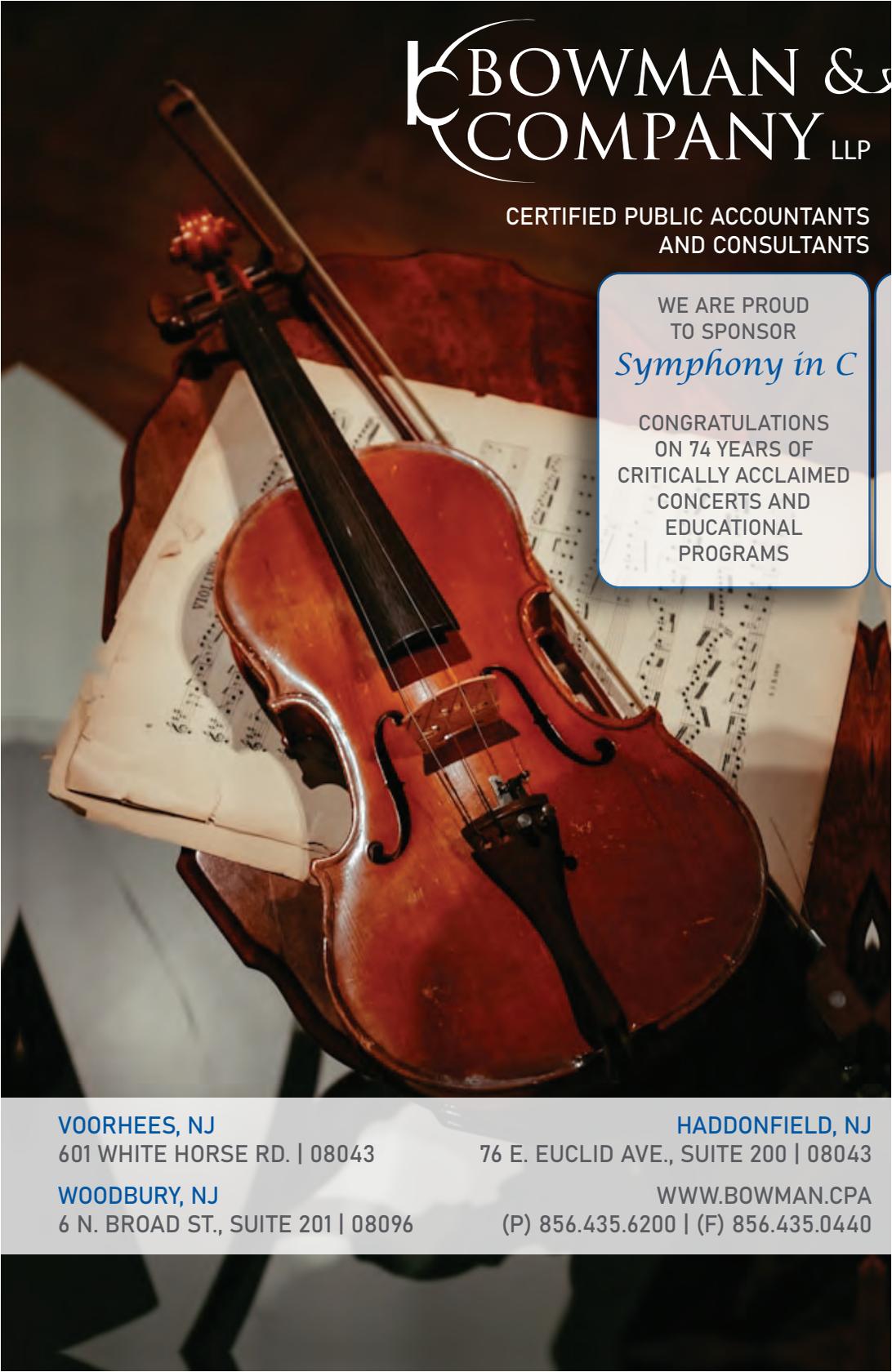
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A close-up photograph of a violin resting on an open book of sheet music. The violin is the central focus, with its body, f-hole, and strings clearly visible. The sheet music is slightly out of focus, showing some notes and the name 'PROTEUS'. The background is dark and blurred.

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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 and began her tenure in the fall of 2023.

