



NEW WEST SYMPHONY

MICHAEL CHRISTIE | Music Director

2023 MASTERPIECE SERIES

Immersing you in the music



ROCOCO VARIATIONS

Saturday, January 28 | Sunday, January 29



SYMPHONIE FANTASTIQUE

Saturday, March 4 | Sunday, March 5

BANK OF AMERICA PERFORMING ARTS CENTER (BAPAC)
Thousand Oaks

RANCHO CAMPANA PERFORMING ARTS CENTER (RCPAC)
Camarillo



2023 MASTERPIECE SERIES

SATURDAY CONCERTS - 7:30PM

BANK OF AMERICA PERFORMING ARTS CENTER (BAPAC)
at the Thousand Oaks Civic Arts Plaza

SUNDAY CONCERTS - 3:00PM

RANCHO CAMPANA PERFORMING ARTS CENTER (RCPAC)
in Camarillo



BINGING ON MOZART

Sat, April 15
Sun, April 16



SPARKLING CLASSICAL

Sat, September 9
Sun, September 10



BEETHOVEN TO BRUBECK

Sat, November 4
Sun, November 5

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Sparkling Classical	David and Linda Catlin Michele and Dr. Russell Spoto
Beethoven To Brubeck	University Village

Happy New Year

Our mission to present exceptional music by our wonderful symphony colleagues for our diverse and growing community couldn't be more heartfelt. What that means for you, our dear patrons, is that no two concerts are alike at New West Symphony, and we hope you love that!

To open our 2023 season, we are particularly excited to put the abundant talents of our New West Symphony musicians on full display. January's "Variations" program is specifically created to shine individual spotlights on our principal musicians throughout the orchestra. We also cherish the opportunity to welcome two new talents to the New West Symphony family, American cellist Ifetayo Ali-Landing, and Venezuelan conductor Enluis Montes Olivar.

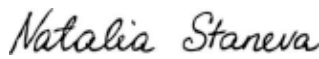
We return in early March to show off the horsepower of the New West Symphony and the fascinating attributes of the instruments themselves in Mason Bates' *Philharmonia Fantastique*, a fresh look at a "guide" to the orchestra. This incredible multimedia project takes us inside individual instruments as we've never seen them before.

When the orchestra returns to the stage for Berlioz's tour de force, *Symphonie Fantastique*, you'll have a new appreciation for how this fascinating "instrument," the orchestra, functions.

With all of the excitement of a new year, we pause to recognize the shoulders we stand upon, those of founding Music Director Boris Brott. His commitment to education and invigorating performances breathed life into New West Symphony. 28 years later we honor his memory and vision.



Michael Christie
Artistic and Music Director



Natalia Staneva
CEO



Robert Lugari
Board Chair



MICHAEL CHRISTIE, Artistic and Music Director

Equally at home in the symphonic and opera worlds, Michael Christie is a thoughtfully innovative conductor focused on making the audience's experience entertaining, enlightening, and enriching. The New York Times reports, "Michael Christie is a director open to adventure and challenge," and the Cincinnati Enquirer declares, "If Michael Christie represents the future of music in this country, the future looks promising indeed."

Christie's nearly 25-year symphonic conducting career has included serving as Music Director of the Minnesota Opera (2011-2018), Phoenix Symphony (2005-2013) and Brooklyn Philharmonic (2005-2010), and as Chief Conductor of the Queensland Orchestra (2001-2004) in Australia, as well as guest appearances leading top orchestras such as the Los Angeles Philharmonic, National Symphony Orchestra, the Symphonies of Dallas, Atlanta, Houston, and more. Christie lives in the Twin Cities with his wife, Alexis, a physician, and their two children.

ROCOCO VARIATIONS

Saturday, January 28 | Sunday, January 29

Programs subject to change.

