Lewisville Lake Symphony

Adron Ming, Music Director / Conductor

2026-27 SEASON

SYMPHONY SERIES • NO. 2



SPAIN & BEYOND

Capriccio Espagnol

and Other Favorites

Friday, November 13, 2026

7:30 PM

Lewisville Grand Theater

Lewisville, Texas

The Lewisville Lake Symphony is supported in part by:

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Spain & Beyond

Capriccio Espagnol and other favorites

Adron Ming, Music Director/Conductor
Nathan Howard, Assistant Conductor

Dmitri Shostakovich (1906–1975), *arr. Lazar Gosman*
Spanish Dance from *The Gadfly* (1955)

Antonín Dvořák (1841–1904)
Slavonic Dance in E Minor
Op. 72, No. 2 (1886)

Edvard Grieg (1843–1907)
Selections from *Peer Gynt Suites, Nos. 1 & 2*
Suite No. 1, Op. 46 (1888); Suite No. 2, Op. 55 (1893)

- Morning Mood (Suite No. 1)
- The Death of Åse (Suite No. 1)
- Solvejg's Song (Suite No. 2)
- In the Hall of the Mountain King (Suite No. 1)

INTERMISSION

The 2026–2027 concert season is dedicated to the memory of
Grace Lawrence.

Spain & Beyond

Capriccio Espagnol and other favorites

Johannes Brahms (1833–1897), *arr. Martin Schmeling*

Hungarian Dance No. 5 (1888)

Georges Bizet (1838–1875)

Excerpts from *Carmen Suites, Nos. 1 & 2*
Suite No. 1 (1885); Suite No. 2 (1887)

- Intermezzo (Prelude to Act III)
- Habanera (from Act I)
- Chanson du toréador (from Act II)

Conducted by Nathan Howard

Nikolai Rimsky-Korsakov (1844–1908)

***Capriccio Espagnol* (1887)**

I. Alborada
II. Variazioni
III. Alborada (reprise)
IV. Scena e canto gitano
V. Fandango asturiano

The City of Lewisville is the Season Sponsor for the Symphony Series.

Grace Lawrence, in memoriam



Grace Lawrence served on the Lewisville Lake Symphony Board of Directors from 2011 until she reluctantly stepped down in 2025 due to health challenges. During those years, she served as Board Chair, Board Vice Chair, and for many years, as Controller and leader of the Financial Team.

Grace's love of classical music, combined with her exceptional business acumen, made her a "dream" Board member. She brought energy, intelligence, and a genuine desire to make the Symphony better to everything she did. She strengthened our business and financial processes and was always looking for new ways the Symphony could have an even greater impact in our community.

Music had been an important part of Grace's life since childhood. A talented pianist, she studied at the Settlement School of Music and the Philadelphia Conservatory of Music with hopes of becoming a professional pianist. When physical problems with her hands ended those aspirations, she turned her talents to mathematics and business, ultimately enjoying a successful career in finance and IT with GTE and SuperMedia.

Grace gave the Symphony her talents, her wisdom, her enthusiasm, and her heart. We are grateful for all she gave us, and we will miss her more than words can say.

It seems especially fitting that Grace, who loved music so deeply, would leave such a lasting mark on the organization that brings it to our community. The Lewisville Lake Symphony Board of Directors voted by acclamation to elect Grace posthumously as a Board Member Emeritus and to dedicate the Symphony's 2026–2027 season in her memory.

Program Notes by Deborah Svedman

Dmitri Shostakovich (1906–1975), *arr. Lazar Gosman*

Spanish Dance from *The Gadfly* (1955)

Dmitri Shostakovich was a classical Soviet composer who wrote many serious, heavy-duty symphonic works, but also was known for frequently incorporating humor and sarcasm into his music. For example, his second piano concerto uses rote Hanon exercises as a main component of the final movement adapting them to be more musical, of course. Additionally, he composed numerous movie scores. *The Gadfly* (1955) was one such film. It's a swashbuckling tale of a Russian revolutionary in Italy, based on an Irish woman's book about a real British spy thought to be the basis for the James Bond 007 character.



