



Friday, September 25, 2026, 7:30pm
Saturday, September 26, 2026, 1pm and 7:30pm
Sunday, September 27, 2026, 3pm
Zellerbach Hall

The Australian Ballet
Oscar by Christopher Wheeldon
with the
Berkeley Symphony

The Australian Ballet

David Hallberg
Artistic Director

Claire Spencer AM
Executive Director

Jonathan Lo
Music Director and Chief Conductor

Patron
Her Excellency the Honorable Ms. Sam Mostyn
AC Governor-General of the Commonwealth of Australia

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Oscar by Christopher Wheeldon

Choreography Christopher Wheeldon

Synopsis Christopher Wheeldon and Joby Talbot
based on an original idea by
Alexander Wise and Christopher Wheeldon

Composer Joby Talbot
Published by Chester Music Ltd
Materials supplied by arrangement with Origin Theatrical
on behalf of G. Schirmer (Aust) Pty Ltd

Stage and Costume Design Jean-Marc Puissant

Lighting Design Jon Goldman

Video Design David Bergman

Assistant to the Choreographer Jason Fowler

Assistant to the Designer (Costume) Lynette Mauro

Costume Design Associate (Revival) Sukie Kirk

Lighting Associate Wheeler Moon

*Christopher Wheeldon's Oscar includes extracts from Neil McKenna's book,
The Secret Life of Oscar Wilde, copyright Neil McKenna, with kind permission from the author.*

World Premiere:

September 13, 2024, The Australian Ballet, Regent Theatre, Melbourne, Australia

Oscar® Christopher Wheeldon, all rights reserved

*The Australian Ballet would like to thank our official legal partner, Herbert Smith Freehills Kramer,
and our official tour partner, Macquarie Group, for supporting the 2026 international tour
of Christopher Wheeldon's Oscar.*

*This tour has been assisted by the Australian Government through
the Department of Infrastructure, Transport, Regional Development, Communications,
Sport, and the Arts; and Creative Australia, its principal arts investment and advisory body.*

*Oscar has been generously funded by Lady Potter AC CMRI
and The David Hallberg Fund for Artistic Aspiration, and The Robert and Elizabeth Albert Music Fund.
The Australian Ballet extends its sincere thanks to the contributors of the International Touring Fund
and US Tour supporters, whose generosity has made this landmark tour possible.*

*The performance will last approximately two hours,
including one 25-minute intermission.*

Oscar by Christopher Wheeldon

2026 US Tour Cast

Please see your program insert for specific information about the cast for your performance.

Principal Artists

Benedicte Bemet
Joseph Caley
Callum Linnane
Marcus Morelli
Jill Ogai
Sharni Spencer

Senior Artists

Precious Adams
Grace Carroll
Isabelle Dashwood
Cameron Holmes
Jarryd Madden
Samara Merrick
Yuumi Yamada
Maxim Zenin

Soloists

Drew Hedditch
Brodie James
Marko Juusela
Larissa Kiyoto-Ward
Mason Lovegrove
Luke Marchant
Katherine Sonnekus
Elijah Trevitt
Aya Watanabe

Coryphée

Sara Andrlon
Mio Bayly
Henry Berlin
Harrison Bradley
Daniel Bryne
Timothy Coleman
Saranja Crowe
Hugo Dumapit
Adam Elmes
Serena Graham
Lilla Harvey

Riley Lapham
Joseph Romancewicz
Amy Ronnfeldt
Montana Rubin
Belle Urwin
Alexandra Walton
Yichuan Wang
Annabelle Watt

Corps de Ballet

Samuel Akins
Karina Arimura
Corey Gavan
Laura Griffiths
Naylson Guimarães
Jeremy Hargreaves
Isabella Howard
Alain Juelg
Bryce Latham
Lilly Maskery
Jett Ramsay
Hannah Sergi
Isabella Smith
Charlton Tough
Macy Tretheway
Yaru Xu

Guest Artist

Steven Heathcote

Narrator

Seán O'Shea

Voice of the Nightingale

Kara Dugan

Piano and Keyboard*

Andrew Dunlop
Peter Wilson
Jeremy Chan

**Musicians appear courtesy of The Australian Ballet*

Welcome to *Oscar*!