This concert is generously sponsored by:

Susan Burgos

Kathy Jeffers-Volk in memory of Dr. Charles H. Volk

Enluis Montes Olivar, conductor | **Ifetayo Ali-Landing, cello**

THE PROGRAM

Aldemaro Romero | **Fuga con Pajarillo (1990)**

Peter Tchaikovsky | **Variations on a Rococo Theme (1877)**

Moderato assai quasi Andante – Thema: Moderato semplice

Var. I. Tempo della Thema

Var. II. Tempo della Thema

Var. III. Andante sostenuto

Var. IV. Andante grazioso

Var. V. Allegro moderato

Var. VI. Andante

Var. VII e Coda. Allegro vivo

INTERMISSION

Chinese New Year Celebration

Lion Dance

Zhou Tian | **Cello Concerto "Flowing Sleeves," Brush (2018)**

Alberto Ginastera | **Variaciones concertantes (1953)**

1. Tema

2. Interludio

3. Variazione giocosa

4. Variazione in modo di scherzo

5. Variazione drammatica

6. Variazione canonica

7. Variazione ritmica

8. Variazione in modi di moto perpetuo

9. Variazione pastorale

10. Interludio

11. Ripresa dal tema

12. Variazione finale in modo di rondo

Aldemaro Romero's Suite para Cuerdas (Suite for Strings) was written for the English Chamber Orchestra and premiered in London in 1976. It is dedicated to the Venezuelan composer Juan Bautista Plaza. The first movement, Fuga con Pajarillo, is performed on this program.

According to the composer, he had nothing else to do while in London and decided to write the work in response to those who said he couldn't write a complex work because he hadn't studied musical counterpoint. He insisted that he knew the rules of counterpoint better than those who studied formally and set out to prove it!

The demonstrated complexity was a delicate interplay of thematic statements – a fugue, in the spirit of a canon, but more intricate because as each instrument enters with the fugue theme, instruments already playing must continue with musical material that adds to the musical discourse without interrupting that theme. In contrast, a canon is a series of imitations without further expansion of the material.

A pajarillo is a typical Venezuelan waltz. Its musical character is somewhat unusual because the emphasis is felt on the weak second beat of each bar rather than the reassuring first beat found in European waltzes. This “weak beat” emphasis gives a characteristic jauntiness found in dominant Venezuelan musical form.

Pyotr Ilyich Tchaikovsky's Variations on a Rococo Theme premiered in Moscow in 1877, when Tchaikovsky was far from happy with his teaching duties at the Moscow Conservatory, which left him less time for composing than he wished. One of the positive aspects of the job, however, was that he was able to meet some fine musicians in the course of his work, one of whom was the sonorously named German professor of cello at the school, Wilhelm Carl Friedrich Fitzenhagen. Fitzenhagen, like Tchaikovsky, was rather shy and introverted, and a nice friendship sprang up between them; it was for Fitzenhagen that Tchaikovsky composed his Rococo Variations in 1876.

The theme of the Variations, original with Tchaikovsky, is prefaced by a subdued introduction. After a brief, vaguely Eastern-sounding interlude for double reeds that looks forward to the nationality dances in *The Nutcracker*, the cello presents the first of the seven variations. The opening two variations are decorated versions of the theme, each ending with a strain for double reeds. Variation 3 presents a long-breathed cantabile (broad, singing) in a new key and tempo. The fourth variation resumes the earlier tempo, and includes some dazzling, airborne scale passages that exploit fully the tone, agility and range of the solo instrument. The next variation allots the cello a trilled accompaniment to the theme, played by the flute; a cadenza closes this section. The penultimate variation slips into a minor mode that both balances the preceding tonalities and creates a good foil to the virtuosic closing variation that immediately follows. When the redoubtable Franz Liszt heard the Rococo Variations at a concert in Wiesbaden in 1879, his comment could not have been more cogent or more apposite: “This,” he pronounced, “is indeed music!” ©2012 Dr. Richard E. Rodda

Zhou Tian's Cello Concerto “Flowing Sleeves” - Grammy-nominated Chinese-American composer Zhou Tian (JOH TEE-en) seeks inspiration from different cultures and strives to mix them seamlessly into a musically satisfying combination for performers and audience alike. His music has been performed by leading orchestras and performers in the United States and abroad. He recently served as Artist-in-Residence with the Shanghai Symphony. He is Grammy-nominated in the Best Contemporary Classical Composition in 2018 for his Concerto for Orchestra, the first Chinese-born composer honored in that category.