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

Most Recent Appointments

Kate Arndt, Assistant Concertmaster, The Colorado Symphony
Hsiang-Hsin Ching, The Philadelphia Orchestra, Section Viola
Joseph Conyers, The Philadelphia Orchestra, Principal Bass
Christina Cutts Dougherty, The Chautauqua Symphony Orchestra,
Principal Tuba

Madeline Fayette, Orpheus Chamber Orchestra, Cello
Jonathan Fowler, The Princeton Symphony, Principal Tuba
Mekhi Gladden, Umami Winds, Oboe

Jiayin He, The Philadelphia Orchestra, Section Cello

Chisa Kodaka, The Baltimore Symphony, 2nd Violin
Austin Larsen, The Singapore Symphony Orchestra, Principal Horn
Christine Lee, The Boston Symphony Orchestra, Section Cello
Ze Yu Victor Li, The Toronto Symphony Orchestra, Section Viola
Vincent Luciano, The Detroit Symphony, Double Bass
Christian Luevano, Dallas Symphony Orchestra, Associate
Principal, Double Bass

Zoë Martin-Doike, The Metropolitan Opera Orchestra, Section Viola
Olivia Martinez, The West Point Band, 2nd Horn

Gabriel Polinsky, The Philadelphia Orchestra, Associate Principal Double Bass

Ryan Roberts, Los Angeles Philharmonic, Principal Oboe
Caeli Smith, Opheus Chamber Orchestra, Associate Violist; Sybarite5,
Viola

Carys Sutherland, Symphony Nova Scotia, Principal Horn
Wyatt Underhill, San Francisco Symphony, Acting Associate
Concertmaster

Tobias Vigneau, The Philadelphia Orchestra, Assistant Double Bass

2022 - 2023 Appointments

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

Chelsea McFarland, French Horn, Philadelphia 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

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, The 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

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 String 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 the Y.A.L.E School.

After School Music Lessons: Symphony in C provides instrumental music instruction at all four Camden Catholic Partnership Schools as well as the Octavius Catto School in Camden. Our teaching artists offer weekly group instruction in strings, woodwinds, brass, percussion, chamber ensembles, orchestra, and band. With a combination of high-quality instruction and deep experience working in urban school environments, Symphony in C is uniquely positioned to meet the growing demand for music education in Camden.

Symphony Summer Camp: This two-week intensive training program, held at the Rutgers–Camden Center for the Arts, provides young musicians with exceptional opportunities for growth and performance. In 2025, the camp was led by Co-Directors Matthew Gould and Joanne Erwin and welcomed more than 50 students ages 10–20. Participants engaged in sectional rehearsals, master classes, and public performances, culminating in a “grand finale” concert where they performed side-by-side with their Symphony in C instructors before an audience of nearly 300. Camden residents are able to attend tuition-free.



Symphony in C Youth Orchestra at Rutgers University–Camden: Now in its eleventh season, the Youth Orchestra rehearses on Monday evenings at Rutgers University–Camden and includes both middle and high-school students from across South Jersey and Philadelphia. All Camden students participate tuition-free, and additional need-based scholarships are available.

Symphony in C teaching artists and guest conductors lead weekly rehearsals throughout the school year. The Youth Orchestra presents two free concerts each season, with additional performance opportunities as they arise. Our distinctive side-by-side model, where students rehearse alongside professional musicians, accelerates learning and fosters remarkable artistic growth. Many faculty members also develop lasting mentoring relationships with students, playing a vital role in their musical development and preparation for college.

Music Together: The newest addition to Symphony in C's education programming, *Music Together* is a comprehensive, research-based preschool music curriculum designed to be developmentally appropriate for young learners. Now entering its second year at the Octavius Catto School in Camden, the program serves 60 Pre-K students. Seven Symphony in C teaching artists completed specialized training at Music Together's headquarters in Princeton, NJ, to deliver this internationally acclaimed curriculum. Research shows that children who participate in *Music Together* experience measurable gains in language, cognitive, physical, and social-emotional development—equipping them with the skills they need to thrive in school and beyond.



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2025-2026 SEASON

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Dear Friends,

We're delighted to welcome you to another outstanding concert under the direction of Music Director Noam Aviel. Tonight's program begins with Dvořák's *Serenade for Strings*, followed by Vivaldi's *Four Seasons* featuring our Concertmaster, Hao Zhou.