One of the great privileges of leading Australia's national ballet company is the opportunity to champion original ideas and share new commissions with audiences in Australia and around the world. When we premiered Christopher Wheeldon's groundbreaking production of *Oscar* in 2024, it was met with enormous enthusiasm from Australian audiences.

Known for his heightened and compelling storytelling, Christopher's gifts reach new heights of emotional resonance in his ballet about the life and tales of Oscar Wilde, partnered with a deeply rich and pulsing score by his frequent collaborator, Joby Talbot.

The 2026 United States tour will be my first tour to my home country since I took on

the position of Artistic Director of The Australian Ballet. I am immensely proud to present a ballet that reflects our wonderfully diverse artistic community.

So much has changed since The Australian Ballet last visited America in 2019. We've endured local and global challenges but achieved artistic successes and cultivated a ballet company that represents the generous "Aussie" spirit as well as continued to create work for today's audiences in today's time.

I sincerely hope you enjoy Christopher Wheeldon's *Oscar*. It's great to be back with you all.

—David Hallberg
Artistic Director, The Australian Ballet

SYNOPSIS

Prologue – April 26, 1895

The trial of the famed author Oscar Wilde begins. Ten years earlier, Britain's Criminal Law Amendment Act of 1885 had made intimacy between men a crime. Prosecuted for whom he loved, Wilde hears his life and his art read back to him through the narrow lens of the age. He is sentenced to prison.

ACT I

Alone in his cell, haunted by all he has lost, Oscar has only the figure of Dorian Gray for company. A memory rises, and the cell dissolves into a sunlit family picnic, where he gathers his children to read them his fairy tale, *The Nightingale and the Rose*.

As the story unfolds it braids into his memories—life and art running in parallel, at times colliding. His love for his wife, Constance, and their two boys, and his reign over London society, merge with the world of the tale. Then comes Robbie Ross: first a lover, then a friend for life. Constance welcomes Robbie into their home, unaware that he is also leading Oscar into a darker, more turbulent London of back alleys and secrets.

ACT II

Prison has emptied Oscar of body and mind. He is isolated, half-starved, worn down by hard labor; a bad fall has left his right ear ringing. The dazzling life of riches and applause survives only as memory. Out of that loneliness, his mind is invaded—by scenes from *The Picture of Dorian Gray*, and by "Bosie," Lord Alfred Douglas, and the tempestuous years between them.

As the affair deepens, Bosie grows bolder, courting exposure in ever more dangerous corners of London's underworld. His father, the Marquess of Queensberry, closes in, determined to see Oscar's reputation destroyed and his ruin made complete. As Oscar's life collapses, so does Dorian's—and the portrait is restored to its original splendor.

Epilogue

Oscar is released from prison on May 19, 1897, and collected by his friend Robbie Ross. He died three years later, in Paris. Oscar Wilde's sparkling wit and brilliant writing endure, as beloved today as ever.



Above: Jarrod Madden and Adam Elmes in *Oscar* (Wheeldon), 2024. Photo by Daniel Boud.

Below: Artists of The Australian Ballet in *Oscar* (Wheeldon), 2024. Photo by Christopher Rodgers-Wilson.



The Nightingale and the Rose**by Oscar Wilde**

A lovestruck Student must provide a red rose to the object of his desire, the Professor's Daughter, to win her affection. As he laments the lack of red roses in the garden, a Nightingale overhears his cries and takes pity on him, vowing to find him a red rose.

After finding only yellow and white roses, the Nightingale at last discovers a red rose tree, but it is barren. The only way to produce a red rose is to sacrifice herself, singing her sweetest song and piercing her heart with the rose tree's thorn.

As dawn breaks and the Nightingale lies dead, the Student discovers the rose and joyfully presents it to his love. When she rejects him for another suitor, the distraught Student throws the rose to the ground. The Nightingale's sacrifice has been in vain.

The Picture of Dorian Gray**by Oscar Wilde**

After having his portrait painted by Basil Hallward, Dorian Gray becomes infatuated with his own image. Knowing that his beauty cannot last forever, he makes a deal with the Devil: in place of his own mortal aging, the portrait will take on the ravages of life.