Poster from The Gadfly

Shostakovich took eight smaller pieces from various compositions of his, including the whimsical "Spanish Dance" from this movie, and strung them together for his Suite for Variety Orchestra No. 2. As the suite's second movement, "Spanish Dance" follows ternary form (ABA) and begins with a brisk *Allegro* reminiscent of a lively tavern dance. The middle section doesn't slow down but instead shifts to a military-like gallop, accompanied by a key change. The first

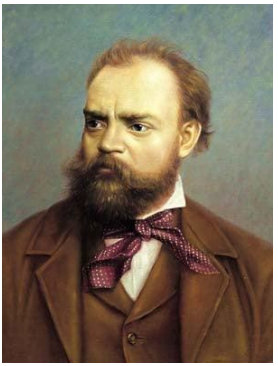


Dmitri Shostakovich

theme then returns in the original key before the dance finishes with a lively coda — all this packed into less than three minutes!

Antonín Dvořák (1841–1904)

Slavonic Dance in E Minor
Op. 72, No. 2 (1886)


Antonín Dvořák

During the last years of his life, the Czech composer Antonín Dvořák was considered by many throughout the Western world to be the greatest of all living composers, and his popularity has never subsided. His music still speaks to us today and occupies a conspicuous position in performance repertoire. However, this was not how his tenure played out for most of his life.

Growing up, Antonín had been considered an inferior Slav, one more suited for manual labor than the refinement of music in the dominant German societal hierarchy. Having shown an aptitude for music, his family struggled to get him teachers, and he learned more from taverns and churches than from formal schooling. He bounced around as a church organist, violin player, violist, and private teacher. He dabbled in composition, writing a variety of works that were published and performed locally in the Czech territory of Bavaria and later in Prague. The years were financially quite lean.

In 1877, the indigent 36-year-old Dvořák finally had a breakthrough. The German publisher Fritz Simrock released Dvořák's *Moravian Duets*, commissioned the collection of *Slavonic Dances, Op. 46*, scored for piano four-hands, and contracted a first option on all the composer's new works. This was due to Dvořák's friendship with Johannes Brahms, who thought highly of his work and recommended him to Simrock's business (who also published Brahms' works).

Worth noting is that Dvořák's first two publications outside

Prague both marketed him as a Slavic composer and displayed the traits Germans most admired in music of the Slavs: something fresh, spontaneous-sounding, and a bit exotic, with lively dance rhythms. The same was true of many more works that helped to establish his reputation. This was thought to be Dvořák's niche – the type of music for which he supposedly had the greatest talent and felt the greatest affinity. It is also important to note, however, that almost all these works were composed not on his own initiative but at the request of somebody else, that their Czech or Slavic titles were usually not his own, and that they almost never use actual folk melodies.



That initial set of eight dances brought him a modest composer's fee and earned a small fortune for the publisher. After the commercial success of the first series of *Slavonic Dances*, Dvořák's publisher Simrock was keen to publish a second series and tried for a long time to persuade the composer to write another set of dances, but he was reluctant.

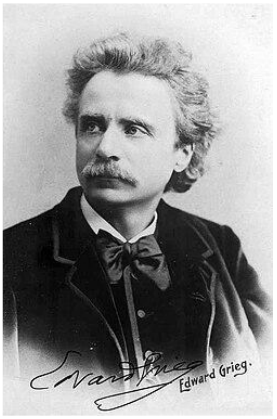
In letters to Simrock, for example, he states that "to do the same thing twice is fiendishly difficult!" But the publisher prodded him for so long that the composer eventually gave in and, after an interval of eight years, began writing a new series. Dvořák found the task easy and worked on the pieces almost as quickly as before; within a month they were ready. In 1886, he followed up with eight further *Slavonic Dances*, Op. 72, originally written for piano four hands.

Dance No. 2 from the second set is an example of the *dumka*. That's a diminutive form of the word *duma*, a folk genre that apparently originated in Ukraine at least three or more centuries ago. In the 19th century, when the dance became adapted for concert settings, *dumka* came to mean "a type of instrumental music involving sudden changes from melancholy to exuberance." *Starodávný* is merely the Czech term for the old-fashioned dance.

