

SONOS Chamber Orchestra
Erik E. Ochsner, Music Director

Thursday, February 19, 2004 8pm
Church of the Holy Trinity
316 E. 88th Street

Sunday, February 22, 2004 3pm
Good Shepherd Church
608 Isham St @ 208th & Broadway

Program

from *Solomon*: Act III: Sinfonia
"Arrival of the Queen of Sheba"(1748) George Frederick Handel
(1685-1759)

Concertante Op. 27, for Two Oboes, Two Horns and Strings (1962) Arthur Butterworth
(b. 1923)

Giocoso
Andante, quasi recitativo
Vivacissimo

Pastorale from *Babette's Feast* (1987) Per Nørgård
(b. 1932)

Countess' Portrait (1906) Jean Sibelius
(1865-1957)

Soili Poutiainen, Narrator
[North American premiere]

Equilibrium for 19 strings (1995) Pehr Henrik Nordgren
(b. 1944)

[North American premiere]

INTERMISSION

Prelude and Allegro for Organ and Strings (1943) Walter Piston
(1894-1976)

Stephen Hamilton, Organist

2 pieces for Strings from *Henry V* (1943) William Walton
(1902–1983)

I. Passacaglia: *Death of Falstaff*
II. "Touch Her Soft Lips and Part"

Sinfonietta Op. 48, for Two Oboes, Two Horns and Strings (1954) Malcolm Arnold
(b. 1921)

Allegro comodo
Allegretto
Allegro con brio

Sempre Diritto! (Straight Ahead) – Lost in Venice (1992) Paul Moravec
(b. 1957)

The audience is cordially invited to a post concert reception



A Note from the Podium

Our fourth season opens with an homage to our past. Starting with Handel's well-known "Arrival of the Queen of Sheba," we present a conventional orchestra of strings, a pair of oboes, plus a pair of French horns. As SONOS audiences have come to expect, though, we quickly turn to repertoire that is both under appreciated and not-often performed! We travel from England to Scandinavia and even to our own New York to experience how composers have used this rather conventional instrumentation but in some strikingly original ways. English composer Arthur Butterworth's introverted melancholic tone often sounds Scandinavian in influence. In our next three Scandinavian pieces, you can see a progression from older forms to newer forms. Nørgård set hauntingly beautiful and simple film music for *Babette's Feast*, while Sibelius created a fragile melodrama for the *Countess' Portrait*. Pehr Henrik Nordgren writes music full of overt contemplation. Sometimes it seems like he is remembering events past, and sometimes he seems to stop, and look up into the clear sky, at which point you can "hear" the twinkle in his eye. Walter Piston's influence on college and conservatory students, as the author of one of the most noted orchestration books used in music schools today, is paralleled by composer Paul Moravec, who as a mentor, and professor of composition and opera history in college, has had a long lasting effect on my own studies. Walter Piston's biographer associated his 1943 Prelude and Allegro with the tragedy and winning of war, while William Walton's film music for *Henry V* was also a product of wartime. This connection to the Baroque era serves as an introduction for Arnold's *Sinfonietta*, which is almost like a Baroque concerto grosso. Finally, our whirlwind tour concludes with Paul Moravec's spiral of motion in his *Sempre Diritto!*

We wish you enjoyable listening on "your trip" through some hopefully new pieces and some old pieces, some known and some unknown – open yourself to experience the new in a typical presentation of SONOS style!

– Erik Ochsner, Music Director

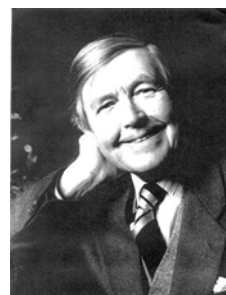
About the Program February 19 & 22, 2004 By Brian Wise



George Frederic Handel (1685-1759) *Arrival of the Queen of Sheba from Solomon* (1748)

For centuries the extraordinary tale of Sheba – the alluring queen who visited Solomon to test his wisdom -- has inspired painters, filmmakers and composers. Think of the 1959 biblical film epic "Solomon and Sheba" starring Yul Brynner, or Gounod's opera *La Reine de Saba*, or Flaubert's story "La Tentation de Saint Antoine." Yet scholars maintain that there's no actual evidence that Sheba ever existed, despite the Biblical accounts of her arduous trek across the Arabian peninsula. Rather, the story of Solomon and Sheba is rooted in cultural allegory. Lured by Solomon's fame and wisdom, Sheba journeyed to Jerusalem with a great caravan of costly presents – gold, gems and spices. There she either sought to negotiate a trading arrangement between their kingdoms – or otherwise wanted to "commune with him of all that was in her heart" (Arabic legend has it that Solomon and the queen, called Bilqis or Balkis, married).