Years pass, and Dorian descends into a life of debauchery and criminality. His cruel treatment of actress Sybil Vane troubles the kind-hearted Basil and reveals the first crack in the portrait.

As the painting transforms to reflect the withered soul of Dorian, Basil, who has developed romantic feelings towards him, is blamed for its now grotesque appearance. Dorian reveals the horrific portrait to Basil before murdering him and finally destroying the painting, thus ending his own life.

ABOUT THE ARTISTS

The Australian Ballet is the national ballet company of Australia, captivating audiences across the country's major cities, regional hubs, and educational institutions with extraordinary performances. Renowned for its distinctive Australian style—one marked by athleticism, authenticity, boldness, and artistry—the company fosters and showcases Australia's finest dancers, choreographers, composers, and designers.

Seamlessly combining the timeless grace of classical ballet, the innovation of modern masterpieces, and the audacity of bold new commissions, The Australian Ballet is ambitious, earning acclaim both at home and around the world. As Australia's national ballet company, it champions the power of the art form to unite people from all walks of life and proudly upholds this responsibility, inviting audiences to experience the transformative, unifying power of ballet: its past, present, and future.



David Hallberg
Artistic Director

David Hallberg is a former principal dancer with American Ballet Theatre and the Bolshoi Ballet, principal guest artist with The Royal Ballet, and resident

guest artist with The Australian Ballet. He is the author of a critically acclaimed memoir, *A Body of Work: Dancing to the Edge and Back*. Hallberg made history in 2011, when he became the first American to join the Bolshoi Ballet under the title premier dancer.

Hallberg has danced every major full-length classical ballet, along with works by the major choreographers of the 20th and 21st centuries. He performed as a guest artist with the Mariinsky Ballet, the Paris Opera Ballet, Teatro alla Scala, the Tokyo Ballet, Teatro Colon Buenos Aires, Kiev Ballet, Royal

Swedish Ballet, Bayerisches Staatsballett, Opera di Roma, and Georgian State Ballet, among others.

In November 2011, Hallberg performed *The Sleeping Beauty*, the first ballet performance to reopen the newly renovated Bolshoi Theatre in Moscow, an event that was broadcast through cinemas to 60 countries around the world. He won the prestigious Benois de la Danse Prize for Best Male Dancer (2010) for his performance as Albrecht in *Giselle* with American Ballet Theatre. He established the David Hallberg Scholarship to mentor aspiring male dancers at American Ballet Theatre's Studio Company and Ballet Arizona. Hallberg has also created and directed for ABT INCUBATOR, a workshop encouraging creation by emerging choreographers. In 2021, Hallberg became the eighth Artistic Director of The Australian Ballet.

The **Berkeley Symphony** celebrates its unique and diverse community by creating live performances and educational programs to engage the curiosity, spirit, and intellect of its audiences.

Inspired by its home city's longstanding legacy of innovation and inclusion, the Berkeley Symphony presents unique and accessible musical experiences that respond to the shifting needs of the community. The orchestra believes that music is a living art form that must resonate with the cultural demands of our time and place. By courageously exploring diverse avenues of music and education, the musicians of the orchestra create a greater sense of belonging.

Founded by Thomas Rarick in 1971, the Berkeley Symphony has become an integral part of the Bay Area classical music scene, known for its blend of classical and contemporary music. Starting in 1978, under the visionary leadership of Music Director Kent Nagano (1978–2009), the Berkeley Symphony gained an international reputation for premiering the music of international com-

posers and showcasing local talents. The orchestra has continued to make history in the intervening years, welcoming Joana Carneiro as its third Music Director in 2009, followed by the dynamic Joseph Young in 2018. Now, as it looks to the future, the Berkeley Symphony is entering an exciting new chapter rooted in curiosity, creativity, and connection to the community.

