

ST. MATTHEW'S MUSIC GUILD

# Music at St. Matthew's

2021 - 2022 Season

THE CHAMBER ORCHESTRA AT ST. MATTHEW'S  
DWAYNE S. MILBURN, MUSIC DIRECTOR AND CONDUCTOR

PHIL FEATHER, ENGLISH HORN  
MARISSA BENEDICT, TRUMPET  
ETHAN HELM, SAXOPHONE  
OWEN BRODER, SAXOPHONE



FRIDAY, APRIL 29, 8:00 PM  
ST. MATTHEW'S CHURCH  
1031 BIENVENEDA AVENUE  
PACIFIC PALISADES, CALIFORNIA

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Subscriber List continues on page 8

## PROGRAM

QUIET CITY

AARON COPLAND  
1900 - 1990

Phil Feather, english horn   Marissa Benedict, trumpet  
*In memory of David Searfoss*

DREAM WALK THROUGH ISTANBUL (2019)

ETHAN HELM

Ethan Helm and Owen Broder, saxophone  
*World premiere, Music Guild commission*

## INTERMISSION

*Join us for refreshments and conversation on the patio*

OUT OF THE SILENCE

WILLIAM GRANT STILL  
1895 - 1978

SYMPHONY NO. 88 in G major

FRANZ JOSEPH HAYDN  
1732 - 1809

Adagio - Allegro  
Largo  
Menuetto: Allegro  
Finale: Allegro con spirito

*Please do your best to maintain a quiet environment in the church by stifling coughs and making sure watch alarms and cell phones are silenced. If you wear a hearing aid, please make sure the volume is adjusted so as to avoid feedback that may disturb others in the audience.*

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*Recording (audio or video) and photography during the concert are not allowed.*

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## About the Performers

Sought after for his versatility, Phil Feather regularly performs on oboes, saxophones, clarinets and flutes with such diverse ensembles as The Chamber Orchestra at St. Matthew's, where he is currently principal oboe, California Philharmonic, Desert Symphony, Burbank Symphony, Pasadena Pops Orchestra, Capistrano Valley Symphony, American Jazz Orchestra, and the bands of Doug MacDonald, Bill Watrous, Dick Cary, Harry James, and Chuck Flores. He has toured with Natalie Cole, Percy Faith, Henry Mancini, and Ray Coniff.

Mr. Feather is featured on the soundtrack of the movie, *Leopard Son*. In the recording studio, Mr. Feather has recorded with many artists, including the duo album with

pianist Marilyn Harris, Elton John, Barry Manlow, Steve Lawrence, Doc Severinson, Linda Ronstadt, Chicago, Rosemary Clooney, Helen Reddy, Percy Faith Orchestra, Ray Coniff, Bill Watrous, Debbie Shapiro Gravitte, and the cast album of "Do I hear a Waltz?" His film credits include *Jurassic World*, *Tomorrowland*, *You Again*, *Life as We Know It*, *Land of the Lost*, *Reefer Madness*, *Our Fathers*, *Matchstick Men*, *The Man on the Moon*, *Sweet Home Alabama*, *Cora Unashamed*, *Love and Basketball*, *Tigger the Movie*, *Higher Learning*, *Aladdin: Prince of Thieves*, *The Five Heartbeats*, and many others. His television credits include: *Buzz Light-Year*, *Hercules*, *I Love Lucy Fiftieth Anniversary*, *Drew Carey*, *Ellen*, *Diagnosis Murder*, *The Tonight Show* starring Jay Leno, *The Tonight Show* starring Johnny Carson, *Touched by an Angel*, *The Cable Ace Awards*, and *Secrets*.

In live performances, Mr. Feather has backed many artists, including: Frank Sinatra, Natalie Cole, Barry Manilow, Johnny Mathis,

Chicago, Lucy Arnez, Tony Bennett, Steve Lawrence and Eydie Gorme, George Burns, Bob Hope, Paul Anka, Rosemary Clooney, and Pia Zidora.

Marissa Benedict was born in San Francisco and raised in Marin County where she started playing piano at age 7, violin at age 9 and trumpet at age 10. She continued playing all three instruments until graduating from high school and moving to Los Angeles to attend USC, where she earned a Bachelor of Music Degree in Trumpet Performance, studying with Boyde Hood.

