

The Olin Conductorless Orchestra

Shreya Rangarajan, Ian Tang, Sarah Walters, Jennifer Wei—violins

Evan Dorsky—viola

Ian Hoover, Lizzy O'Callaghan—cellos

Kathryn Hite—flute

Kai Levy—oboe

Stella Ju—clarinet

Meg Lidrbauch, Sunny Schroff—bass clarinets

Kevin O'Toole—tenor saxophone

Jacob Kingery—trumpet

Joe Sutker—bass trombone

Subhash Gubba—baritone

Ryan Eggert, Marie-Caroline Finke, David Pudlo—timpani, marimba, glockenspiel, snare drum, toms, bass drum, triangle, tambourine, cymbal, piano

Program

Serenáda in d minor, Op. 44
Moderato, quasi marcia

Antonin Dvorak*

Serenáda in E major, Op. 22
Moderato

A. Dvorak

Fugue à la Gigue

J. S. Bach

Mix and stir ...

OCO Navigators: Evan Dorsky and Jacob Kingery

Piece leaders: Evan Dorsky, Jacob Kingery, Ryan Eggert

Sibelius Transcribers: Philicia Chow, Raagini Rameshwar, Jennifer Wei

Adjudication and professional coaching: Thomas Hill (principal clarinet, Boston Philharmonic), Emileigh Vandiver (NEC Preparatory Division), Diana Dabby (oco professor)

Re-orchestrations: Diana Dabby

*Dvorak wrote his **Serenade Op. 44** for 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 3 horns, cello and double bass. He wrote his **Serenade Op. 22** for orchestral strings (34 violins, 14 violas, 12 celli, 6 double basses). Bach originally wrote the **Fugue in G major**, BWV 577, for organ. Gustav Holst arranged it for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 2 trombones, tuba, and strings (34 violins, 14 violas, 12 celli, 6 double basses).

OCO has always had an unusual combination of instruments so these pieces have been re-orchestrated to suit the current instrumentation: 4 violins, viola, 2 cellos, flute, oboe, clarinet, 2 bass clarinets, tenor sax, trumpet, bass trombone, baritone, piano, timpani, marimba, glockenspiel, snare drum, bass drum, tambourine, and triangle.

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About OCO ...

The Olin Conductorless Orchestra (OCO)—an ensemble, minus conductor—features instrumentalists in leadership and collaborative roles. Dedicated to orchestral performance in the concerted spirit of chamber music, the orchestra forges individual participation, active listening, and group-motivation into performances that have established it as the only conductorless orchestra of its kind at an American college. With an essentially flat hierarchy that incorporates an ever-evolving sense of culture and cooperation as a working ensemble, OCO functions as a team of musicians—regardless of position—comprising students, faculty, and external guests, all dedicated to making good music with intensity, camaraderie, excitement, and humor.