THE AUSTRALIAN BALLET OSCAR BY CHRISTOPHER WHEELDON



**Christopher
Wheeldon OBE**
Choreography

Christopher Wheeldon trained at The Royal Ballet School and joined The Royal Ballet in 1991. In 1993, he joined New York City Ballet, where he was promoted to Soloist in 1998. In 2001, Wheeldon was named New York City Ballet's first resident choreographer. Wheeldon has created and staged productions for most major ballet companies worldwide. In 2007, he founded Morphoses/The Wheeldon Company and was appointed an associate artist for Sadler's Wells Theatre. He now serves as an Artistic Associate of The Royal Ballet, where he has created many works, including *Alice's Adventures in Wonderland* and *The Winter's Tale*. Career highlights include directing and choreographing the Tony Award-winning musical version of *An American in Paris* and the world premiere of the Joffrey Ballet's *The Nutcracker*. In 2022, Wheeldon directed and choreographed *MJ The Musical* on Broadway. The production received four Tony Awards, including Best Choreography and an Olivier Award in choreography for its production in London's West End. Wheeldon's other awards include multiple London Critic's Circle Awards,

the Léonide Massine Prize for new choreography, Olivier Awards, and the Prix Benois de la Danse. In 2016, he was appointed an Officer of the Order of the British Empire (OBE).



Joby Talbot
Composer

Joby Talbot was born in London in 1971. He studied composition privately with Brian Elias and at Royal Holloway and Bedford New College, before completing his master's degree in music (composition) at the Guildhall School of Music and Drama under Simon Bainbridge.

Talbot and Christopher Wheeldon began their creative collaboration in 2007 with the production of *Fool's Paradise*. *Oscar*, commissioned by The Australian Ballet, is Talbot's fourth full-length narrative ballet created with Wheeldon: their past narrative works include *Alice's Adventures in Wonderland*, *The Winter's Tale*, and *Like Water for Chocolate*. Talbot's diverse catalogue includes works for contemporary dance, small- and large-scale choral and vocal works, orchestral pieces, and concertos. His considerable experience writing for the screen includes the 2023 feature film *Wonka*, *The Hitchhiker's Guide to the Galaxy*, *Sing*, *Sing 2*, and *The League of Gentlemen*. Additionally, he re-scored the silent films *The Dying Swan*, *The Lodger*, and *Vampyr*. Following the success of Talbot and Gene Scheer's debut opera, *Everest*, the Dallas Opera premiered Talbot's second opera, *The Diving Bell and the Butterfly*, in 2023.



Jean-Marc Puissant
Stage and Costume Design

Jean-Marc Puissant is a stage and costume designer, curator, and consultant, creating for live arts and exhibitions. He

works internationally, collaborating with leading directors, choreographers, and curators, commissioned by institutions, museums, opera houses, and theaters in the UK, US, Europe, Australia, and Japan. Puissant's designs have won Lawrence Olivier, South Bank Show, and National Dance awards and he was nominated for Best Scenographer at the 2016 Benois de la Danse.

Puissant designs productions for leading companies in the world including The Royal Ballet, American Ballet Theatre, New York City Ballet, San Francisco Ballet, Joffrey Ballet, Philadelphia Ballet, Dutch National Ballet, Bayerisches Staatsballett, National Ballet of Japan, K-Ballet, Rambert, and the Royal Opera. In 2018, Puissant was a Resident Research Fellow at NYU's Center for Ballet and the Arts and curated a critically acclaimed program for New York's 2019 Joyce Theater Ballet Festival.



Jon Goldman
Lighting Design

Jon Goldman has worked extensively in theater and dance alongside some of the world's most prolific lighting designers. Previous design credits

include *Pal Joey* (NYCC). Associate/Assistant design credits include, on Broadway, *Free-style Love Supreme*, *Burn This*, *The Prom*, *Mean Girls*, *King Kong*, *Groundhog Day*, *Martin's Room*, *An American In Paris*, *Holiday Inn*,

ABOUT THE ARTISTS

and *Elf*. National tours include *The Prom*, *Bandstand*, *Something Rotten!*, *On Your Feet!*, *The Sound of Music*, *An American in Paris*, and *Disney's Beauty and the Beast*. Off Broadway: *Curse of the Starving Class*, *Dead Poets Society*, *Tiny Beautiful Things*, *Layover*, *Prodigal Son*. Dance: *Like Water for Chocolate*, *The Nutcracker*, *Swan Lake*, *Cinderella* (Wheelodon), *The Firebird* (Ratmansky). Goldman was formerly Associate Lighting Director for ABT and he is thrilled to be part of the creative team of Christopher Wheeldon's *Oscar*.



