

The Maple City Chamber Orchestra 1997-2014

By Ervin Beck

“Every little town now has an orchestra . . .
There are so many places with really dynamic stuff going on.”
--James B. Ostreich, *The New York Times*, June 16, 2013

The 18-year history of the Maple City Chamber Orchestra of Goshen, Indiana, is framed by two very successful programs, each of which emphasized a different dimension of the ensemble’s identity as a community orchestra.

The first was the “Swingin’ at the Spohn” event in 1998, when the new orchestra, collaborating with a number of civic groups, supplied music for a festival-like celebration of Goshen’s downtown renewal. The second was the performance of Brahms’ *A German Requiem* in 2013, a collaboration with the Goshen Community Chorus, in Sauder Concert Hall in the Goshen College Music Center. Both programs drew enthusiastic capacity audiences.

The Spohn program showed that the orchestra had “arrived” as a Goshen cultural asset. The Brahms performance illustrated the maturity of the orchestra in performing ambitious repertory.

“Swingin’ at the Spohn”

“Swingin’ at the Spohn” was the fourth concert of the orchestra’s first season, held on June 13, 1998, in the newly renovated third floor of the Spohn Building, “a 1909 ballroom awakened,” at S. Main and E. Clinton Streets, according to the printed program. The main chamber music number on the program, Haydn’s “Surprise” Symphony, was but one of many features that drew upon colorful aspects of Goshen culture.

Attendees were invited to park cars in the public lot behind Kline’s Department Store and enjoy a chauffeured drive to the Spohn Building in a 1930s vintage Buick or Hudson. At the entrance of the building, they stepped on a red carpet and were “heralded by a megaphoned-cheerleader who missed the pep squad by one vote (and forty years).” Arrivals were announced live on radio station WKAM, “eliciting an entire country’s unbridled envy.”

The program called attention to details of the newly renovated building, and special décor for the evening was inspired by the nearby Police Booth and its associations with real-life criminal John Dillinger and fictional detective Elliott Ness. A hat check service cost only five cents.

A caterer served food from 7 to 9 p.m. in the southeast parlors. The Goshen Historical Society hosted an anteroom that held remnants of the building and artifacts associated with the Spohn business, which had manufactured and distributed creams, salves and other remedies for horses and other animals, most notably Spohn’s “udder balm.” A final anteroom on the way to the ballroom offered the restored 1950s film, “We’re in the Movies,” which had been made to promote a beauty queen pageant in Goshen.

Once in the ballroom, the 200 guests (a full house) admired the Arts and Crafts-style room restored to its 1930s glory. The 34-member Maple City Chamber Orchestra sat on the original stage and, conducted by Michael Ruhling, opened the program with three waltzes by Johann Strauss, Jr. Some attendees waltzed in a cleared space. The Haydn symphony followed.

Some orchestra members then joined a 16-member “Main Street Big Band,” also conducted by Ruhling, that performed numbers such as “Makin’ Whoopee,” “Mood Indigo” and “Stardust,” with vocals by Kathy Frederickson and Dave Webster.

It was, in effect, a farewell concert for Michael Ruhling, founding director of the orchestra, who saw that the orchestra had blossomed from a rather specialized Baroque “chamber” orchestra into a truly “community” orchestra, integrated into the cultural life of the city of Goshen.

The concert established many new connections for the orchestra. Patrons were Mayor Allan Kauffman and Sharon Chase, director of The Face of the City program that had been established in 1992 to renew downtown Goshen. The program called attention to an important downtown historic restoration in partnership with the Goshen Historical Society. The big band performance was in association with David Plank, instrumental teacher at Goshen High School, who loaned music, provided a practice space and played drums in the big band. Many segments of Goshen society were present, including high school students. Even the Goshen Police and Fire Departments were on the scene. Because there was no second exit from the third floor of the Spohn Building, the firemen stood sentry on the street below, ready with their ladders and rescue equipment in case of emergency.

1997-98, Michael Ruhling, Conductor

The orchestra had been founded in the Fall of 1997, through the efforts of Michael Ruhling and a few supporters. He conducted the first season of four concerts before leaving the community. Subsequent conductors have been Amos Burkholder (1998 to early 2001) and Brian Mast (2001 to the present). Greg Smucker was co-conductor with Mast in 2001-2. Gregg Thaller conducted two concerts in Fall 2009. Professional biographies of Ruhling, Burkholder and Mast appear in Appendix A of this history.