In 1748, that summit meeting was dramatized by Handel in his oratorio *Solomon*, from which "Entrance of the Queen of Sheba" remains its most memorable excerpt. This processional march opens the oratorio's third act, and it is scored for oboes and an unusually large complement of strings, illustrating Handel's taste for grandeur and opulence during his years in London.



Arthur Butterworth (b. 1923) *Concertante Op. 27 for 2 oboes, 2 horns and strings* (1962)

History is littered with talented composers whose career trajectories were out of step with the major schools and movements of their time. English composer Arthur Butterworth is a prime example. By the time he arrived on the scene in the 1950s, such early 20th-century British symphonists as

Elgar, Holst, and Vaughan Williams had already passed, while the more radical Englishmen like Peter Maxwell Davies and Harrison Birtwistle had not yet made their mark. As a result, Butterworth never gained widespread recognition outside his native North of England except in the rather confined world of the brass band (he is also an accomplished trumpet player). Now at age 81, he claims an extensive output of orchestral scores, vocal and choral works, including the 1962 chamber orchestra piece *Concertante*.

Butterworth's large output based on diverse subjects such as poetry, landscapes, Viking archaeology, and vintage trains and clocks. Stylistically, it is perhaps most akin to the Nordic Romanticism of Jean Sibelius and Carl Nielsen, and this spacious, soaring work seems to reflect something of England's own vast northern landscapes. The second movement is particularly illustrative of this, a quasi-recitativo, full of Scandinavian influenced contemplation. Yet Butterworth successfully whisks you back to good spirits with an Italian tarantella rhythm in the third movement.



Per Nørgård (b. 1932)
Pastorale from *Babette's Feast* (1987)

Per Nørgård (pronounced "Pair Ner-gore") has emerged as perhaps the most important Danish composer since Nielsen. His music has paralleled and contributed to avant-garde developments in European music since the 1950s while inspiring the Danish "New Simplicity" movement in the 1960s. He was greatly moved by the music of Sibelius, and even wrote several letters to Jean Sibelius. He describes his incidental music to the 1987 film *Babette's Feast* in an accompanying program note:

My *Pastorale* is melodically utterly simply, almost "ear-catching." The simplicity stems from my hymn-tune "Jerusalem," the theme of which permeates my incidental music for Oscar-winning film (Best Foreign Film 1987), *Babette's Feast*, by Danish director Gabriel Axel. The film is based on a short story by another renowned Dane, Karen Blixen; it is the story of two sisters who are members of a very Puritan congregation, but decide to have a big feast of earthly (gastronomic) delights; the *Pastorale* is heard during the sumptuous meal.

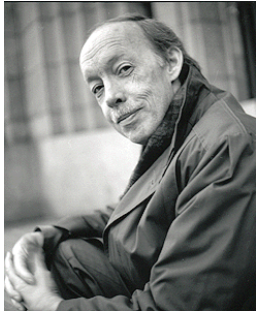
Still, under the song-like surface of my *Pastorale* the metrical implications are rather ambiguous; the changes between marked and unmarked beats forces the beat to perceive a phrase to be "on" the beat at one moment, and "off" the beat at the next moment. In this way, the simple lines of lyrical pastoral serenity conjure the listener to be lulled into an artificial Paradise, which is exactly the mood of the guests at the banquet, the feast, in the central scene of the movie. The original *Pastorale* was scored for string trio; the present version for string orchestra came along in 1988 was premiered in New York City that year.



Jean Sibelius (1865–1957)
Grevinnans konterfej (*The Countess's Portrait*) (1906)
– *North American Premiere* –

While many neglected or obscure works by Jean Sibelius have been rediscovered in recent years, *The Countess's Portrait*, for narrator and strings, counts as among the most unique in his output. It is one of several melodramas that he composed – a curious genre, popular in the 19th century and now obsolete, that involves a narrator declaiming a text with incidental music. Sibelius wrote a few works of this sort; this one featuring a text by Zachris Topelius was written in 1906 and premiered in Vaasa in January the following year. It is a Romantic and delicate work, with a text studded with references to eternal youth and springtime.