David Bergman **Video Design**

David Bergman is an award-winning composer, video and sound designer for theater, dance, opera, installation, and film. His theater credits include

video design for the ground-breaking Sydney Theatre Company productions of *Strange Case of Dr. Jekyll and Mr. Hyde* and *The Picture of Dorian Gray*, for which he won a Sydney Theatre Award for Best Stage Design of a Mainstage Production, and which toured to London's West End, winning two Olivier Awards in 2024.

Bergman designed video for Opera Australia and Victorian Opera's acclaimed production of *Idomeneo*, which was presented by San Francisco Opera in 2025. Other video design projects in 2024 include Opera Conference's production of *Rusalka* (West Australian Opera, Opera Australia, State Opera of South Australia, and Queensland Opera); The Australian Ballet's *Oscar*; *Dear Evan Hansen*, produced by Michael Cassell Group; and the dance collaboration between Sydney Theatre Company and Bangarra Dance Theatre, *Kulka*.



Jason Fowler **Assistant to the Choreographer**

Originally from Texas, Jason Fowler began his training at the Dallas Ballet Center and Dallas Ballet Academy. In 1993,

Fowler was accepted into the School of American Ballet, and in 1996, he was invited to join New York City Ballet, where he was promoted to the rank of Soloist in 2006.

In addition to his vast corps de ballet repertoire, Fowler has performed soloist and principal roles in *Vespro*, *Divertimento No. 15*, *Scotch Symphony*, *Agon*, *Symphony in C*, *The Four Temperaments*, *La Valse*, *Chaconne*, and Christopher Wheeldon's *Polyphonia*. Since 2010, Fowler has staged ballets for Christopher Wheeldon across the United Kingdom, United States, Europe, Australia, and Asia with leading companies including The Royal Ballet, New York City Ballet, Paris Opera Ballet, The Australian Ballet, the National Ballet of Japan, Joffrey Ballet, Bolshoi Ballet, and the Mariinsky Ballet. Fowler was associate choreographer to Benjamin Millepied on the 2012 musical *Hands on Hardbody* and appeared in the film *Center Stage*.



Seán O'Shea **Narrator**

Seán O'Shea is a highly regarded actor with an extensive career across theater, film, and television. A graduate of the Western Australian

Academy of Performing Arts (WAAPA), O'Shea performed the role of Rupert Murdoch in the Melbourne Theatre Company production *Rupert*, later touring the United States.



Artists of The Australian Ballet in *Oscar* (Wheeldon), 2024. Photo by Daniel Boud.

O'Shea has performed in more than 20 Shakespearean productions, including the title role in *Macbeth* for Bell Shakespeare, Petruchio in *The Taming of the Shrew* (State Theatre Company South Australia), and Puck in *A Midsummer Night's Dream* (Railway St Theatre).

O'Shea has performed leading roles with Sydney Theatre Company, Ensemble Theatre, Griffin Theatre Company, Hayes Theatre Co, Darlinghurst Theatre Company, Sport for Jove, and Western Australia Theatre Company. Other credits include *Amadeus* (Red Line Productions) and *Tell Me I'm Here* (Belvoir St Theatre).

On television, O'Shea has appeared in *Operation Buffalo*, *Murder Call*, *McLeod's Daughters*, *Doctor Doctor*, and *Water Rats*.



Jonathan Lo
Music Director
and Chief Conductor

British conductor Jonathan Lo joined The Australian Ballet in 2023. Hailed by *Dance Europe* as “without doubt, the

greatest ballet conductor we have,” he has given premieres of works by leading choreographers such as Wheeldon, Marston, and MacGregor, and his work on the classics, such as *The Sleeping Beauty* and *Romeo and Juliet* for The Royal Ballet, has been selected for global cinema broadcasts. Lo was music director of Northern Ballet, maintains a close connection with The Royal Ballet, and guest

ABOUT THE ARTISTS

conducts for the Dutch National, Stuttgart, Zurich, and San Francisco ballet companies.