Ruhling founded the orchestra because he noticed a “superior sense of aesthetics” in his native city, which he decided needed a community orchestra in order to further develop Goshen’s cultural life. By “community” orchestra he directly had in mind a program that would be quite separate from the Goshen College music program, which dominated musical culture in the city. That meant different performers, audience, and rehearsal and performance venues, in order to create a distinctive tradition and civic “ownership.”

Not that he opposed the Goshen College musical program. Ruhling himself had graduated with a B.A. in music from Goshen College in 1996 and had taught fulltime in the college music department from 1996-97. The role of Goshen College in the life of the community orchestra would be to promote its programs and provide some resources.

A second goal of Ruhling’s was to found a “chamber” orchestra for Goshen, which to him meant a small, rather select group of mainly string musicians who would perform 18th century Baroque and neglected Classical music, which was his special interest as a musicologist. He had completed course work in his musicology PhD program at Catholic University of America in Washington, D.C., and was working on his dissertation. As the Spohn program indicates, with its waltzes and big band music, a purist 18th-century repertoire was never strictly held to. But the repertoire of the orchestra from 1997 through 2000 constitutes a rather consistent list of early chamber and orchestral music.

Ruhling and his board had expansive ideas for the scope of the orchestra’s activities. Organized as the non-profit “Maple City Chamber Orchestra Society,” the organization would serve the community by providing high quality musical experiences for both performers and audiences. It would educate its audiences through program notes and 20-minute pre-concert lectures on the works to be performed. It would arrange for performances in schools and offer free tickets to concerts for music students. It would establish a scholarship fund for deserving

high school students who applied for help with the cost of private lessons, summer music camps and even higher education in music. Two seats in the original 14-chair orchestra would be reserved for high school students. Susan Ellington, strings teacher and orchestra conductor at Goshen High School, helped Ruhling choose not only the two students but also adult members of the orchestra.

The Psi Ota Xi sorority and, especially, the Kiwanis Sunrisers service club gave funds for a few years to support high school student musicians Phil Larimer, Amy Nuns, Leslie Smucker and Sarah Roth. And some early concerts were preceded by interpretive lectures by Ruhling, as well as Lon Sherer and David Mosley, professors at Goshen College. But many of the original objectives were given up in light of time and funding constraints.

So also, to a considerable degree, was the decision to disassociate this community orchestra from Goshen College. As pointed out, Ruhling himself was both a graduate of and former faculty member at Goshen College. The first and subsequent boards, as well as players, have included many people associated with Goshen College. The orchestra has always relied heavily on using scores borrowed from the college collection, and from the beginning, Goshen College has strongly supported the enterprise. In February 1998 the orchestra and the Goshen College Music Department announced a jointly sponsored "festival" for area high school string players, to include presentations, master classes and a concert.

Until 2001, separation from the college was mainly in regard to venues of rehearsal and performance. The first two rehearsals were in the Chamber of Commerce Building, and all others until 2013 in the basement room of First Presbyterian Church.

Ruhling hoped to find a suitable "home" venue for orchestra performances. His preference would have been the ballroom of the renovated Spohn Building, although the safety issue, cited above, ruled out that space. The orchestra performed on several occasions at St. John's Catholic Church, Ruhling's home congregation, and in 2001 at The (Methodist) Life Center on West Plymouth Avenue. In 2002 it presented concerts at Bethany Christian Schools and Greencroft Center. But until 2001 its more regular venue was the sanctuary of First Presbyterian Church, which provided the space, including the rehearsal basement, free of charge.

Members of the orchestra for the very first performance on December 14, 1997, were Renee Adkins, Alexandra Hellenbrand, Kenton Miller, Hans Musser, Leah Schrock, Jesse Stoltzfus (violins); Lyn Buschert, Mary Ellen Meyer, Michael Sherer (violins); Scott Litwiller, Earl Perez, Sarah Thomas (cellos); Robert Martin (bass); Julie Zimmerman (harpsichord). Adkins and Stoltzfus were high school students. Soloists were Jessica Landes on violin and Rachael Short on oboe. By the end of the first year, the orchestra had grown from 14 to 34 players, more than double the original size.