Born into a musical family in 1981 in Hangzhou, China, Zhou moved to the United States when he was 19. Trained at the Curtis Institute of Music (B.M.), the Juilliard School (M.M.), and the University of Southern California (D.M.A.), he studied with some of America's finest composers, such as Jennifer Higdon, Christopher Rouse, and Stephen Hartke. He is associate professor of composition at Michigan State University College of Music.

Alberto Ginastera's Variaciones concertantes were composed in 1953 during a difficult period, when the Argentinian composer supported himself by scoring films, as he had been since 1942. He was born in Buenos Aires in 1916. He trained in music there and received further advanced training in the United States. Ginastera is recognized as one of the leading composers of the Americas in the 20th century. He incorporated traditional Argentinian musical elements into his work of varying periods. Ginastera's compositional output is extensive with significant contributions to symphonic, operatic, choral and film projects. He spent his last fifteen years living in Switzerland after falling away from the turbulent political/military upheaval known as the última junta militar (“last military junta”) in Argentina. He was buried in Geneva in 1983.

Variaciones concertantes musical characteristics are based on the open strings of the guitar, as heard in the harp under the solo cello statement of the theme at the beginning, and again before the final variation. (These pitches – E, A, D, G, B – also supply variation material and represent the main key areas of the whole set.)

Two interludes (the first for strings, the second for winds) frame seven variations featuring different solo instruments within the orchestra. The first is for the flute (*Variazione giocosa*), which leads directly into an edgier variation featuring the clarinet (*Variazione in modo di Scherzo*). The haunting elegy for the viola (*Variazione drammatica*) is the longest of the seven. Its plaintive chords spill over into the next variation, a dusky duet for oboe and bassoon (*Variazione canonica*). The brief, brilliant variation for trumpet and trombone (*Variazione ritmica*) is basically a splashy fanfare for the ensuing violin whirlwind (*Variazione in modo di Moto perpetuo*). To close the central group of variations, the french horn offers a lyrical take on the original theme (*Variazione pastorale*).

The main theme returns, again accompanied by the harp but this time with the double bass taking up the tune. The final variation, for the full ensemble (*Variazione in modo di Rondo*), is a high-voltage malambo, the competitive gaucho dance that was another prime symbol for Ginastera. The steady repeated notes represent tapping feet, with virtuosic and jazzy flourishes coming from all instrumental points.

ABOUT *the* ARTISTS

ENLUIS MONTES OLIVAR

Venezuelan conductor Enluis Montes Olivar made his debut as a conductor at the age of 11 conducting the Orchestra and Choir of his native Guanare in 2007. He began formal studies of orchestral conducting with professor Teresa Hernández in 2011. Enluis was Musical Director of the “Franco Medina” Youth Symphony Orchestra between 2014 and 2017, the Lara Children’s Symphony Orchestra during 2015. He was also Assistant Conductor of the Lara Youth Symphony between 2016 and 2017.

In May 2019 he was invited by Gustavo Dudamel to be part of the prestigious Dudamel Conducting Fellowships program during the 2019-2020 season with the LA Phil and made his Hollywood Bowl debut in July of 2021. His repertoire is wide and includes composers from classicism, through romanticism, contemporary music, and new musical genres. Furthermore, as a Venezuelan, he enjoys taking the Latin American repertoire wherever he performs.

facebook.com/EMontesOlivar

Instagram@emontesolivar



IFETAYO ALI-LANDING

American cellist Ifetayo Ali-Landing is quickly establishing herself as one of today’s leading young artists, earning praise for her “charismatic” playing (Chicago Tribune) and being described as a “powerhouse” by Classical MPR.

In 2017, Ali-Landing won the First Place Laureate of the Sphinx Competition’s Junior Division and has since gone on to perform with the Chicago Symphony Orchestra at Ravinia (under Marin Alsop), Detroit Symphony Orchestra, Pittsburgh Symphony, New World Symphony, Chicago Sinfonietta, among many others.

Ali-Landing features frequently in the media, with notable appearances on NPR’s From The Top (where she performed Vivaldi with Kevin Olusola beatboxing), a solo performance on NPR’s Tiny Desk Concerts with From the Top, a residency as Young Artist with APM’s Performance Today, and a TED talk at TEDxYouth@BeaconStreet. Her musical studies began on the violin before switching to cello at the age of four.