The piece came to light in 1995 after publishing house Fazer Music signed agreements with the heirs to the estate of Sibelius whereby the company agreed to make available a number of formerly unpublished works which had remained unknown to musicians and the general public. This move ensured international distribution for a substantial body of new repertoire, especially from Sibelius's early and late years. This performance marks its North American premiere. See the complete text in the program.



Pehr Henrik Nordgren (b. 1944)
Equilibrium for 19 strings (1995)

– North American Premiere –

Like Butterworth and Nørgård, Finnish composer Pehr Henrik Nordgren draws on the influence of Sibelius in much of his music. But he's more maverick than throwback: living in a small village far from any major cultural center, he finds inspiration in the music and philosophies of the Far East, as well as the melancholic sounds of Shostakovich.

This slowly shifting one-movement work was composed in 1995 as a 50th birthday present for Juha Kangas, the founder and conductor of the Ostrobothnian Chamber Orchestra. Nordgren pays tribute to its dedicatee by introducing a motif based on notes that spell Kangas's name. The work opens with a shimmering tone cluster, growing organically from the germ motifs, with polyphonic string lines over long pedals. Allusions to Finnish folk dances reappear throughout. This performance marks its North American premiere.

INTERMISSION



Walter Piston (1894-1976)
Prelude and Allegro for Organ and Strings (1943)

This short but sturdy piece for organ and strings had its origins in a friendship between American composer Walter Piston and organist E. Power Biggs. From 1942 to 1958, Biggs had a weekly, televised recital series broadcast on CBS. When he needed an organ version of a Soler two-harpsichord sonata but was not capable of writing it out from a recording, Piston did so for him. The composer also made transcriptions of some of Haydn's pieces for musical clocks. In 1942, Biggs commissioned Piston to write an original piece for him, which he premiered on August 8, 1943, with Arthur Fiedler conducting the Fielder Sinfonietta.

The Prelude is a three-voice canon but despite being entirely in that learned form, it is also strongly emotional, reflecting the events of World War II. The energetic and sternly heroic Allegro is based on a rhythmic theme that returns, rondo-like, in varied forms throughout the movement. Piston biographer Howard Pollack hears the work as a product of its troubled time: "The Prelude expresses the tragedy of the War, while the Allegro expresses the determination to win it:"



Sir William Walton (1902-1983)
Two Pieces from Music from Henry V (1943)

Despite the increased popularity of film music in traditional concert programs, many classical-music purists still dismiss its claim as an art form. Yet it's worth keeping in mind that "classical" composers have long turned to film scores. Among them is Sir William Walton, whose Two Pieces from Music from Henry V were originally part of a soundtrack composed for a 1943 film version of the Shakespeare play starring Laurence Olivier. Walton maintained that these two excerpts could be removed from their film context, as indeed they are frequently performed today.

The music for Shakespeare's "Henry V" was part of a broader project for soundtracks and public music that the British government under Winston Churchill entrusted to Walton during the Second World War. Walton's score to "Henry V" was followed by "Hamlet" (also in a legendary interpretation by Olivier), and finally, "Richard III." Here, Walton's music has a panoramic quality, mixing together a romantic sweep with a neoclassical sensitivity but never falling into clichéd imitation of the Elizabethan style.



Malcolm Arnold (b. 1921)
Sinfonietta, Op. 48 (

In a career that spans over six decades, Sir Malcolm Arnold has proven to be a composer of stark contrasts: charming and irascible, playful and ferocious, clear and enigmatic. He has sometimes been called the British Leonard Bernstein -- an extrovert who steadfastly composed memorable melodies

within the traditional tonal system when tonality and melody were out of fashion. He is also known as a brilliant orchestrator and a student of the Baroque period whose sense of drama informs everything he composes.

Commissioned by and dedicated to the Boyd Neel Orchestra, the 1954 Sinfonietta takes as its inspiration the tradition of English Baroque string music that Neel did so much to revive in the mid-twentieth century. The work is scored in a sparse, modest fashion, yet it betrays an intensely melodic style, as if dressing up late Baroque sonorities in modern clothing. The music leads to a bright, brassy climax, which extends into the extroverted finale.