In addition to the symphony orchestras of Australia, Lo has conducted performances with ensembles including the BBC, Cape Town, and Tokyo City philharmonic orchestras, London Sinfonietta, Het BalletOrkest, Philharmonia Zurich, Britten Sinfonia, and the Xi'an Symphony Orchestra.

Lo read music at the University of Oxford before studying conducting at the Royal Northern College of Music. He was a Jette Parker Young Artist and was a conducting fellow with Birmingham Royal Ballet.



Joel Bass

Assistant Conductor

Joel Bass graduated as the top music student from the University of Western Australia in 2013, earning double honors degrees in music and mechanical engineering. After undertaking further study at the University of the Arts Berlin, he completed conductor training with Australia's major orchestras through Symphony Australia and the Australian Conducting Academy.

Meanwhile, Bass developed a career as a percussionist and pianist, playing principal percussion for Momentum Ensemble and freelancing with the West Australian Symphony Orchestra, Adelaide Symphony Orchestra, Orchestra Victoria, and the Tasmanian Symphony Orchestra, including its China tour in 2016.

Bass made his company conducting debut conducting Serena Graham's *Clarifying Carbon* and subsequently conducted main-stage productions including *The Dream*, *Alice's Adventures in Wonderland*, *Jewels*, *Oscar*, and *The Nutcracker*. Bass was promoted into the position of Assistant Conductor commencing in 2025 and under this new title has conducted across The Australian Ballet's repertoire.



Kara Dugan

The Voice of the Nightingale

Mezzo Soprano Kara Dugan has been praised by the *New York Times* for her "vocal warmth and rich character." Her career ranges from chamber music recitals at the Isabella Stewart Gardner Museum to the recent world premiere of Loren Loicacano's *Feathers from the Old Manse* with the Albany Symphony. Performance highlights include recitals with the New York Festival of Song, Festival Napa Valley, and the American Ballet Theater production of Christopher Wheeldon and Joby Talbot's *Like Water for Chocolate* at the Metropolitan Opera. She performed the world premiere of Michael Tilson Thomas' *Four Preludes on Playthings of the Wind*, with a later performance of the work at Carnegie Hall. Dugan has sung with the Los Angeles Philharmonic, Philadelphia Orchestra, and the San Francisco Symphony. She is an inaugural recipient of WQXR's Artist Propulsion Lab and received both her bachelor's and master's degrees from the Juilliard School.

THE AUSTRALIAN BALLET

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CREDITS

The Australian Ballet Principal Artist portraits
by Pierre Toussaint

Costumes constructed by The Australian
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Additional costumes constructed by David
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THE AUSTRALIAN BALLET

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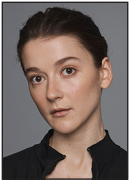
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ABOUT THE ARTISTS



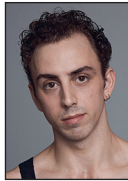
Principal Artists
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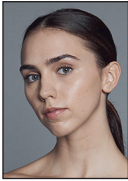
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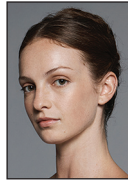
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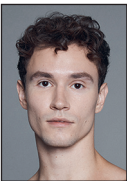
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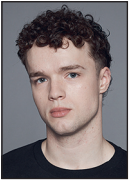
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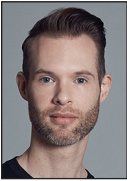
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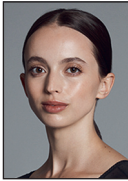
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Luke Marchant



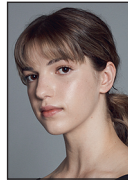
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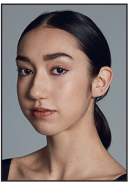
Elijah Trevitt