For his small ensemble Ruhling recruited the players, for quality control. Lyn Buschert and Scott Litwiller, who played in the first concert, are continuing members of the orchestra in 2014. Scott has missed only three concerts; Lyn, only four. Other current members who joined the orchestra during its first season are Kathy Plank (flute), Laura Short (trombone), Erin Yoder (horn) and Greg Smucker (trumpet). Current members who joined in the second season, 1998-99, are Ruth Ann Gardner (violin), Heidi Eash (oboe) and Brian Mast (bassoon).

The orchestra has been led by only four concertmasters: Leah Schrock, 1997-98; Alexandra Hellenbrand, 1998-2000; Lyn Buschert, 2000-2012; and Stacey Farran, 2012-present. Hellenbrand was a professor of German at Goshen College. Buschert teaches string performance in Goshen area schools. Farran teaches strings at Bethany Christian Schools.

The orchestra remained financially solvent at the end of its first year, but not without considerable effort. The conductor, soloists and a key cellist were paid. By the end of 1999 the organization could not pay conductor or soloists, requiring the rather radical re-organization described below.

The board hoped to establish a subscription series, which never occurred. The orchestra's first two concerts were free for the audience, but after that an \$8 admission fee was charged. One member recalls that the early audiences in the Presbyterian sanctuary were mainly composed of friends and family members of the players, the Spohn concerts being a notable exception.

In its first year, the chamber ensemble that Ruhling established attained a reputation for the disciplined performance of challenging music. As one key player put it, "No one could have given a better start to the orchestra, because of Michael's depth of knowledge, desire to communicate and commitment to the highest standards of performance." The much publicized, well attended and festival-like program at the Spohn Building in June 1998 showed that the ensemble had attained Ruhling's goal of creating a "community" orchestra.

1998-2001, Amos Burkholder, Conductor

At the end of the inaugural year, 1997-98, and before Michael Ruhling left to take a job at Rochester (NY) Institute of Technology, he recruited Amos Burkholder to succeed him as conductor. Amos was a good choice. He had taught wind instruments and music education at Goshen College when Ruhling was a student there, had conducted musical groups elsewhere and had a special interest in early music. He maintained and extended the advances that Ruhling had achieved as director of the Maple City Chamber Orchestra. Players remember his friendly demeanor, his hard work and his creative programming.

Burkholder carried out plans that he and Ruhling had made for the second season of programming. It would feature 18th century music as it emerged in major cities: London (Handel, Purcell, J. C. Bach, Haydn), Vienna (Mozart, Schubert), Leipzig (Vivaldi, Telemann, J.S. and C.P. Bach). The orchestra played three or four major works in each concert. Prof. Lon Sherer lectured on the London composers; Prof. David Mosley, on the Viennese composers. A fourth concert in the series, featuring 18th century music composed in Philadelphia, never materialized.

Ruhling returned to Goshen in March 1999, from his first year as professor at Rochester Institute of Technology, to conduct the Leipzig concert. Burkholder had rehearsed the orchestra in the program several times, and Ruhling conducted the two final rehearsals.

In his second year as conductor, Burkholder repeated the first year's collaboration with Face of the City in a similar program, also in the Spohn ballroom, with proceeds to go toward further restoration of that historic space. Again, it included a buffet and "live classical jazz, big band and latin sounds." It was promoted as "An April Fool's Millennium Ball," in honor of the year 2000 and the date of the performance, April 1. The second Spohn concert attracted much less attention than the first, but was nevertheless memorable.

Music and food aside, the dramatic moment came when Hans Musser stood, ready to play a violin solo. With the first stroke of the bow, the violin splintered into many parts. The audience gasped. "Trill! Trill!" shouted Burkholder to the players. They trilled for a bit, then turned to the audience and, in unison, shouted, "April Fool!" Weeks earlier, Hans had laid his violin on the ground while he fastened his infant son into his car seat. He then proceeded to back up, crushing the violin. He had been able to re-assemble the violin for this surprise moment.

In Burkholder's third year, 2000-2001, he conducted only two of the four projected concerts. He resigned after the February 2001 concert because too many details of the orchestra's business fell upon him and, among other irregularities, the board was unable to pay him, as well as some soloists, the contracted amount. Burkholder continued his fulltime work in food services at Greencroft Retirement Community. He harbors no ill feelings toward the board, which in the second year of his tenure had been burdened with financial and other problems.