At Symphony in C, music education is at the heart of our mission. We are proud to provide young musicians with exceptional performance experience and community engagement opportunities that prepare them for successful professional careers. Our musicians are selected from top conservatories such as the Curtis Institute of Music, The Juilliard School, and the Yale School of Music, and many go on to perform with world-renowned ensembles including The Philadelphia Orchestra and The Metropolitan Opera.

Beyond the stage, Symphony in C is deeply committed to music education in Camden. For the past 15 years, we have partnered with the Camden Catholic Partnership Schools, and this year we are proud to expand the program by adding a second day of weekly instrumental instruction. At the Octavius Catto School, now in its third year, elementary public-school students are also benefiting from this initiative, joining students at the Camden Catholic Partnership Schools in receiving high-quality, sequential music education.

These programs are made possible through the generous support of the Domenica Foundation, the William G. Rohrer Charitable Foundation, Holman Enterprises, Impact 100 South Jersey, the Camden Education Fund, and the Camden Schools Foundation. Together, we are bringing instrumental training, creativity, and musical inspiration to the next generation.

As we enter the holiday season, we invite you to consider making a year-end gift to Symphony in C. Your support helps sustain these life-changing educational programs, provides vital training for emerging professional musicians, and ensures that live orchestral music continues to thrive in our community. Every contribution makes a meaningful impact.

Thank you for being part of the Symphony in C family. We hope you enjoy this evening's performance!

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 Symphony in C Family,

Welcome to Symphony in C's 2025-26 season!

This season, we are thrilled to present a celebration of musical storytelling. From the gallery of soundscapes in Mussorgsky's *Pictures at an Exhibition* to the vibrant, nature-inspired scenes of Vivaldi's *Four Seasons*, each program unfolds a journey culminating in the universal, humanistic anthem of Beethoven's *Symphony No. 9*.

We are excited to feature Symphony in C's concertmaster, Hao Zhou, and principal oboist, Ben Price, as soloists this season. For our grand finale, we will be joining forces with The Mendelssohn Club Chorus of Philadelphia and vocal soloists from The Academy of Vocal Arts. We are also honored to collaborate with acclaimed artists pianist Fei-Fei and violinist Julian Rhee.

I am continually inspired by the extraordinary talent of our young musicians and look forward to strengthening our collaboration as we create unforgettable musical moments together.

Thank you for your love and support of Symphony in C. I look forward to seeing you all again 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 debut with the Symphony in C in the US, Noam Aviel was appointed the orchestra's Music Director in 2023.

Former Associate Conductor of the San Antonio Symphony, Noam Aviel has made successful appearances conducting the Dortmunder Philharmoniker in Germany, Iceland Symphony Orchestra, Norrköping Symphony Orchestra in Sweden, KwaZulu Natal Philharmonic and Johannesburg Philharmonic orchestras in South Africa, as well as the San Antonio Philharmonic, Opera Tampa, Opera Orlando, and Mobile Opera. In the 2024-2025 season, Noam made her debut with Jönköpings Sinfonietta in Sweden, Knoxville Symphony Orchestra, and the Louisiana Philharmonic Orchestra.

Noam Aviel's upcoming engagements include concerts with Symphony in C, a debut with Knoxville Opera conducting *Carmen*, and a return to Opera Orlando to lead *The Merry Widow*. Noam Aviel has worked on numerous opera productions including *La Traviata*, *La Bohème*, *Macbeth*, *Carmen*, and *Il Barbiere di Siviglia*. Additionally, Naom Aviel was recently appointed as an Artist-in-Residence at Rowan University.

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 T. Bean **Assistant Conductor**



Kenneth T. Bean is a distinguished conductor recognized for his clarity, precision, and artistry on the podium. With a career spanning orchestral leadership, youth music education, and community engagement, he has built a reputation for inspiring musicians and audiences alike through dynamic performances and a deep commitment to artistic excellence.

Currently, Kenneth serves as the Georg and Joyce Albers-Schonberg Assistant Conductor of the Princeton Symphony Orchestra, where his responsibilities include leading the Symphonic Orchestra of the Youth Orchestra of Central Jersey. He also currently serves as Assistant Conductor of Symphony in C where he co-directed the Symphony in C Summer Music Camp and served as the founding Music Director of the Symphony in C Youth Orchestra, leading the ensemble from its inception in 2014 through the 2023–24 season.