Edvard Grieg (1843–1907)

Selections from *Peer Gynt Suites, Nos. 1 & 2*
Suite No. 1, Op. 46 (1888); Suite No. 2, Op. 55 (1893)

Tonight's selections come from both suites, Op. 46 and 55, and the individual pieces highlighted here in the following paragraphs are as they appear in the story synopsis (not in performance order, though).



Edvard Grieg

Peer Gynt is a boastful, imaginative, and irresponsible young man who lives with his long-suffering mother, Åse. To escape his failures and poverty, Peer invents stories that cause him to be banished by his Norwegian community. Peer Gynt arrives home after some time away and teases his mother, Åse, with stories before heading off to the wedding of a former sweetheart. There he first meets Solvejg. Peer gets drunk and abducts the bride, Ingrid, then abandons her in the forest. Peer goes off to where he thinks he can't be found, ending up in the realm of

the Mountain King.

***In the Hall of the Mountain King*:** Peer meets the Mountain King's daughter, The Woman in Green, and engages in some hanky-panky which, to his *considerable* surprise, necessitates marriage. Peer flees again but is quickly caught by trolls.

***Morning*:** After the struggle, Peer wakes up suddenly back in his own world and pensively climbs a mountain to observe daybreak. He returns home, where his aged mother Åse, doesn't recognize him.

***Åse's Death*:** After a short, confused conversation, the aging Åse dies. Solvejg appears, but Peer is not yet ready to accept her.

In ***Solvejg's Song***, which follows this scene, she sings of the passing of time and her willingness to wait for Peer to come to her.

Continuing to wander, Peer becomes wealthy gambling in South Carolina before returning to Europe as a magnate. A storm wrecks his yacht, and he wakes up in North Africa, having lost his worldly possessions but none of his self-actualization. The people mistake Peer for a prophet. Welcomed by the Bedouin chieftain's daughter, Anitra, his inevitable instinct is to seduce, but he is unsuccessful. Peer decides to travel to Egypt, where, standing before the Sphinx, he ends up in conversation with the keeper of the local madhouse. More self-examination, with Peer Gynt's forlorn call



to his mother. Peer then goes home to the hut where Solvejg, now blind, accepts him with a closing lullaby.

The Norwegian playwright, poet, and theater director Henrik Ibsen (1828-1906) wrote *Peer Gynt* intended for reading, not for acting. During a residence in Rome, Ibsen met the young Norwegian composer Edvard Grieg. In 1874 the director of the Christiania Theater proposed a production and suggested that music might enhance the effect. Ibsen invited Grieg to undertake the job. The composer admired the way Ibsen's poetry "splutters with wit and venom," but found the play "unmusical." Grieg wrote, "I have done something for the hall of the troll-king which literally I can't bear to hear, it reeks so of cow-turds, ultra Norwegianism, and to-one's self-enoughness! But I am hoping that the irony will be able to make itself felt." Indeed, it did. That piece, *In the Hall of the Mountain King,* is one of Grieg's best known. In his review of an 1889 London performance, playwright and critic George Bernard Shaw called it "a riotous piece of weird fun," while also complaining that it is made up of but a single phrase, repeated over and over — which is true, but misses the point. The short piece, like Ravel's much longer *Boléro*, is a supremely well-crafted exercise in orchestral color and dynamics.

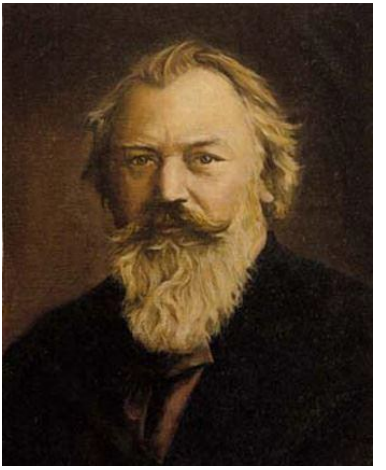
Despite Grieg's reservations, his score is rich with wonderfully engaging melodic invention that—at least in the form of the two concert suites he arranged from the complete score—it has long since become one of his best-known works. The composer believed quite properly that many parts of the music were so closely allied with the drama that they should be heard only in that context. His two suites were an attempt to make available a large part of the music that he felt could stand alone, organized without regard to the original order in which the selections occurred, but to present a musically satisfying arrangement.