Upon resigning, Amos turned over responsibility to Greg Smucker, who then recruited Brian Mast to join him as “guest conductors.” Brian played bassoon in the orchestra and Greg played trumpet. The orchestra gave one more concert in the early 2001 season, “Music of Mozart and Salieri,” a program that had been planned by Burkholder. Both Smucker and Mast conducted parts of that program. Smucker and Mast were named “musical co-directors” during 2001-02. Mast was named “director” in 2002-03.

2001-Present, Brian Mast, Conductor

The orchestra as it exists and functions in 2014 is largely due to the work of Brian Mast during the past thirteen years. It is a larger ensemble, plays a wider variety of music to larger audiences in a fine venue and is financially in good condition. As one current member puts it, “Brian is an ideal conductor for a community orchestra. He is instructive, tolerant, welcomes all ages and is a fine musician.”

In 2002 the orchestra performed in Sauder Concert Hall at the Goshen College Music Center for the first time—and ever since. The main concert hall is “state of the art,” with fine acoustics, sight lines, seating and space for 600 downstairs and 300 in the balconies. An average concert in 2014 attracted from 250 to 350 people. In a major concert, like the performance of Brahms’ *Requiem* with the Goshen Community Chorale, the hall is virtually full, even in the balconies. But a concert in Sauder Concert Hall always attracts a larger audience than was true in previous venues.

The Music Center is used and regarded more and more as a truly community facility, with its Community School of the Arts programs and concerts for children and retirees; the Performing Arts Series of high-profile professional performers who attract large audiences from Goshen and nearby; as well the ability of community organizations to rent the space for their special events. The hiring of Marcia Yost in 2013 as Executive Director of the Music Center also enhances its appeal to the community, since she has for many years been a popular and successful director of local music departments, first at Fairfield High School and for many years at Goshen High School.

As a purpose-designed facility for musical performances, the Music Center is also far superior to other venues the orchestra has used, even if using different spaces throughout the community brought the orchestra nearer to varying audiences. Use of the First Presbyterian sanctuary, although much appreciated by the orchestra, always involved much time and effort in re-arranging the pulpit area, bringing in stands and instruments, and then removing and storing the same. One member recalls that it took two hours to set up and two hours to dismantle the set-up for a one-hour concert on the Presbyterian stage.

Following much discussion, in 2013 the orchestra also left the First Presbyterian basement rehearsal room for better facilities at Bethany Christian Schools. The orchestra now rehearses in a large, dedicated music room with stands always in place, not needing to be brought out and then stored, as was the case at the church. The Bethany venue also is an “accessible” venue, which serves physically disabled players. They no longer need to go up and down stairs at rehearsals.

Leaving the Presbyterian Church space for Bethany was done very reluctantly by the board, in light of the encouragement and gracious hospitality that the church had provided since the first concert, by offering stage and rehearsal rooms free of charge.

The orchestra under Mast and his boards has enjoyed financial health. Asking for free-will offerings in Sauder Concert Hall has raised much more money than when paid admissions were in effect. Of course, the size of the contributing audience at the Music Center has also increased. An average offering per concert is about \$1200. In addition, the orchestra has always

raised money through contributions—both in-kind and cash--and advertisements placed in programs.

In recent years the board has used other fund-raising means to keep the orchestra not only solvent but relatively secure financially from year to year. Players are now asked, but not required, to make a financial contribution for each concert they play in, somewhat imitating the Goshen Community Chorale, which requires dues each season from its members. Players' contributions were spurred at the beginning of this initiative by a grant of \$500 that matched gifts from players. Twice a year players, board members and conductor work at a Nelson's Golden Glo barbecued chicken sale at Walgreen's on Pike Street. In 2012, many varieties of daffodil bulbs grown by Steve Shantz, trumpet, were sold in the lobby. As of 2014, the orchestra is able to raise enough money to fund its average budget of \$14,000 per season, the main expenses being the conductor's salary, soloists' honoraria and rental fees for the Music Center.

All agree that Marcy Kisseberth, on the board since the beginning, has been a key person in sustaining the business of the board.

Mast's concerts usually last a little more than an hour, without intermission, and consist often of a major work with other short pieces. Other period music besides Baroque is on the program, and the shorter works are sometimes more popular music. This expanded repertoire may also explain increased attendance and broader audiences being served.

In his first year as conductor, Mast structured the season to include a children's concert in October; a Christmas-themed concert in December; a Baroque concert for a mainly strings ensemble in April; and a variety concert in May. By 2007-08 this structure had become the common one, and remains so today--with significant variations, of course, such as the May 2013 performance of the Brahms *Requiem*.