Kenneth is also the founding Director/Conductor of the Philadelphia Youth Orchestra Music Institute's Young Musicians Debut Orchestra, a role that underscores his dedication to nurturing young musicians and fostering orchestral excellence at the pre-professional level.

Kenneth has collaborated with some of the country's most esteemed musicians, including violinist Jennifer Koh, cellist Thomas Mesa, Philadelphia Orchestra Concertmaster David Kim, and Metropolitan Opera Orchestra Principal Trumpet Billy Hunter. His guest conducting engagements have included appearances with the Columbus Symphony Orchestra, Princeton Symphony Orchestra, Symphony in C, Oberlin Contemporary Music Ensemble, Oberlin Sinfonietta and the American Repertory Ballet, where he conducted the world premiere of Ethan Stiefel's *A Midsummer Night's Dream*.

Beyond his work on the podium, Kenneth is a passionate advocate for equity in music education. As Co-Founder/Associate Director of The Primavera Fund, he has played a crucial role in mentoring and financially supporting young musicians from underrepresented communities, ensuring they have access to the resources necessary to pursue professional careers in classical music.

In addition, Kenneth serves as Director of the Junior Session at Kinhaven Music School, where he has long been a transformative presence since joining the faculty in 2000. His recent appointment as Director marks a new chapter in his leadership at the esteemed institution.

A dedicated educator and mentor, Kenneth holds a Master's degree in Music Education from Jackson State University and a Bachelor's degree in Trumpet Performance from Oberlin Conservatory of Music. His extensive training and hands-on experience have equipped him with the vision, skill, and leadership to cultivate excellence in orchestral performance and music education.

Through his unwavering commitment to the art of conducting, Kenneth T. Bean continues to shape the future of classical music, inspiring the next generation of musicians while delivering performances of exceptional depth and vitality.



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Saturday, December 13, 2025

Noam Aviel, Music Director

Hao Zhou, *violin*

Antonín Dvořák
(1841-1904)

Serenade for Strings, Op. 22
(1875)

- I. Moderato
- II. Tempo di Valse
- III. Scherzo: Vivace
- IV. Larghetto
- V. Finale: Allegro vivace

-Intermission-

Antonio Vivaldi
(1678-1741)

Le quattro Stagioni (The Four Seasons)
(1725)

- I. La primavera (Spring)
- II. L'estate (Summer)
- III. L'autunno (Autumn)
- IV. L'inverno (Winter)



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Antonín Dvořák

Born: September 8, 1841, Nelahozeves, Austian Empire

Died: May 1, 1904, Prague, Austria-Hungary

Serenade for Strings

It'd be understandable if you wanted to seek shelter after all of the winds and storms of four entire seasons, but a "serenade" can be an outdoor performance, too – picture a suitor on the street below his beloved's window, like in "Romeo and Juliet" or on the streets of South Philly.

Dvorak's Serenade is gentle, humorous and sometimes digressive, unfolding like a warm, open-hearted conversation in music, as chamber music is often described. At times, the strings-only ensemble here can sound something like a big string quartet — or quintet in this case, with the double-basses adding low-end heft and character.

Across the Serenade's five movements, there are instant-earworm passages, destined to catch in your head for hours and days to follow; others dissipate quickly, or trail off into a winding soundscape of harmonic transformation. We're squarely in the sound world of the Romantic era here, with lush harmonies and sudden shifts and modulations.

Though there's no explicit program or theme indicated by the composer, one could easily imagine this easy-going piece soundtracking a sunny, pleasant afternoon's stroll. The minor-key moments float by like clouds passing over the sun — a momentary darkness rather than a dwelling, brooding one.

Many of the most memorable and singable melodies take root because they start in the highest voice, usually the first violins, and are then echoed in another voice: that's imitative counterpoint, not as complex or as repetitive as a fugue, but a similar device.

The opening theme unfurls gradually in a dreamy E major, with the middle section shifting to G major and shading at times into E minor; even a leisurely stroll can stray from the straight path.

The second movement minuet and trio is lilting and playful throughout as it roves chromatically from F-sharp minor to D-flat major. A few highly accented passages, labeled "marcatissimo," catch the ear and mark transitions between keys and tempos.

The third movement scherzo tumbles forth with rapid, energetic melodies in the violins contrasted by a few interludes in the lower strings. Later, in the middle section, the tempo slows, and an easy-going melody in the first violins with an ornamented descending-fifth figure enters, with lower voices following imitatively.