Instagram.com/ifet.xyo

ifetayocello.square.site

PLANNED GIVING DON’T MISS OUT...

Your estate plan is your opportunity to create an enduring legacy for the orchestra you cherish and the audiences on which you wish to make an impact after your lifetime.

If you do not put future plans into place:

- Your assets may be distributed according to state law rather than your personal wishes.
- Potential tax savings for your loved ones will be lost
- You lose your chance to transform lives for good

Don’t let this happen to you! Here are some common ways to help:

1. Include the New West Symphony in your will or trust and your heirs can avoid estate taxes on appreciated value.
2. Donate life insurance proceeds
3. Give a gift of stock
4. Do a Qualified Charitable Distribution (QCD) of your Required Minimum Distribution (RMD) from your IRA
5. Set up a Donor Advised Fund
6. Make the New West Symphony a beneficiary of your will.

Consult your financial advisor or estate attorney and let us know so we can list you in our Legacy Society.

Contact Patricia Jones at 805-435-2775

or pjones@newwestsymphony.org

You’ll be glad you did!!!



WITH
DAVID RAVETCH



Insightful and informative, our Hear & Now Live! pre-concert talks will entertain and enlighten you about the music and guest artists on the program. This lively 30-minute discussion led by passionate music expert David Ravetch, is free to ticket holders and takes place one hour prior to each performance.

JOIN US ONE HOUR BEFORE CONCERTS FOR AN ENTERTAINING AND INFORMATIVE 30-MINUTE TALK.

David Ravetch sponsored by: Judge David Long (Ret.) & Shirley Critchfield

Symphonie FANTASTIQUE

Saturday, March 4 | Sunday, March 5

This concert is generously sponsored by:
Karen Finkel Passport to Adventures Fund
Nancy O'Reilly and Daughters Family Foundation

Michael Christie, conductor

THE PROGRAM

Edward Elgar | "Nimrod" from *Enigma Variations* (1899)

Mason Bates | **Philharmonia Fantastique:**
The Making of the Orchestra (2022)

INTERMISSION

Hector Berlioz | *Symphonie Fantastique* (1830)

- I. "Rêveries – Passions" (Daydreams – Passions)
- II. "Un bal" (A Ball)
- III. "Scène aux champs" (Scene in the Fields)
- IV. "Marche au supplice" (March to the Scaffold)
- V. "Songe d'une nuit du sabbat" (Dream of a Witches' Sabbath)

We honor the passion for innovation and commitment to education of our beloved
Founding Music Director Boris Brott with this performance of "Nimrod."

PROGRAM Notes

Philharmonia Fantastique: The Making of the Orchestra

is a 25-minute multi-media concerto from Mason Bates, composer of the Grammy Award-winning opera *The (R)evolution of Steve Jobs*, in collaboration with Oscar-winning director and sound designer Gary Rydstrom, and animation director Jim Capobianco. The animated film flies through the instruments of the orchestra to explore the fundamental connections between music, sound, performance, creativity and technology.

Mason Bates is imaginatively transforming the way classical music is created and experienced as a composer, DJ, and curator. Named as the most-performed composer of his generation in a recent survey of American music, Bates has also composed for feature film including Gus Van Sant's *The Sea of Trees* starring Matthew McConaughey and Naomi Watts. His first opera, *(R)evolution of Steve Jobs*, written with librettist Mark Campbell, won a GRAMMY for Best Opera Recording in 2019. A new opera is in the works based on *The Amazing Adventures of Kavalier & Clay* for the Los Angeles Opera and Metropolitan Opera.

Highly informed by his work as a DJ, his curatorial approach integrates adventurous music, ambient information, and social platforms in a fluid and immersive way. Working in clubs under the name DJ Masonic, Bates presented *Mercury Soul*, a show combining DJing and classical music, to packed crowds with clubs and orchestras around the country. He serves on the faculty of the San Francisco Conservatory of Music.