Fun fact: Charlton Heston stars in his film debut in *Peer Gynt*, a 1941 amateur 16mm silent movie adaptation of Ibsen's play for a Northwestern University project.

Program Notes by Deborah Svedman

Johannes Brahms (1833–1897), *arr. Martin Schmeling*

Hungarian Dance No. 5 (1888)



Johannes Brahms

Classical music always winds up being used in movies and cartoons and provides many people with their first introduction to the genre. This particular dance by Brahms has shown up in *How I Met* Your *Mother*, *The* Simpsons, and Highlander, to name a few, and it was used prominently in the 1943 Merrie Melodies cartoon, *Pigs in a Polka*. It will sound familiar immediately to most people, but many won't be able to place exactly where they've heard it. That's because it kind of lingers in the background, setting a very specific tone for the scene, but never playing a starring role. Typically, only a small clip of the song is used. Still, for Brahms to have completed the *Hungarian Dances* in 1879, it's impressive that it still plays a role in pop culture all these years later. For fun, I've included Johannes Brahms three links to this piece as used in pop culture media:

Charlin Chaplin movie excerpt
https://www.youtube.com/watch?v=gBV3-Omz-Gw

Looney Tunes
https://www.youtube.com/watch?v=3X9cD4QKaZU&t=135s

Two Frenchmen, two towels
https://www.youtube.com/watch?v=hALh96hcv1k&t=2s

Perhaps one of his most well-recognized works, Brahms' *Hungarian Dances* is a set of twenty-one dances inspired by real Hungarian folk music, a diverse genre home to the colorful blend of the aural histories of Hungarians and Hungarian-minorities living in Poland, Czechia, Slovakia, Slovenia, Moravia, Croatia, and other neighboring nations. The Hungarian Dances

were based upon folk tune and rhythms, fine-tuned with a classical form, and then either orchestrated or arranged for piano.



Brahms' greatest inspiration to compose his *Hungarian Dances* came years earlier in the form of a chance meeting with Hungarian violinist Ede Reményi. A few years after seeing Reményi perform for the first time, the 20-year-old Brahms became his accompanying pianist, joining Reményi on tour all the while learning about his native musical heritage.

Supported by his authentic experience of Hungarian folk music, Brahms eventually set quill to manuscript and tried his hand at composing in this style. Of the 21 dances, only three are said to be entirely original compositions of Brahms' working, but the result remains among his most popular and oft-performed works. Within his *Hungarian Dances*, Brahms captured the lilting and jubilant energy of the traditional Hungarian folk dances characterized by dramatically varying tempos, lively rhythms, and whirling virtuosic passages.

Georges Bizet (1838–1875)

Excerpts from *Carmen Suites, Nos. 1 & 2*
Suite No. 1 (1885); Suite No. 2 (1887)

Inspired by a 1830 murder case in Spain, Prosper Mérimée's novella "Carmen" was written in the style of a true-life story. It was published in October of 1845, in the French newspaper *Revue des Deux Mondes* and quickly became one of Mérimée's greatest successes. The opera *Carmen* was later written by French composer George Bizet and the libretto (story and lyrics), was written by Henri Meilhac and Ludovic Halévy and

was an adaptation of Mérimée's popular novella.

Bizet's opera takes us to Seville, where Carmen, when we first meet her, is working in a cigarette factory. A free spirit who lives her life by her own rules, Carmen takes what she wants from one man and then moves confidently on to the next. In a classic case of fatal attraction, Corporal Don José falls instantly in love with her. When Carmen is taken into custody for injuring a co-worker, Don José allows her to escape, and he goes to prison. After he's released, he comes to see her at a tavern, but in a jealous rage he strikes a fellow officer and is forced to desert the army, joining Carmen and her smuggler friends. His violent jealousy of Carmen's new lover, the bullfighter Escamillo, ultimately leads to a final, disastrous encounter between Don José and Carmen, who remains defiant even in the face of death.