There's a marked change of pace in the fourth movement *Larghetto*, with wide-interval swoops and dips; later, the harmonies in the accompaniment undergo numerous harmonic shifts against amid some stretch-and-pull fluctuations in tempo.

The fifth movement finale has some of the third movement's liveliness but with sudden jolts of accents and more grit and low-end depth. After the low strings push forward into a harmonically thorny pileup, the pleasant stroll of the opening movement returns, restoring order before a driving, major-key close.

Serenade for Strings is scored for violins, violas, cellos and double basses.

Antonio Vivaldi

Born: March 4, 1678, Venice Italy

Died: July 28, 1741, Vienna, Austria

The Four Seasons

Each of the violin concertos known as “The Four Seasons” is brief but substantial enough to stand on its own, and each one was originally paired with a sonnet, believed to be written by Vivaldi, that describes a scene the music illustrates. It’s one of the earliest examples of program music — compositions intended to tell a story through music — and an interesting parallel to the development of the operatic form in Italy during the same time period.

Though these four were published alongside eight others in 1725, they have remained much better known than the others; they’re now Vivaldi’s most famous works and often played together as a suite. All are in three movements, in roughly fast-slow-fast sequence, though with a few stylistic fake-outs, as in the stately opening to “Summer” that gives way to rapid-fire, tempestuous passages.

One of the telltale features of Baroque music are trills, swoops and other ornamented figures — sometimes dictated in the score, sometimes left up to the soloist’s interpretation. It’s music that demands a light touch even amid rapid figures and jaunty, syncopated rhythms.

It’s clear from the accompanying poems and score markings that the music takes its cues from nature; Vivaldi adds names of the birds and insects to different melodic passages and cites classical names for the four winds, including “Boreas” (the north wind) and “Zephyr” (the west wind). Think of it as a landscape painting in music, portraying not just the weather, but all outdoors, down to every buzzing fly and chirping bird.

In these concertos, Vivaldi demonstrates a remarkable gift for contrast and for creating separate sound-worlds between movements. The middle “slow” movements, particularly in “Spring” and “Autumn,” seem to stop time and operate by an entirely different sort of metronome, with placid, long-breathed lines unfurling over pedal points — single sustained notes, typically in the lower voices.

“Spring” is the most famous of the four, nearly omnipresent but with greater depth than its occasional role as hold music or elevator music would suggest. It’s filled with intricately subdivided rhythms and trills and cascades styled after birdsong, and with so many subtle gradations of dynamics between piano and mezzo forte.

Vivaldi’s descriptions, both in the score and the accompanying poem for “Summer,” indicate “merciless sun” and feeling “languid due to the heat.” His summer isn’t a carefree time at the beach, but an alternately stormy and dead-still season. The languorous slow movement features a dotted-rhythm accompaniment inching along beneath a spare, mournful-sounding soloist, while the final movement brings more tumult, with frantic, descending-scale sixteenth-notes running throughout.

Autumn starts out broad and joyous, with a call-and-response opening between first and second violins; in Vivaldi's accompanying poem, this is the "dancing and singing" of peasants celebrating the harvest season, complete with "the liquor of Bacchus." You'll hear a major shift about two-thirds of the way through the first movement, where the tempo slows and the peasants "end their merrymaking with a sleep."

That warm, drowsy feeling extends into the second movement, with soloist stretching its lines over a low drone, then giving way to the "The Hunt" of the third movement, with falling figures calling out like hunting horns and galloping rhythms portraying the chase between hunters and prey.

Like the first frost each year, "Winter" comes on suddenly with its spiky, lightly dissonant opening, followed by an enormously expressive solo over light pizzicato in the second movement Largo and then a stunning finish, with rapid figures like gales and gusts anchored by low-register pedal points, in the final movement.

The Four Seasons is scored for solo violin, violins, violas, cellos, double basses and harpsichord.

Spring (Concerto No. 1 in E Major)

Allegro

Spring has arrived with joy
Welcomed by the birds with happy songs,
And the brooks, amidst gentle breezes,
Murmur sweetly as they flow.

The sky is caped in black, and
Thunder and lightning herald a storm
When they fall silent, the birds
Take up again their delightful songs.