Inspired by a desire to offer the kids a fresh guide to the orchestra, *Philharmonia Fantastique: The Making of the Orchestra* was created with director Gary Rydstrom and animator Jim Capobianco during visits to Skywalker Ranch, George Lucas's campus of creativity north of San Francisco. With their extensive film experience – Gary won Oscars for his dinosaur sounds in *Jurassic Park*, Jim wrote the story for Pixar's *Ratatouille* – they helped solve many of the film's unique puzzles: namely, how to introduce the many facets of the orchestra without using words.

An orchestra tunes – and immediately, a sense of anticipation and wonder ripples through the room. As this super-instrument brings its marvels of engineering together into a single pitch, we are witnessing both art and science. The same orchestra that explores our emotional depths is also our finest example of interactive technology. Only recently in its spectacular evolutionary history has the orchestra incorporated digital sounds and projection screens, offering the perfect medium for a kinetic exploration of musical instruments and how they work. Guided by a mercurial Sprite, we fly inside a flute to see its keys up close; jump on a viola string to activate the harmonic series; and zip through a trumpet as its valves slice shafts of air.

Equally important is the Sprite, whose journey of self-discovery brings a crucial emotional angle to the story. The Sprite is formed in the work's opening minutes from a primordial soup of abstract animation, with its arms and legs representing the four 'families' of the orchestra: woodwinds, strings, brass, percussion. Represented by a simple yet



PROGRAM *Notes*

Symphonie FANTASTIQUE



harmonically wandering piano melody, the Sprite soon dives into the orchestra to explore the instruments from the inside out.

Each family speaks its unique language: noir-ish jazz for the woodwinds; bending lyricism in the strings; dark techno for the brass; and drum-corps in the percussion. Having presented themselves separately, their attempt to play together fails so spectacularly that the Sprite shatters back into the primordial darkness. Only through learning each other's languages do the different instrument families – as different as the races on earth – fuse together to resurrect the Sprite and become The Orchestra, one of the greatest human creations.

Symphonie Fantastique, Op. 14a | Hector Berlioz

(b. Côte-Saint-André, France, 1803; d. Paris, 1869)

Instrumentation: piccolo, two flutes, two oboes, English horn, two clarinets, four bassoons, four horns, two cornets, two trumpets, three trombones, tenor and bass tubas, timpani, percussion, two harps and strings.

By 1830, when he turned 27, Hector Berlioz had won the Prix de Rome and gained a certain notoriety among the fickle Parisian public for his perplexingly original compositions. Hector Berlioz was also madly in love. The object of his amorous passion was an English actress of middling ability, one Harriet Smithson, whom the composer first saw when a touring English theatrical company performed Shakespeare in Paris in 1827. During the ensuing three years, this romance was entirely one-sided, since the young composer never met Harriet, but only knew her across the footlights as Juliet and Ophelia. He sent her such frantic love letters that she never responded to any of them, fearful of encouraging a madman. Berlioz, distraught and unable to work or sleep or eat, wandered the countryside around Paris until he dropped from exhaustion and had to be retrieved by friends.

Berlioz was still nursing his unrequited love for Harriet in 1830 when, full-blown Romantic that he was, his emotional state served as the germ for a composition based on a musical “Episode from the Life of an Artist,” as he subtitled the *Symphonie Fantastique*. In this work, the artist visualizes his beloved through an opium-induced trance, first in his dreams, then at a ball, in the country, at his execution and, finally, as a participant in a witches’ sabbath. She is represented by a musical theme that appears in each of the five movements, an *idée fixe* (a term Berlioz borrowed from the just-emerging field of psychology to denote an unhealthy obsession) that is transformed to suit its imaginary musical surroundings. The *idée fixe* is treated kindly through the first three movements, but after the artist has lost his head for love (literally — the string pizzicati followed by drum rolls and brass fanfares at the very end of the March to the Scaffold graphically represent the fall of the guillotine blade and the ceremony of the formal execution), the *idée fixe* is transmogrified into a jeering, strident parody of itself in the finale in music that is still original and disturbing almost two centuries after its creation. The sweet-to-sour changes in the *idée fixe* (heard first in the opening movement on unison violins and flute at the beginning of the fast tempo after a slow introduction) reflect Berlioz’s future relationship with his beloved, though, of course, he had no way to know it in 1830. Berlioz did in fact marry his Harriet-Ophelia-Juliet in 1833 (when news of the nuptials drifted back across the channel, one waggish London critic wrote, “We trust this marriage will insure the happiness of an amiable young woman, as well

as secure us against her reappearances on the English boards”), but their initial bliss faded quickly, and they were virtually estranged within a decade.