Marissa recently opened a new chapter in her career as Assistant Professor of Trumpet at the University of Minnesota, Twin Cities. She is a resident of Lake Elmo, Minnesota. Before leaving for Minnesota, she was a freelance trumpet player in Los Angeles for 34 years. She continues as principal trumpet for The Pasadena Symphony/Pasadena Pops, principal trumpet for Orchestra Santa Monica, and is a member of the Long Beach Symphony/Pops. She performs regularly with the Los Angeles Philharmonic, Los Angeles Chamber Orchestra, Los Angeles Opera, Los Angeles Master Chorale, Santa Barbara Chamber Orchestra, Hollywood Bowl Orchestra, and other Los Angeles area orchestras. She is one of the founding members of The Modern Brass Quintet.

An active studio player, she can be heard on nearly 160 motion picture recordings, including *Spider-Man No Way Home*, *Lightyear*, *Incredibles II*, *Spider-Man Far from Home*, *Coco*, *Moana*, *Rogue One*, *Spider-Man, Homecoming*, *Indiana Jones IV*, *Avatar*, *The Polar Express*, *Spider-Man 2*, *Monsters, Inc.*, and *War of the Worlds*. Her television studio recording credits include *Star Trek: Discovery*, *Star Trek: Enterprise*, *Star Trek: Voyager*, *JAG*, *Commander in Chief*, *Galavant*, and *Deep Space Nine*.

Marissa is a Yamaha Performing Artist.

New York-based saxophonist and composer Ethan Helm works in contemporary jazz, classical, and other genres. The diverse musical influences in his work shine an imaginative light on swing, blues, and improvisation, pushing the jazz tradition into new and mysterious places. Ethan leads the genre-hopping "Cowboys & Frenchmen," with whom he has released three albums on the Outside in Music record label, garnering frequent radio play and a four-star review in *DownBeat Magazine*, as well as two U.S. tours. He has performed at the Monterey Jazz Festival, Umbria Jazz Festival, the Kennedy Center's Millennium Stage, and throughout the United States and Canada with Ryan Truesdell's Gil Evans Project and Brad Shepik's Balkan Peppers.

Ethan composes and arranges for jazz ensembles (Afro-Latin Jazz Orchestra, Shrine Big Band, Air Forces in Europe Band) and orchestras (American Composers Orchestra, The Chamber Orchestra at St. Matthew's), and writes music for dance and film. He was a featured presenter at the 2016 North American Saxophone Al-

liance Biennial Conference, performing his piece “Paul Desmond’s Sound” with the Texas Tech University Jazz Ensemble, and is also the author of *Patterns for Creative Improvisation*, published in 2020.

Ethan grew up in a musical family in Southern California, holds degrees from Eastman School of Music (BM) and New York University (MM), and is a PhD candidate in jazz performance and composition as well as a Steinhart Fellow at NYU.

Owen Broder is a saxophonist and bandleader based in New York City. With his own ensembles as well as groups such as the Anat Cohen Tentet and the Gil Evans Project, Broder actively tours the U.S. and Europe, including performances at Carnegie Hall, the Newport Jazz Festival, and Umbria Jazz Festival. His albums have received critical acclaim, with a four-star review from *DownBeat* and earning him the title of 2018 Debut Artist of the Year [Francis Davis, NPR].

UNCSA’s 2021 Artpreneur of the Year Award and the 2018 Eastman/ArtistShare® New Artist program recognized his entrepreneurial ventures for their creative musical programming, innovative presentation, and meaningful impact on the community.

Broder teaches at Portland State University and Pacific University and has visited collegiate music programs and performing arts high schools in over twenty cities in all regions of the country. He holds a Bachelor’s degree from the Eastman School of Music, and a Master’s from the Manhattan School of Music.

Dwayne S. Milburn was born in Baltimore and came to Los Angeles in 1983 where he earned a Bachelor of Fine Arts degree in Composition and Music Education at UCLA.

After graduation from UCLA, he was Director of Cadet Music at West Point and starting in 1990 attended the Cleveland Institute of Music, earning a degree in Orchestral Conducting. In 1993 he joined the U.S. Army, serving as Associate Bandmaster of the Continental Army Band and the U.S. Army Band “Pershing’s Own.” In 1999 he was named Director of the U.S. Army Europe Soldier’s Chorus in Heidelberg, Germany, and later, Commander and Conductor of the Army Ground Forces Band at Fort McPherson, Georgia.