Mast monitors which high school string players join the orchestra, but otherwise allows into the orchestra any strings players from the community who can keep up with the others. Since the current orchestra has expanded in size beyond a typical chamber orchestra, it can use much larger strings sections. As of 2014 the orchestra sometimes has almost 50 players, depending on the scale of the work being played, perhaps the greatest variation occurring in the number of percussion players.

Since Mast needs to hold reed and wind instruments to limited numbers, those players tend to be recruited by the conductor. Recruitment also is needed for the special requirements of certain musical pieces, most often involving harpsichord, harp, bassoon, piano and percussion players. The recruited players, called "ringers," usually receive an honorarium; all regular players are unpaid volunteers.

Mast regards his most difficult task as programming, since the orchestra contains players at many skill levels and from ages 15 through 80, which results in an "inclusive" ensemble that reflects the orchestra's community identity. He often begins by selecting a soloist, theme or major work, and then chooses music to complement that selection, all the while taking into account the overall ability of the orchestra. He chooses music that will be interesting to the audience and players, and that will "stretch the orchestra's experience without becoming discouraging for the members."

During Mast's final semester of study at Western Michigan University, in Fall 2009, those decisions were made by his interim replacement, Gregg Thaller, who determined the programs and conducted the family and Christmas concerts. Thaller, a percussionist with a doctorate from the University of Cincinnati, was at that time on the music faculty of Goshen College and conductor of the college orchestra and jazz ensemble.

Three of the most memorable programs under Mast's direction were collaborations with the Goshen Community Chorale. In November 2004 the orchestra and chorus performed Faure's *Requiem*. Soloists were Becky Overholt, soprano, and James Greg Weaver, bass, both of Goshen. Brian Mast conducted. For the Christmas concert in 2011, chorus and orchestra

presented separate numbers and then joined in selections from Handel's *The Messiah*, conducted by Lee Dengler, to a nearly full house. Susan Naus Dengler of Goshen was soprano soloist.

A German Requiem by Brahms in May of 2013 attracted a capacity audience of almost 900 people in Sauder Concert Hall. The Community Chorale of 87 members and the orchestra of 49 players had prepared separately, with Brian Mast conducting the final performance. The professional soloists brought to Goshen for the concert were Amy Cofield Williamson, soprano, from Virginia, and Doyle Preheim, bass, (founder of the Goshen Community Chorale), from Santa Fe. At the end of the concert the rapt audience gave a standing ovation.

Two other concerts were notable. In February 2007 the orchestra performed "Fragments of Celestial Color," an original composition written especially for the Maple City Chamber Orchestra by Cornelius Dufallo, a violinist who was then a member of the Ethel String Quartet in New York City. The piece was commissioned thanks to a memorial gift commemorating the life of Carl Miller of Elkhart, father of long-time orchestra member Evan Miller. The title and individual sections of the piece allude to the exotic orchid plants that Carl Miller grew and took to flower shows. Dufallo is the husband of Amy Kauffman, formerly of Middlebury, who plays violin in the Metropolitan Opera Orchestra. Both Amy and Cornelius have performed solos with the Maple City Chamber Orchestra.

The program for May 2012, titled "Build Your Own Symphony," consisted of five of Mast's favorite orchestral movements, taken from five different symphonies: Mozart's "Jupiter," Beethoven's No. 7, Haydn's "Clock," Schumann's "Spring," and Dvorak's "New World." Following the climax created by Dvorak's final movement, the audience gave a standing ovation. A well-travelled woman expressed her admiration of the performance by commenting, "I thought I was in New York City!"

Values and Mission

In warm up sessions just prior to concerts, Mast often reminds members of the orchestra that their primary goal is to enjoy playing music together.

In March 2001 the board formulated official values and mission statements to guide the work of the board and the nature of the orchestra.

Values statement: Within the Maple City Chamber Orchestra we will strive to always respect others and speak the truth in all matters.

Mission statement: The Maple City Chamber Orchestra exists to culturally enrich and educate our community by providing opportunities to experience great music; provide musicians opportunities to participate in quality music-making; and help musicians grow musically.

Thirteen years later, those ideals still guide the work of this lively, well established ensemble.