Georges Bizet

Written in the *opera comique* style, the premiere in Paris on March 3, 1875, at the Théâtre National de l'Opéra-Comique was a disastrous failure. After battling with the theatre management to keep the tragic ending, Bizet had anticipated whistles and protests. Instead, an icy silence fell after the performance ended. Critics were appalled, calling the work immoral and vulgar. Commoners, smugglers, fist-fighting soldiers, and a murder taking center stage was bad enough, but a sexually free woman smoking cigarettes was just too much for the elite audiences of the 19th century to take. These critics so strongly rejected the opera that Georges Bizet almost lost his Legion of Honour, the highest French order of merit bestowed upon him earlier that year.

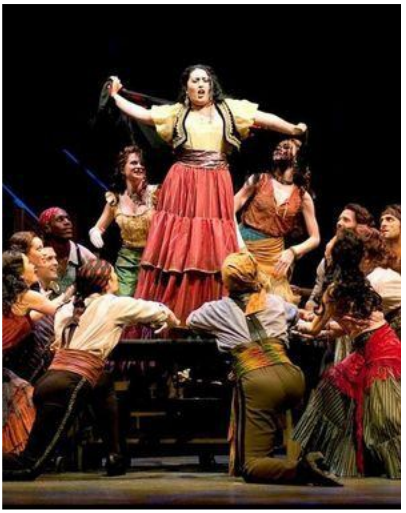
Sadly, Bizet died suddenly of an apparent heart attack on the night of the 33rd performance at the age of only thirty-six. After a special performance of *Carmen* at the Opéra-Comique the

night after his funeral, the press, which had almost universally condemned the piece three months earlier, now declared Bizet a genius, launching *Carmen* to lasting fame and success.



Bizet infused *Carmen* with authentic Catalonian sounds and rhythms, resulting in a vibrant score that evokes the hot, dusty alleys of 19th-century Seville. The atmospheric and undeniably catchy music has transcended the opera world, becoming a popular choice for film and TV soundtracks, including Disney/Pixar's *Up*, *Curb Your Enthusiasm*, *The Simpsons*, and even a performance by the Muppets.

The first segment we hear tonight is the *Intermezzo*, which opens Act III of Bizet's opera. It lulls the audience into a feeling of relief and respite, the gentle and serenely melodic flute solo suggesting the cool mountain air of an evening in Spain. Other instruments pick up this melody, and the calm continues.



Next, the *Habanera*, a rhythmic pattern with origins in Cuba and strong ties to other Spanish-speaking parts of the world. The habanera rhythm is the foundation of both a sensual dance and a romantic song, and Bizet's use of it packs references to centuries of storytelling into just four notes.

Finally, the *Toreador Song* enters with gutsy bravado. The

piece blends the intense, dramatic entrance of the bullfighters with the bright, festive music of the crowd filling the arena. This delightfully appealing aria is first sung during Act II by the victorious bullfighter, Escamillo. In Act II, the beautiful Carmen and her friends are flirting and socializing with a small group of soldiers at Lillas Pastia's tavern, when Escamillo and his boisterous entourage burst through the door after a triumphant bullfight.

So, take a moment to marvel at all the layers working under the slinky surface of this smash-hit opera. Or just let yourself be transported to a nineteenth-century Spanish cigarette factory. Whatever works. Happy toe-tapping, head bobbing, and listening!

Nikolai Rimsky-Korsakov (1844–1908)

Capriccio Espagnol (1887)



Hyphenated surnames have been in vogue in America since the 1970s but are rarely used in Russia. By a Tsar's decree on May 15, 1677, eighteen representatives of the Korsakov family acquired the right to be called the Rimsky-Korsakov family (the Russian adjective 'Rimsky' means 'Roman') since the family "had a beginning within the Roman borders", or Czech lands, which used to be a part of the Holy Roman Empire. Nikolai kept the tradition going for another generation. Now you know. On the right is the coat-of-arms for the Rimsky-Korsakov dynasty.

During the latter half of the nineteenth century there was a tendency of creating works of music inspired by traditional Spanish music. Composed in 1887, *Capriccio Espagnol* is a five-movement orchestral suite that explores Spanish rhythms, harmony and dances. The work was the first of three big orchestral works that Rimsky-Korsakov wrote between 1887-1888, with the other two being the *Russian Easter Festival Overture* and *Scheherazade*.