The composer gave the following program as a guide to the *Symphonie Fantastique*: “A young musician of morbid sensibility and ardent imagination poisons himself with opium in a fit of amorous despair. The narcotic dose, too weak to result in death, plunges him into a heavy sleep accompanied by the strangest visions, during which his sensations, sentiments and recollections are translated in his sick brain into musical thoughts and images. The beloved woman herself has become for him a melody, like a fixed idea which he finds and hears everywhere.

“PART I: Reveries and Passions. He first recalls that uneasiness of soul, that vague des passions, those moments of causeless melancholy and joy, which he experienced before seeing her whom he loves; then the volcanic love with which she suddenly inspired him, his moments of delirious anguish, of jealous fury, his returns to loving tenderness, and his religious consolations.

“PART II: A Ball. He sees his beloved at a ball, in the midst of the tumult of a brilliant fête.

“PART III: Scene in the Country. One summer evening in the country he hears two shepherds playing a *ranz-des-vaches* in alternate dialogue; this pastoral duet, the scene around him, the light rustling of the trees gently swayed by the breeze, some hopes he has recently conceived, all combine to restore an unwonted calm to his heart and impart a more cheerful coloring to his thoughts; but she appears once more, his heart stops beating, he is agitated with painful presentiments; if she were to betray him! ... One of the shepherds resumes his artless melody, the other no longer answers him. The sun sets ... the sound of distant thunder ... solitude ... silence ...

“PART IV: March to the Scaffold. He dreams that he has killed his beloved, that he is condemned to death, and led to execution. The procession advances to the tones of a march which is now somber and wild, now brilliant and solemn, in which the dull sound of the tread of heavy feet follows without transition upon the most resounding outburst. At the end, the *idée fixe* reappears for an instant, like a last love-thought interrupted by the fatal stroke.

“PART V: Dream of a Witches’ Sabbath. He sees himself at the Witches’ Sabbath, in the midst of a frightful group of ghosts, magicians and monsters of all sorts, who have come together for his obsequies. He hears strange noises, groans, ringing laughter, shrieks to which other shrieks seem to reply. The beloved melody again reappears, but it has lost its noble and timid character; it has become an ignoble, trivial and grotesque dance-tune; it is she who comes to the Witches’ Sabbath.... Howlings of joy at her arrival ... she takes part in the diabolic orgy ... Funeral knells, burlesque parody on the *Dies Irae* [the ancient ‘Day of Wrath’ chant from the Roman Catholic Requiem Mass for the Dead]. Witches’ Dance. The Witches’ Dance and the *Dies Irae* together.”

©2016 Dr. Richard E. Rodda



In Memory of Founding Music Director

BORIS BROTT

March 14, 1944 - April 5, 2022

By Betsy Blanchard Chess

When I first heard the dreadful news last April that Boris was lost to us so tragically, so senselessly, I thought back to happier times when he and I worked together from 1997-2002 in the early years of New West Symphony.

Boris was a huge influence in my life. I first met him when he became Music Director of the then Ventura County Symphony in 1992. Our friendship deepened both personally and professionally when he assumed the baton when New West was created in 1995-1996. He always calmed my doubts about being the symphony's executive director, urging me to hire experts to do the jobs I was not trained to do and to have confidence in my own skills as a team builder and fundraiser.

Boris took two local orchestras, the Ventura County Symphony and the Conejo Symphony Orchestra, and created a polished regional symphony. It wasn't easy, but he was able to incorporate the best of each orchestra, both artistically and culturally, to form the NWS we love today. He brought in international guest artists who loved playing with him as much as the musicians of the orchestra did. He initiated Symphonic Adventures where several thousand elementary kids would come to concerts each year in Thousand Oaks and Oxnard. He also launched Discovery Artists whereby young musicians would audition to play with the orchestra.