From 2004–2009, while on leave from the Army, he com-

pleted a Ph.D. in Music Composition at UCLA, during which time he was Assistant Conductor of The Choir of St. Matthew’s Parish and Composer-in-Residence for St. Matthew’s Music Guild. His composition, *Water Scenes for Clarinet and Chamber Orchestra*, may be heard on the orchestra’s CD, *Music from the Left Coast* (Available from [MusicGuildOnline.org](http://MusicGuildOnline.org) or [Amazon.com](http://Amazon.com))

Upon re-entering the Armed Forces in 2010, he directed the U.S. Army Field Band and was Army Bands Liaison Officer to U.S. Army Central Command in the Middle East. Having achieved the rank of Lieutenant Colonel, he recently retired as Commander and Conductor of the U.S. Army Europe Band and Chorus in Sembach, Germany. Upon his retirement he was awarded the prestigious Legion of Merit – an award that is given by Presidential Proclamation for exceptionally meritorious conduct in the performance of outstanding services and achievements.

Units under his direction have performed at the 2016 Royal Edinburgh Military Tattoo and D-Day commemorations at Normandy, have toured in France, Italy, and the Netherlands, and have appeared at hundreds of Army-sponsored events throughout Central Europe, the Balkans, Baltic States, and Turkey.

Milburn is active as a composer, conductor, and adjudicator. He has received commissions from the instrumental programs at UCLA, University of North Texas, Indiana University of Pennsylvania, and the University of Wisconsin-Milwaukee. His choral and wind ensemble works are published by Alfred, Kjos and Ludwig Masters.

The Chamber Orchestra at St. Matthew’s was established in 1985 by a group of professional musicians whose desire it was to rehearse and perform a broad spectrum of music for chamber orchestra in an intimate and acoustically vibrant setting. Bringing fellow musician friends in to rehearse and perform, largely for recreational purposes, the orchestra’s first several seasons led to the realization that those in the parish, neighborhood, town and larger community would support a subscription season of challenging and interesting music played by a professional ensemble in Pacific Palisades.

Thirty-six years and some 300 concerts later, the orchestra’s parent organization, the St. Matthew’s Music Guild, has become one of Los Angeles’ musical success stories, with more than 150 subscribing households, an impressive season of subscription concerts, and an extensive music outreach

program. The critically acclaimed orchestra counts as its regular and long-term members some of the finest freelance musicians in Los Angeles, who regularly appear in film and television, Grammy award-winning recordings, and with other top-level orchestras in the city.

The orchestra's second CD, "Music from the Left Coast," brought together four world-premiere recordings of music commissioned by St. Matthew's Music Guild and premiered by the Chamber Orchestra at St. Matthew's. The album includes music of Ross Wright, Dwayne S. Milburn, Ola Gjeilo and Grammy Award winner Christopher Tin and is available at [MusicGuildOnline.org](http://MusicGuildOnline.org)

A testament to the level of commitment by our subscribers to the orchestra and the Music Guild is the fact that when the Covid-19 pandemic decimated the arts community in early 2020, subscribers whole-heartedly endorsed the Music Guild Board's decision to pay the musicians for the remaining contracted concerts. Further, our loyal subscribers enthusiastically subscribed to the series in the fall of 2020 knowing full well that live concerts were unlikely. The Music Guild hosted monthly "Second Friday" virtual concerts on Zoom featuring members of the orchestra and other professionals from the area and these events were attended by an average of 75 households each month, September 2020 through June 2021. As a result, and with deep gratitude, the Music Guild begins the 2021 - 2022 season in a strong financial position and welcomes back virtually every member of the orchestra who was on the roster at the beginning of the shutdown.

### St. Matthew's Music Guild Endowment Fund

The St. Matthew's Music Guild Endowment Fund supports funding concerts, guest artists, and outreach projects within approved budgets. Gifts to the Endowment Fund may be directed to specific purposes or to the general fund.

A copy of the complete, detailed Music Guild endowment management policy is available. Feel free to contact us at any time to discuss making a tax-deductible gift to the Endowment Fund or naming the fund in your estate plan. Your lasting-legacy gift of an endowment to the St. Matthew's Music Guild will help ensure that this local treasure will continue to serve the community well into the future.