Aya Watanabe



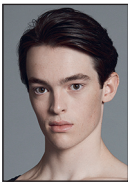
Coryphée
Sara Andrión



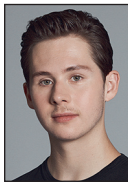
Mio Bayly



Henry Berlin



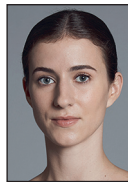
Harrison Bradley



Daniel Bryne



Timothy Coleman



Saranja Crowe

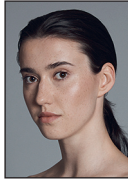
ABOUT THE ARTISTS



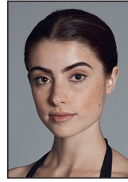
Hugo Dumapit



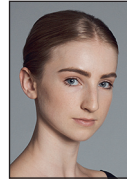
Adam Elmes



Serena Graham



Lilla Harvey



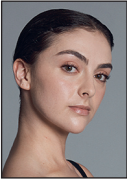
Riley Lapham



Joseph Romancewicz



Amy Ronnfeldt



Montana Rubin



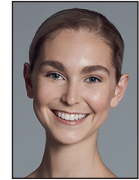
Belle Urwin



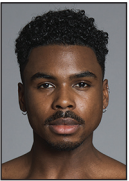
Alexandra Walton



Yichuan Wang



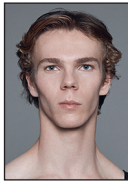
Annabelle Watt



Corps de Ballet
Samuel Akins



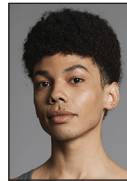
Karina Arimura



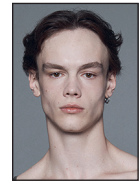
Corey Gavan



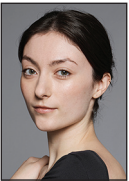
Laura Griffiths



Naylson Guimarães



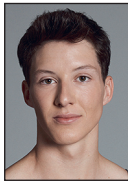
Jeremy Hargreaves



Isabella Howard



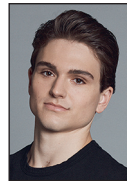
Alain Juelg



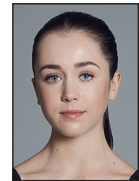
Bryce Latham



Lilly Maskery



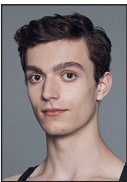
Jett Ramsay



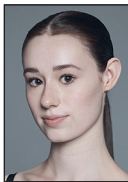
Hannah Sergi



Isabella Smith



Charlton Tough



Macy Tretheway



Yaru Xu



Guest Artist
Steven Heathcote

Violin 1

Nigel Armstrong, *concertmaster*
Emanuela Nikiforova, *associate
concertmaster*
Hrabba Atladottir, *assistant concertmaster*
Lisa Zadek
Monika Gruber
Katie Allen
Iryna Klimashevskaya
Darren Sagawa
Eashwar Mahadevan

Violin 2

Sarah Elert, *principal*
Julia Churchill, *assistant principal*
David Cheng
Alexx Hinkle
Lyly Li
Hande Erdem
Lylia Guion
Karsten Windt

Viola

Jacob Joseph, *principal*
Tatiana Trono, *assistant principal*
Alessandra Aquilanti
Lisa Ponton
Omid Assadi
Paula Karolak

Cello

Carol Rice, *principal*
Stephanie Wu, *assistant principal*
Wanda Warkentin
David Wishnia
Alana Shannon
Farley Pearce

Bass

Michel Taddei, *principal*
Alden Cohen, *assistant principal*
Jon Keigwin
Dave Horn

Flute

Emma Moon
Stacey Pelinka, *second piccolo*

Oboe

Laura Griffiths
Bennie Cottone, *second English horn*

Clarinet

Bruce Foster
Sarah Bonomo, *second bass clarinet*

Bassoon

Carla Wilson
Jamael Smith, *second contrabassoon*

Horn

Jesse Clevenger
Sophia Chen
Alicia Telford

Trumpet

William B. Harvey
Kale Cumings

Trombone

Craig Bryant
Esther Armendariz
Kurt Patzner

Timpani

Kevin Neuhoff

Percussion

Ward Spangler
Jim Kassis
Divesh Karamchandani

Harp

Wendy Tamis