Boris Brott and former Concertmaster Danielle Belen with patrons at a rehearsal



Boris Brott with patrons during a visit to California in 2017

And he loved conducting! I remember him doing hand signs behind his back to let the audience know when it was time to clap while never missing a beat with his baton.

He loved music and he so loved his family - Ardyth, David, Alexandra and Benjamin. And we, his Ventura County family, loved him and we miss him terribly.

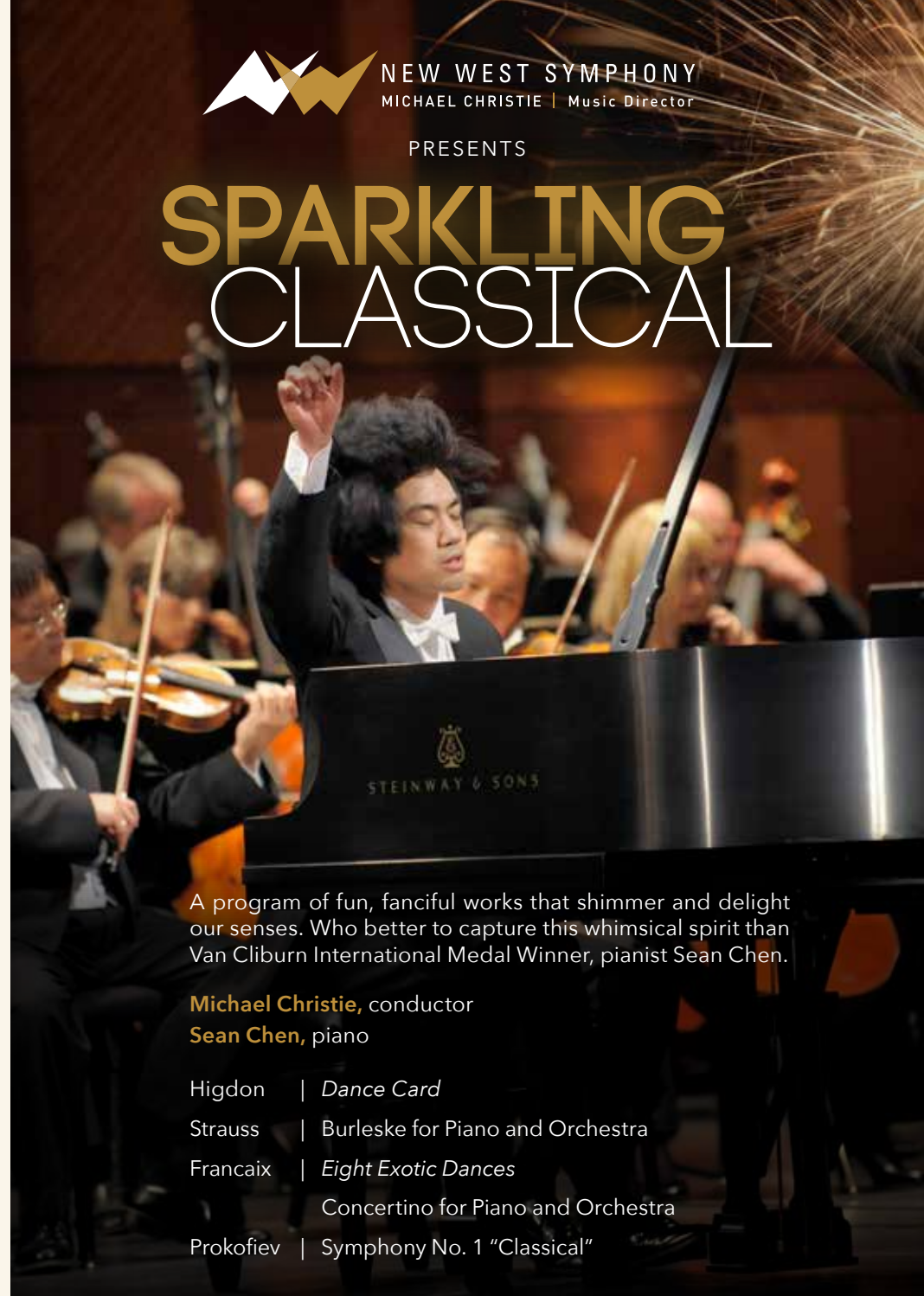
Photos by Eugene Yankevich



NEW WEST SYMPHONY
MICHAEL CHRISTIE | Music Director

PRESENTS

SPARKLING CLASSICAL



A program of fun, fanciful works that shimmer and delight our senses. Who better to capture this whimsical spirit than Van Cliburn International Medal Winner, pianist Sean Chen.