For additional information or to establish an endowment, please contact:

Mr. Thomas Neenan,  
President, Board of Directors  
[tneenan@MusicGuildOnline.org](mailto:tneenan@MusicGuildOnline.org)

Concert halls routinely echo with music that surpassed the extramusical sources of inspiration: Beethoven's *Coriolan Overture* (stage play), Debussy's *Prelude to the Afternoon of a Faun* (poetry), and Stravinsky's *Rite of Spring* (ballet) are but a few examples of this phenomenon. Our concert opens with another treasured member of this club, Aaron Copland's *Quiet City*.

In 1939 Harold Clurman (co-founder of the New York Group Theatre) engaged Aaron Copland to provide incidental music for a new, experimental play by Irwin Shaw, *Quiet City*. The play presented the story of Gabriel Mellon, a "half-Jewish, middle-aged businessman" who rejected his liberal background and dreams of becoming a poet, in favor wealth and power. The higher his ascent, the more he recalls his earlier aspirations and sense of social responsibility. Gabriel's brother David, an impoverished but idealistic jazz trumpeter, serves as the tangible counterbalance to the life of the protagonist. Much of Gabriel's dissatisfaction finds its voice in the playing of his brother. Combining themes of depression and class struggle, numerous subplots revolving around anti-Semitism and romance, the constant blurring of lines of reality, a large cast of characters, and numerous set changes, the play closed after two confusing and unsuccessful preview performances.

Originally scored for trumpet, saxophone, clarinet, and piano, Copland adapted and re-scored his incidental music for trumpet, English horn, and strings in 1940. In his concert version of *Quiet City*, Copland sought to retain some of the energy of Shaw's play, saying: "The script was about a young trumpet player who imagined the night-thoughts of many different people in a great city and played the trumpet to express his emotions and to arouse the consciences of the other characters and of the audience...My trumpet player was simply an attempt to mirror the troubled main character..."

Tonight's performance of *Quiet City* is dedicated to the memory of David Searfoss, former principal trumpet for The Chamber Orchestra at St. Matthew's. His performance of this and many other masterworks will long be remembered by his colleagues in the orchestra and members of the Music Guild audience community.

Composer Ethan Helm writes: "*Dream Walk Through Istanbul* tells the story of a very real adventure of mine, involving a red eye flight and an 8-hour layover in this incredible city. The piece begins with the sounds of a Jetliner landing, followed by two jazz musicians making their way through the energetic streets and experiencing the diverse sights, sounds, and smells of Istanbul in a state of sleep-deprived wonder. At the climax of the piece, the delirium clears and a sense of calm is restored with a strong cup of Turkish coffee, a symbol of warmth and hospitality that

## About the Music

transcends political and cultural barriers. This respite is short-lived, however, as the two musicians must return to the airport and continue their journey. The “dream walk” concludes with an airplane taking off, disappearing back into the clouds.”

The “Dean of African-American Composers,” William Grant Still Jr, was born in Woodville, Mississippi in 1895 to two teachers, Carrie Fambro and William Grant Still Sr, who died shortly after the composer’s birth. Still’s mother moved to Little Rock, Arkansas where she taught high school English and eventually met and married Charles Shepperson, the gentleman who had the most direct influence on the young Still. Shepperson took note of and nurtured his stepson’s interest in music by taking him to concerts and operettas, as well as gifting him many of the classical recordings on the famous Red Seal label.

At the age of 15, Still began taking violin lessons. Graduating from high school at age 16 as the class valedictorian, he began studying for a Bachelor of Science degree at Ohio’s Wilberforce University because his mother wanted him to become a doctor. Instead, Still spent a great deal of his time engaged in music making as the conductor of the university band and taught himself to play clarinet, oboe, saxophone and the remaining instruments in the string family. He left Wilberforce without graduating and used a small inheritance from his birth father to attend the Oberlin Conservatory and later, the New England Conservatory of Music.

The list of Still’s musical and literary connections reads like a Who’s Who in the western arts scene: Edgar Varese, Howard Hansen, W.C. Handy, Langston Hughes, Fletcher Henderson, Artie Shaw, and Paul Whiteman are among the luminaries with whom Still worked in one capacity or another. He was the first African American to conduct the Los Angeles Philharmonic and was also the first American composer of any race to have an opera performed by the New York City Opera. Like many of his fellow composers, Still wrote for films, including *Pennies from Heaven* and *Lost Horizon*.