Appendix A – Conductor Biographies

Michael Ruhling (b. 1964)

Michael was born in Elkhart but spent most of his early life in Goshen, where he graduated from high school in 1982. As a student at Goshen College from 1982 to 1987, he earned a B.A. in Music with concentrations in trumpet and voice. He also earned master's degrees in music history from the University of Notre Dame in 1991 and in orchestral conducting from the University of Missouri in 1992, before being awarded the Ph.D in musicology at The Catholic University of America in Washington, D.C., in 2000. In 1996-97 he taught conducting and brass methods at Goshen College and conducted the college orchestra and Festival Brass Ensemble.

His wife Julie taught in the Piano Preparatory program at Goshen College. Since 1998 Michael has taught in the Performing Arts and Visual Culture Department at the Rochester (NY) Institute of Technology and conducts the institute's orchestra, which is composed of professors, technology students and community members. He also teaches doctoral seminars on Haydn, performance practices and comic opera at the nearby Eastman School of Music. As a musicologist, Ruhling researches orchestral performance practices and repertoire of the 18th and 19th centuries. He has a special interest in orchestral music of the Enlightenment, particularly that of Joseph and Michael Haydn, and the neglected music of other "minor" composers of the period. In 2007 Michael was the principal founder of the Haydn Society of North America, and was elected its president for three consecutive terms (2007-2014). He is the general editor of the society's scholarly journal *HAYDN: Online Journal of the Haydn Society of North America* (www.haydnjournal.org). He is "very, very happy to see that in 2014 the orchestra is so vibrant, especially as a community group contributing to the quality of life in Goshen."

Amos Burkholder (b. 1939)

Amos, a native of Waynesboro, Virginia, graduated from Goshen College with a B.A. in Music Education in 1964 and earned a Doctor of Musical Arts degree from the University of Oregon in 1982. His dissertation, "Development of a 16th Century Instrumental Ensemble through Group Instruction," included both research in late Renaissance ensemble practices and a proposal for developing such a performance group and practice today. As a professor of music at Eastern Mennonite University, Harrisonburg, Virginia, from 1970-80, Amos developed an orchestra program that included both student and community players. He implemented an innovative "player-coach" program whereby a quartet of accomplished string players served as artistic mentors to less accomplished student musicians. As a professor of music at Goshen College from 1980-85, while teaching music education courses and wind instruments, he also formed the Early Music Consort of recorder players, which specializes in the performance of music from the Medieval and Renaissance periods. That group continues to play and perform in Goshen, now including Mary Amstutz Gilbert, Art Smucker, Mable Amstutz Blunk, William Mateer and Paul Conrad. Burkholder retired from teaching music in 1990. He was Production Manager in the Food Service Department of Greencroft Healthcare in Goshen when Ruhling asked him to conduct the Maple City Chamber Orchestra. The assignment fit well with his scholarly interest in historical instrumentation and European court performances in small halls. Retired since 2002, in 2014 he continues to be active in music programs in the Goshen community and churches.

Brian Mast (b. 1974)

Brian C. Mast, a native of Smithville, Ohio, earned a B.A. in Music from Bethel College, Newton, Kansas, in 1997. In 2010 he earned an M.M. in orchestral conducting from Western Michigan University, Kalamazoo, Michigan. At Bethel College he played violin and bassoon in many college and area ensembles. He was student director of the college choir and a founding member of the Bethel College Woodwind Quintet. At Western Michigan he studied conducting with Bruce Uchimura, James Bass and Michael Esselstrom. He was also founder and conductor of the University Chamber Strings. Already at age 7, upon seeing *Fiddler on the Roof*, he began taking violin lessons. In college, he became interested in musical theater. Recently he has collaborated with Elkhart Civic Theater in conducting their productions of *Annie*, *Beauty and the Beast*, *Seussical* and *Footloose*. From 1997-2004 he taught instrumental music at Bethany Christian Schools, conducted the high school and middle school orchestras, created and led the

Bruin Jazz and the String Chamber Ensemble, and assisted the Jubilate Singers. At Bethany he also directed the musicals *Godspell*, *Fiddler on the Roof*, *Joseph and the Amazing Technicolor Dreamcoat* and *You're a Good Man, Charlie Brown*. In 2007-08 he served as interim conductor of the Goshen College Orchestra and Brass Ensemble. In 2004 he left Bethany and joined the Goshen College Music Center staff, now as Managing Director. For many years, Brian's wife Cheryl Kaufman Mast was first chair in the second violin section of the orchestra.