Program Notes by Deborah Svedman



Nikolai Rimsky-Korsakov, 1898

Regarded as one of Rimsky-Korsakov's most popular works, *Capriccio Espagnol* is jam-packed full of melodies, traditional Spanish dances and thrilling tempo changes to keep both the orchestra and the audience enthralled with each and every note. Rimsky-Korsakov originally intended for this suite to be for solo violin and orchestra, however after exploring the possibilities of this suite, he decided to compose it just for orchestra. The change of timbres, the fitting choice of melodic designs and figuration patterns, exactly suiting every kind of instrument, and brief virtuoso cadenzas for solo instruments constitute here the very essence of the composition. The Spanish themes of dance character furnish rich material for putting in use multiple orchestral effects. The work was very popular between musicians and audiences alike when Rimsky-Korsakov handed the score over to orchestras, and musicians today still embrace its Nikolai Rimsky-Korsakov, 1898 richness and exuberance.

The piece is in five sections, played without pause:

Movement I – *Alborada* The opening festive dance takes inspiration from traditional Asturian music which celebrates the rising of the sun. The bright orchestral timbres are accentuated by the piercing tambourine and upper woodwind. Quick clarinet interludes keep the orchestra moving forward as Rimsky-Korsakov uses dynamics to show light and shade within the music. This dance returns again in the middle of the suite.

Movement II – *Variazioni* The lyrical second movement opens with the horns who play the main theme of the movement. Their soft tone and lilt in rhythm creates a reflective mood for this movement. As the title suggests, variations of this theme are then taken by other instruments of the orchestra to create

a theme and variation structure. The upper strings are first to take a variation, then followed by a solo horn and the woodwind section.

Movement III – *Alborada* Very similar to the opening *Alborada,* this second dip into this traditional Asturian dance is now in a different key and instead of using the solo clarinet, now uses a solo violin to present the theme. The bright change of key brings us out from the somewhat sombre second movement and back into racing Spanish themes and Rimsky-Korsakov's bright timbres.

Movement IV – *Scena a canto gitano* (*Scene and Gypsy Song*) Five separate cadenzas open the bold fourth movement. First for the horns and trumpets and then moving onto a solo violin, flute, clarinet and harp. These cadenzas show off the virtuosity of these sections and soloists, as well as Rimsky-Korsakov showing us what the main theme will be for this movement. A triple-time dance then ensues, which makes up the rest of this movement. This movement then moves straight into the finale with no break in music.

Movement V – *Fandango asturiano* Another lively Asturian dance forms the foundation for the finale movement. Snippets of the *Alborada* movements are heard throughout this movement. This energetic dance shows the adaptability and attention to detail that an orchestra has to offer. From rousing loud sections to quiet intricate wind interludes, this finale keeps you on the edge of your seat. A rousing reprise of the opening *Alborada* theme is played, but this time fully realized and much faster in tempo. As the pace picks up even more, *Fandango asturiano* concludes with a furious and thrilling coda.



Adron Ming, Music Director/Conductor



Adron Ming has led the orchestra since its inception. A native of Weslaco, Texas, Maestro Adron Ming received his master's degree in music theory from Baylor University, where he studied cello and chamber music with Lev Aronson and conducting with Daniel Sternberg. Ming also served on the Baylor faculty as instructor of music theory and assistant conductor of the Baylor and Waco Symphonies. While attending the University of North Texas, Ming studied conducting with Anshel Brusilow before joining the faculty of Bethel College in St. Paul, Minnesota, as assistant professor of music and conductor of the Bethel Chamber Symphony.

Ming has conducted the Toledo Symphony Orchestra, the Taipei Sunshine Symphony Orchestra in Taiwan, the Plano Symphony, the Irving Symphony, the Chamber Symphony of the Metrocrest, and the New Philharmonic of Irving. He was associate conductor of the Richardson Symphony until 2010. In 2016, he became director of the String Orchestra at the University of Texas at Dallas.



"Adron Ming, Music Director and Conductor of the Lewisville Lake Symphony, has presided over the orchestra since its inception, now one of the most respected regional orchestras in Texas."