Understandably, Still earned a reputation for his idiomatic writing for large ensembles. *Out of the Silence* (1939) is a bit of an exception. It began life as the fourth movement of a set of piano pieces (*Seven Traceries*) he composed for his second wife, pianist and journalist Verna Arvey. He later wrote the orchestral version presented on this evening’s concert. Still’s daughter Judith describes each movement of the original piano suite as representing “the seven faces of Divinity.” Arvey captured the lovely and ethereal nature of this particular movement by saying “only in meditation does one discover beauties remote from the problems of the earth.”

One of the most famous examples of long-term patronage in Western music is the three decades Haydn spent as the Kappellmeister for the Esterhazy family in Austria. To the casual

observer, this association and the music he produced indicates great success. However, at the time, Haydn was of two minds regarding his employer. While lamenting the fact that he was “cut off from the world,” Haydn also admitted “there was no one to confuse or torment me and I was forced to become original.”

It is worth noting that the tight control the Esterhazy family maintained over Haydn’s work meant his achievements in advancing the form of the symphony and the string quartet were slow to gain recognition across Europe. Only in his third decade of working for the Esterhazys was he allowed to accept outside commissions and the composer suddenly found himself flooded with offers. For a concert series in Paris, he wrote Symphonies 82-87 (the Paris Symphonies) and wrote Symphonies 93-104 for similar performances in London.

Symphony No. 88 (1787) is one of the five symphonies written between the so-called “Paris” and “London” symphonies; none had a particular performance destination in mind. Shortly after completing Nos. 88 and 89, one of the violinists in the Esterhazy orchestra, Johann Tost, was planning to make a visit to Paris. Hoping to capitalize on the success of his Paris Symphonies, Haydn gave Tost the manuscripts, as well as six new string quartets, with the directive to see to their publication. Tost almost immediately began to play fast and loose with the music by adding the symphony of another composer, passing off all the works as composed by Haydn, and arranging publishing deals that did not include sending any money to Haydn in Austria. French friends of Haydn informed him of Tost’s shenanigans and the composer responded with letters suggesting legal action. Other than dismissing Tost from the orchestra, not much is known about the resolution of any legal action. Further, Haydn and Tost must have resolved their differences as the composer dedicated a later series of string quartets to his former principal second violinist.

Despite the business dealings that preceded its introduction to the public, Symphony No. 88 remains an audience favorite. Each movement displays the sophistication expected of a composer not distracted by outside influences, as well as the infectious appeal of a composer who knew how to entertain audiences. It is no surprise that audiences all over the world continue to love it.

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# The Chamber Orchestra at St. Matthew's

## Dwayne S. Milburn, Music Director and Conductor

### **Violin**

Yi-Huan Zhao, concertmaster  
Myroslava Khomik, assistant  
concertmaster  
Alexander Kalman, principal  
Nancy Bremner  
Elizabeth Dickenson  
Liliana Filipovic  
Lisa Gregory  
Samantha Lee  
Anna Mocek  
Shelly Ren  
Ksenia Rozhdestvenskaya  
Amy Tangt

### **Viola**

David Sage, principal  
Ilona Geller  
Laura Jesson  
Karen Long

### **Cello**

Robin Neenan, principal  
David Mergen  
Rachel Coosaia

### **Bass**

Will "BJ" Johnson, principal  
Stephen Pfeifer

### **Flute**

Nancy Marfisi, principal  
*Principal Flute Chair sponsored by George-Ann Tobin*  
Eileen Holt

### **Oboe**

Phil Feather, principal  
*Principal Oboe Chair sponsored by Lynne Brickner and Jerry Gallard*  
Linda Muggeridge

### **Clarinet**

Patricia Massey, principal  
Kathryn Nevin

### **Bassoon**

David Sarachene, principal  
*Principal Bassoon sponsored by Cindy Dunne in memory of Glenn Ossiander*  
Duncan Massey

### **Horn**

Chris Wilson, principal  
Matt Otto

### **Trumpet**

Stephen Billington, principal  
*Principal Trumpet Chair sponsored by Bryan and Mary Conley*  
David Etterbeek

### **Trombone**

Jim Boltinghouse, principal

### **Percussion**

Aaron Smith, principal  
Scott Higgins  
Megumi Smith

### **Piano**

Alexandre Tchaykov, principal