Largo e pianissimo sempre

And in the pleasant, blossom-filled meadow,
To the gentle murmur of leaves and plants,
The goatherd sleeps, his faithful dog beside him.

Allegro

To the merry sounds of a rustic bagpipe,
Nymphs and shepherds dance in their beloved spot
When Spring appears in splendour.

Summer (Concerto No. 2 in G Minor)

Allegro non molto

Under the merciless sun of the season

Languishes man and flock, the pine tree burns.
The cuckoo begins to sing and at once
Join in the turtledove and the goldfinch.

A gentle breeze blows, but Boreas
Is roused to combat suddenly with his neighbor,
And the shepherd weeps because overhead
Hangs the fearsome storm, and his destiny.

Adagio

His tired limbs are robbed of rest
By his fear of the lightning and the frightful thunder
And by the flies and hornets in furious swarms.

Presto

Alas, his fears come true:
There is thunder and lightning in the heavens
And the hail cuts down the tall ears of grain.

Autumn (Concerto No. 3 in F Major)

Allegro

The peasant celebrates with dancing and singing
The pleasure of the rich harvest,
And full of the liquor of Bacchus
They end their merrymaking with a sleep.

Adagio molto

All are made to leave off dancing and singing
By the air which, now mild, gives pleasure
And by the season, which invites many
To find their pleasure in a sweet sleep.

Allegro

The hunters set out at dawn, off to the hunt,
With horns and guns and dogs they venture out.
The beast flees and they are close on its trail.

Already terrified and wearied by the great noise
Of the guns and dogs, and wounded as well
It tries feebly to escape, but is bested and dies.

Winter (Concerto No. 4 in F Minor)

Allegro non molto

Frozen and shivering in the icy snow,
In the severe blasts of a terrible wind
To run stamping one's feet each moment,
One's teeth chattering through the cold.

Largo

To spend quiet and happy times by the fire
While outside the rain soaks everyone.

Allegro

To walk on the ice with tentative steps,
Going carefully for fear of falling.

To go in haste, slide, and fall down to the ground,
To go again on the ice and run,
In case the ice cracks and opens.

To hear leaving their iron-gated house Sirocco,
Boreas, and all the winds in battle—
This is winter, but it brings joy.

Program notes are written by David Allen.



Hao Zhou, violin

As the only violinist to be both a Grand Laureate of the Montreal International Violin Competition and a First Prize winner of the Banff International String Quartet Competition, American violinist Hao Zhou rose to unique international acclaim in 2019, captivating audiences with performances that are "personal, impassioned, courageous, and unostentatiously brilliant" (*Musical America*). An accomplished soloist and chamber musician, Hao has since appeared all over the world in cities such as Paris, Berlin, Brussels, Osaka, New York City, Beijing, Montreal, Banff, and London.

Raised in Southern California, Hao made his solo debut with the Four Seasons Symphony Orchestra at the age of 9 and his Carnegie Hall debut at the age of 12. Since then, he has performed with the Orchestre Symphonique de Montréal, Downey Symphony Orchestra, and Peninsula Symphony Orchestra alongside conductors such as Esa-Pekka Salonen, Alexander Shelley, and Thierry Fischer. He has performed in concert alongside internationally distinguished artists such as Emanuel Ax, Elisso Virsaladze, Orion Weiss, Noah Bendix-Balgley, Roberto Diaz, Clive Greensmith, and Paul Coletti.

Hao is a founding member of the award-winning Viano Quartet, currently in-residence at the Chamber Music Society of Lincoln Center as Bowers Artists and one of the youngest winners of the Banff International String Quartet Competition in 2019. Committed to engaging with communities outside the concert hall, the Viano has collaborated with actors and scriptwriters in a theater show called "Over The Top," a Musical Encounter Interactive presentation they scripted, developed and performed at the Colburn School for inner city school children. His many awards with the Viano Quartet also include the Grand Prize at the ENKOR Chamber Music Competition as well as Third Prize at the Wigmore Hall International String Quartet Competition.

Hao currently resides in Philadelphia and is a graduate of the Curtis Institute and the Colburn Conservatory in Los Angeles, where he studied extensively with Martin Beaver and was the first recipient of the Frances Rosen Violin Prize. He was invited to the Kronberg Academy Festival in 2019 and has spent past summers at the Ravinia's Steans Institute for Young Artists and the Norfolk Chamber Music Festival.

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