The Dallas Morning News

Nathan Howard, Assistant Conductor



Nathan Howard is a multi-instrumentalist and conductor pursuing a Doctorate at the University of North Texas under Maestro David Itkin. Following graduate studies at Southern Methodist University, he served as resident conductor of the Meadows Symphony Orchestra. Nathan also studied at the Indiana University Jacobs School of Music, where he recorded with the New Music Ensemble. As an ensemble leader, he was Music Director for The Camp-of-the-Woods jazz band and has conducted the Lviv National Philharmonic, Meadows Symphony Orchestra, and Samford University Orchestra. His conducting teachers include Paul C. Phillips, Jack Delaney, and Michelle Merrill.

Tonight's Lobby Art Exhibit

Presented by the

Flower Mound High School Visual Arts Program



Tonight's exhibit features artwork by advanced students in the Flower Mound High School Visual Arts Program. Many thanks to these talented students for sharing their artwork and their insights, and to their teacher **Michelle Soto** for organizing the exhibit.

Featured Artists:

Sinai Baptiste, Anna Jackson, Dominic Ortega, Maylee Southard-Gutier, Zimeng (Mariana) Wang, Ellen Zhang

The Symphony Intern Program



The Lewisville Lake Symphony selects its Symphony Interns from students in the 8th through 12th grades. “We were looking for a select number of students who are excited by great music,” says Ms. Margaret Wells, Student Service Sponsor. “In return for helping the House Front team at performances, the Interns and Associates get community service.”

Symphony Interns

Shanaya Ameet
Carter Geurin
Ayden Jin
Selina Jin
Aditi Misra
Claire Ryland
Prakriti Srivats
Sahana Sudhagar
Sahasra Sudhagar
Juan Tarazona-Bolivar
Roshni Theagarajan
Ishaana Vishwanath

Symphony Associates

Following the two semester term as a Symphony Intern, students are invited to become Symphony Associates and continue their work by providing assistance at concerts. The position as a Symphony Associate may be held until graduating from college.

Leah Brown
Jordan Clay
Ava Hong
Eugenia Jin
Iris Lewis
Moukthika Palli
Anamarie Sutiono
Adhira VinothKumar

The Musicians

Adron Ming, Music Director/Conductor

Friends of the Music Director/Conductor Chair [1]

Nathan Howard, Assistant Conductor

Friends of the Assistant Conductor Chair [2]

First Violins
Arthur Busby, Concertmaster
Chair sponsor: Dr. Pamela Mia Paul
Emily Aquin, Assoc. Concertmaster
Chair sponsor: Dr. Pamela Mia Paul
York Shaw
Rob Flickinger
Tami Peterson
Cassandra Lin
Linda Proch

Second Violins
Chuong Vu, Principal
Harvey Wechsler Memorial Chair
Mia Catania
Janetta Tang
Nicole Melki
Chris Chapin
Sadarius Slaughter
Caitlin Schraufnagel

Violas
Tonia Pilliod, Principal
Schuitema Family Chair
Colin Garner
Joseph Reding
Eric Jones
Brittney Geurink
Ahras Polani

Cellos
Kyle Rosenquist, Principal
Paul & Marjory Vickery Memorial Chair
Hsinyi Wang
Hamin Kim
Chris Frey
Colin Horton
Maxine Tao

Basses
David Shaw, Principal
Vernell T. Gregg Chair
Brian Peacock
Kairu Mitchell

Flutes
Jackie Akin, Principal
Green Family Chair
Ebonee Thomas
Sarah Deay

Piccolo
Sarah Deay
Christine Hotchkiss Chair

Oboes
Katie Haun, Principal
Fred & Diane Busche Chair
Ashley Rollins

English Horn
Ashley Rollins
Martha Cecile Storrie, M.D., R.Ph Chair

Clarinets
John Scott, Principal
Rogers Family Chair
Michael Manning

Bass Clarinet
Doug Obst

The Musicians

Adron Ming, Music Director/Conductor

Friends of the Music Director/Conductor Chair [1]

Nathan Howard, Assistant Conductor

Friends of the Assistant Conductor Chair [2]

Saxophone
Don Fabian
Martin Family Chair

Bassoons
Ralph Morgan, Principal
Dan Whittington Memorial Chair
Jeff Strong

Contra Bassoon
Jeff Strong

French Horns
Daniel Serrago, Principal
Robert P. Jarrett Family Chair
Natalie Clements
Nancy Piper
Chrystal Stevens