Appendix B – Chronologies

1. Major Orchestral Works

Telemann, *Don Quixote Suite*, 12-97, 2-09.
Bach, *Concerto in C Minor for Violin and Oboe*, 12-97, 2-05.
Bach, *Brandenburg Concerto in C Minor*, 12-97.
Boyce, *Symphony No. 1* (arr. flute quartet), 2-98.
Bach, *Coffee Cantata*, 4-98.
Haydn, *Symphony No. 94* ("Surprise"), 6-98.
Haydn, *Symphony No. 104* ("London"), 10-98, 2-10.
Bach, *Brandenburg Concerto No. 2*, 3-99.
Schubert, *Symphony No. 5*, 4-99, 4-03.
Bach, *Sinfonia in C Major*, 11-99.
Bach, *Orchestral Suite No. 1*, 10-00.
Haydn, *Symphony No. 83* ("LaPoule"), 2-01.
Mozart, *Symphony No. 25*, 3-01.
Haydn, *Symphony No. 45* ("Farewell"), 4-02, 5-08.
Corelli, *Christmas Concerto*, 12-01, 12-07, 12-13.
Mozart, *Symphony No. 29*, 11-03.
Vanhala, *Symphony in G Minor*, 11-03, 2-08.
Faure, *Requiem* (with Goshen Community Choir), 4-04.
Haydn, *Symphony No. 31*, 2-05.
Haydn, *Symphony No. 6* ("Morning"), 2-06.
Mozart, *Symphony No. 41* ("Jupiter"), 2-06.
Haydn, *Symphony No. 96* ("Miracle"), 2-07.
Cornelius Dufallo, *Fragments of Celestial Color*, 2-07.
L. Mozart, "Toy" *Symphony*, 12-07.
Mozart, *Symphony No. 35* ("Haffner"), 2-09.
Schubert, *Symphony No. 1*, 5-09.
Haydn, *Symphony No. 49* ("Passion"), 2-11.
Schubert, *Symphony No. 3*, 5-11.
Brahms, *A German Requiem* (with Goshen Community Chorus), 5-13.

2. Major Solo Performances

Jessica Landes, violin, & Rachel Short, oboe, 12-97; Bach, *Concerto for Violin & Oboe*.
Michael Harley, bassoon, 4-99; Mozart, *Concerto in B flat for Bassoon & Orchestra*.
Julie Zimmerman, harpsichord, 11-99; Bach, *Concerto for Harpsichord in D Major*.
Kathy Plank, flute, 2-01; Vivaldi, *Concerto for Flute and Strings*.
Lee Dengler, baritone, & Susan Dengler, soprano, 3-01; Mozart, *Don Giovanni* arias.
Leslee Smucker & Rachel Yoder, violins, 10-01; Bach, *Double Concerto for Violins*.

Jessica Sark, violin, 4-02; Vivaldi, “Spring” from *The Four Seasons*.
 Mattias Stegmann, guitar, 5-02; Vivaldi, *Concerto in D Major*.
 Chris Cole, tuba, 10-02; Kleinsinger, *Tubby the Tuba*.
 Matthew Hill & Beverly Lapp, piano, 10-02; Saint-Saens, *Carnival of the Animals*.
 Tim Schreck & Christine Thorgersen, organ, 2-03; Handel, *Organ Concerto 4, No. 3*.
 Lon Sherer, violin, 4-03; Beethoven, *Romances*.
 Kyle Armbrust, viola, 4-03; Stamitz, *Viola Concerto in D Major*.
 Kathryn Sherer & Ellen Rowland, harpsichords, 5-04; Bach, *Concerto in C Minor*.
 Azusa Chapman, violin, 5-04; Lalo, *Symphonie Espagnole*.
 Amy Kauffman & Cornelius Dufallo, violins, 2-05; Bach, *Concerto for Violin and Oboe*.
 Mary Waltner, mezzo-soprano, 5-05; arias by Mozart, Bizet, Rossini.
 Ann Waltner, piano, 5-05; Mozart, *Concerto No. 9*.
 Matt Swihart, trumpet, 5-06; Fasch, *Concerto for Trumpet*; Arutunian, *Trumpet Concerto*.
 Dan Berggren, folk singer, 10-06.
 Becky Overholt, soprano, & James Greg Weaver, bass, 11-04; Faure, *Requiem*.
 Earle Perez, cello, 12-06; Tchaikovsky, *Variations on a Rococo Theme*.
 Ashe Abebe, baritone/bass, 5-07; arias.
 Erin Yoder, horn, 5-08; Mozart, *Sinfonia Pastorale*.
 Kent Dutchersmith, nose flute, 10-3, 10-07; Nehls, *Concerto Pomposo*.
 Michael Harley, bassoon, 5-09; Elgar, *Romance*; von Weber, *Andante e Ronde Ungarese*.
 Benita Barber & Lyn Buschert, violins, 2-10; Bach, *Double Concerto*.
 Rebecca Hovan, flute, 2-11; Telemann, *Suite in A Minor*.
 Molly Roseman & Matthew Hill, pianos, 10-12; Saint-Saens, *Carnival of Animals*.
 Danielle Svonavec, soprano, 2-13; Handel arias; Mozart, *Exultate Jubilate*.
 Doyle Preheim, bass, & Amy Cofield Williamson, soprano, 5-13; Brahms, *Requiem*.

