The Olin Conductorless Orchestra

Shreya Rangarajan, Ian Tang, Sarah Walters, Jennifer Wei—violins
Evan Dorsky—viola
Ian Hoover, Lizzy O'Callaghan—cellos
Kathyrn 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, bass drum, triangle, tambourine, piano

Program

Serenáda in d minor, Op. 44   Antonin Dvorak[*]
     Moderato, quasi marcia

Serenáda in E major, Op. 22   A. Dvorak
     Moderato

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

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[*]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.

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.