Trumpets
Donald Burks, Principal
Chair Sponsored by an Anonymous Donor
Richard Hall

Trombones
Jonathan Gill, Principal
McMillin Family Chair
Reece MacDonald

Bass Trombone
Jon Bohls
Alex McDonald Chair

Tuba
Carl Kleinsteuber
Marguerite Lamp Memorial Chair

Timpani
Greg White
Rev. Dr. Byron & Margaret Wells Chair

Percussion
David Elias, Principal
Dave & Susan Mullins Chair
Blayze Campbell
Mai Tadokoro
Edwin Streck

Harp
Kimberly DeRosa
Bill & Grace Lawrence Chair

Keyboard
Heejung Kang
Howard Glenn Schmidt Memorial Chair

Production Manager
David Elias

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Ronnie Lingren
Interns and Associates (pg. 17)

Chamber Series
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Jamie Martin
Ben Ewart
Kevin Geise
Susan Martin
Nancy Wright
Interns and Associates (pg. 17)

Family Concert
Diana McMillin
Nancy Wright
Sara Abell
Judy Geise
Kevin Geise
Camille Heller
Ronnie Lingren
Jamie Martin
Victoria Ricalde
Deborah Svedman
Rosalyn Taylor
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Interns and Associates (pg. 17)

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Diana McMillin

Communications Coordinator
Susan Martin

Student Services
Margaret Wells

Competitions
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Ronnie Lingren
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Rosalyn Taylor
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Adron Ming
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Publicity
Lyn Ray

Symphony Advocates
Open
Symphony Advocates (pg. 27)

Program Notes
Deborah Svedman

2026–27 Volunteers

Lists
Fran Whittington

Program Production
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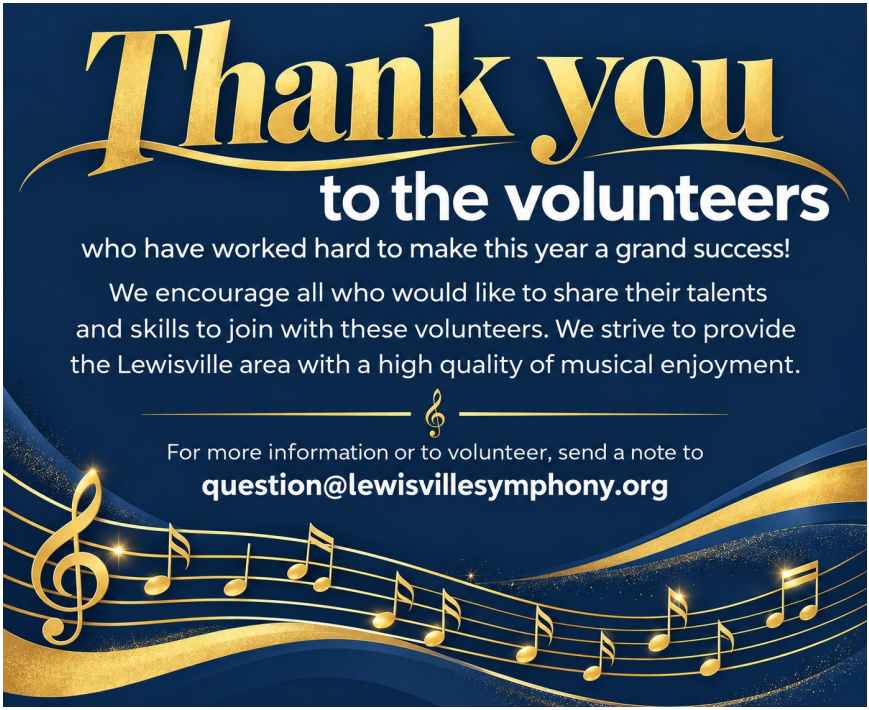
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Margaret Wells
Interns and Associates (pg. 17)



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- Four Symphony concerts
- Four Chamber Series concerts
- Peter and the Wolf concert
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- Young Artists Competition
- Opportunity and Diversity Initiative
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