Michael Christie, conductor

Sean Chen, piano

Higdon | *Dance Card*

Strauss | *Burleske for Piano and Orchestra*

Francaix | *Eight Exotic Dances*

Concertino for Piano and Orchestra

Prokofiev | *Symphony No. 1 "Classical"*

SAT, SEPT. 9, 2023 - BAPAC THOUSAND OAKS

SUN, SEPT. 10, 2023 - RCPAC CAMARILLO

NEW WEST SYMPHONY

ORCHESTRA ROSTER

This list represents New West Symphony's tenured musicians as of January 2023. Musicians performing with the orchestra during this performance may be substitutes.

VIOLIN I

Alyssa Park, *Concertmaster*
Dr. Paul Finkel
Grace Martinez
 Tina Chang Qu, *Second Associate*
Concertmaster
 Jina Lee, *Assistant Concertmaster*
 Lisa Dondlinger
Pat & Harry Croner
 Tamsen Beseke
Hope Rosenfeld
 Cristian Fatu
Mike Houser
 Yin Jiang
Terry Moerler & Raymond
McCarthy, Realtors
 Ashoka Thiagarajan
Sue & Bob Engler
 Ji Eun Hwang
Eloise & Chuck Cohen
 Stephanie Pak
Marilyn & Al Adam

VIOLIN II

Ina Veli, *Principal*
Dr. Susan & James Nagy
 Dianne Rammon
Dr. Robert & Joan Piccioni
Lisa and Al Baker
 Yaeri Choi
Jacqui & Jon Irwin
 Nan Ying
Kim Woods & Mark Schadecker
 Hwieun Kim
Kathy Jeffers-Volk
 Jen Choi Fischer
Natasha & Yordan Trenev

VIOLA

Phillip Triggs, *Principal*
Erin Pohl
 Diane Gilbert, *Assistant Principal*
Kathy Jeffers-Volk
 Josephine Moerschel
Dr. Robert & Joan Piccioni
 Aaron Oltman
Claudia Bill-de la Peña
& Ron de la Peña
 Colleen Sugata
Marijane Unter

CELLO

Youna Choi, *Principal*
Cathy and Phil Lichtenberger
 Wendy Velasco, *Assistant Principal*
Louetta Kalof
 Paula Fehrenbach
Pamela Perkins Dwyer
& Tom Dwyer
Marney Weaver
 Pamela de Almeida
Marney Weaver
 Robin Snyder
John Swhope & Karen Dean Fritts
 Madlen Sarkissian
John Swhope & Karen Dean Fritts

BASS

Sukyung Chun, *Principal*
John Hammer
 Barry Newton, *Assistant Principal*
Patricia & George Jones
 Jeff Bandy
Oksana & Kim Zussman
 Nicolas Philippon
Barbara Blanchard
 Thomas B. Harte, Jr.
Danna Vest
 Mark D. Wallace
Rose & Alan Jeffery

FLUTE

Paul Fried, *Principal*
Nancy Israel, in memory
of Bill Israel
 Carol Lockart
Rose & Alan Jeffery

OBOE

Lara Wickes, *Principal*
Frances Pardee
 Fredric Beerstein
Petra & Al Lowe

CLARINET

Joshua Ranz, *Principal*
Saralee Baldwin
Kathy Warnke
 Nancy Mathison
Petra & Al Lowe

BASSOON

Duncan Massey, *Principal*
Karen Dean Fritts & John Shwope
 William Wood
Mary & Richard Carpenter

HORN

James Thatcher, *Principal*
Sara Horner
Karen Dean Fritts & John Shwope
Danna Vest
 Jon Titmus
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