3. Major Repertoire for Children

Children’s Symphony in C, L. Mozart, 5-98.
Peter and the Wolf, Prokofiev, 10-01, narr. Allan Kauffman; 10-07, narr., Doug Liechty Caskey; 10-11, narr. Jay Mast and Sara Klassen.
Tubby the Tuba, George Kleinsinger, 10-02; narr. Doyle Preheim.
Carnival of Animals, Saint Saens, 10-02, narr. Doyle Preheim; 10-12, narr. Marcia Yost.
Fanfare for the Common Cold, P.D.Q. Bach (Peter Schickele), 10-03.
Young Person’s Guide to the Orchestra, Benjamin Britten, 10-03, narr. Kathleen Massanari; 10-10, narr. Scott Hochstetler.
Three Fun Fables, Daniel Dorff, 10-03; narr. Kathleen Massanari.
Concerto Pomposo, Jean-Marie Hottetotte (Ulrich Nehls), 10-03; 10-07.
Peter Vs. the Wolf, Justin Locke, 10-04; narr. Robin Wenger, Marshall King, Mike Honderich, John Meyer.
Rumpelstilzkin, Grant Cooper, 10-05; narr. Gail Janssen.
Song of the Wolf, Grant Cooper, 10-06; narr. Ashe Abebe.
Billy and the Carnival, Daniel Dorff, 10-08; narr. John Kauffman-Kennel.
Goldilocks and the Three Bears, Daniel Dorff, 10-08; narr. John Kauffman-Kennel.
’Twas the Night Before Christmas, Bill Holcombe, 12-08, narr. June Yoder; 12-13, narr. Tim Yoder.
Town Musicians of Bremen, Simon Sargon, 10-09; narr. Kent Dutchersmith.
The Story of Celeste, George Kleinsinger, 10-10; narr. Scott Hochstetler.
Five Aesop’s Fables, Paul Reisler, 10-11; narr. Jay Mast and Sara Klassen.
Behold the Bold Umbrellaphant, Lucas Richman, 10-12; narr. Marcia Yost.

The Composer Is Dead, Lemony Snicket and Nathaniel Stookey, 10-13; narr. Phil Weaver-Stoesz.

4. Collaborations

Goshen College Flute Choir, 2-98.

Main Street Big Band, 6-98.

Maple City Recorder Consort, 10-00.

Goshen College Suzuki Strings, 10-01.

More with Brass, 10-03.

Strings Academy, Community School of the Arts, 10-07.

Chamberlain Elementary School Orff Ensemble, 10-09.

Goshen Community Chorale, Faure, *Requiem*, 11-04.

Goshen Community Chorale, Handel, *Messiah* (selections), 12-11.

Goshen Community Chorale, Brahms, *A German Requiem*, 5-13.

Board Members (with year when tenure began)

1997 -- Sara Faye Blickenstaff, Judith Davis, Marcy Kisseberth, Anna Lehman, Joe Lehman

1998 -- Carol Rhudy

2000 -- Evan Miller, Kathy Plank

2001 -- Sheryl Lewis Blake, Erin Yoder, Scott Litwiller, Cheryl Kaufman, Elaine Fidler

2003 -- David Childers, Heidi Eash, Rosemary Rupp

2004 -- Roger A. Nafziger, Steven Shantz

2005 -- Beverly Stegelman

2011 -- Lynn Wigley

2012 -- Colleen McFarland Rademaker

2014 -- Rita Holtz, Hugh Johnson