Paul Moravec (b. 1957)
Sempre Diritto! (Straight Ahead!) – Lost in Venice

New York composer Paul Moravec has composed in virtually every genre, including chamber and orchestral works, film scores, musical theater pieces and electronic works. His works have been performed by numerous prominent concert artists, including Eighth Blackbird, the Elements String Quartet, David Krakauer and the Trio Solisti, the Bridgehampton Chamber Music Festival, and numerous orchestras, including the Albany, New Hampshire, Jupiter and Florida Symphonies. His work has been recognized with several honors, including the Prix de Rome Fellowship from the American Academy in Rome and the Goddard Lieberman Fellowship from the American Academy of Arts and Letters. A graduate of Harvard University and Columbia University, he currently heads the Music Department at Adelphi University in Garden City, NY.

"Sempre diritto!" --- "Straight ahead!" ---- is the cheerful response that a visitor to Venice often hears from the local residents when asking for directions in this most labyrinthine of cities. Of course, almost nothing is "straight ahead" in Venice, so the visitor perseveres on the winding path to his destination repeatedly stopping to ask directions and receiving the same puzzling response. The composer describes the musical events of *Sempre Diritto!* as a "three-dimensional spiral," rising ever higher in velocity, dynamics, and intensity. The main theme starts in the key of A major, then proceeds up a half-step to B-flat, and then proceeds to F. Then, the pattern reverses itself a half step to E, then down to B, before replaying all over

again. Thus, the theme becomes a spiral in itself, moving in an unrelenting perpetual mobile fashion. This relentless "falling forward" momentum is indicated in the work's title. *Sempre Diritto!* was premiered by the Jupiter Symphony at New York's Alice Tully Hall in 1992.

... And an Encore!



Karl Ditters von Dittersdorf (1739-1799)
Symphony in F Major, First movement

We end our homage concert, by returning to the baroque, and so creating a bookend from beginning to end. Dittersdorf was an Austrian contemporary of Haydn and one of the most popular composers in Europe in his day. Like Haydn, he was notably prolific as a symphonist, writing some 120 symphonies during the course of his career. The first three of them are based on the first three books of Ovid's *Metamorphoses*.

The fourth of the set, the Symphony in F Major, "Die Rettung der Andromeda durch Perseus," (The Rescue of Andromeda by Perseus), is scored for pairs of oboes and horns, with strings. The first movement has no Latin superscription but seems to represent the flight of Perseus, who has just used the head of the Gorgon, Medusa, to turn the Titan Atlas to stone, changing him into a mountain. His soaring flight can be heard in the solo oboe melody, over muted strings.

Brian Wise writes about classical music for such publications as the New York Times, Financial Times, and Time Out New York. He studied musicology at the University of Michigan and Northwestern University, and is currently a producer at WNYC radio.

TEXTS

Grevinnans Konterfej

(Zachris Topelius)

Jag är den makt, som allt förmår,
jag är den evigt unga vår,
som genom tid och åldrar går,
föryngrar och förklarar.
Och till de gamla kommer jag,
jag andas på de vissna drag,
och nya rosor, nytt behag
jag än åt dem bevarar.

I kojan eller slottet född,
i vadmal klädd, på siden stödd,
med blommor eller puder strödd,
jag evigt är densamma.
Jag evigt kallar rosor opp,
ur de förgångna dagars lopp
och skapar nya vårars hopp
I höstens aftonflamma.

Och minnet är mitt glada namn,
och mänskohjärtat är min hamn.
Århundraden ut i min famn
Stå upp igen I blomma.
Och lycklig den, vårs flydda dag
står skriven i mitt anletsdrag
med oförvissnligt behag,
när kvällarna bli skumma.

Countess' Portrait

(translated by Arto Tammilahti)

I am the universal power over everything,
I am the eternal Spring
Through passing time and age I bring.
Back youth and its clearness
And breathing on old faces white
I bring them roses fresh and bright
To faded features new delight
And I guard these gifts forever.

If in castle or in hovel born,
Dressed in silk or wool outworn,
with blossoms or with gold adorned,
I'm still the same unchanging.
Past roses bloom on my request
Reminding of what's gone, but best
I create the faith in Springs to come
As fall turns light to evening.

Memory is my joyful name,
And the heart of man in shelters me
And from my breast each century
regains its former bloom
You fortunate whose long gone days
Can still be read upon my face
In all their freshness and their grace
As evening turns to twilight.

MEET THE ARTISTS



Soili Poutiainen was born in Helsinki, Finland. Her acting career started when she became a member of the “Cellar Theater,” also called “Young People’s Theater of Helsinki.” Her stage career continued at the Helsinki University Student Theater. She also performed extensively on the Helsinki Radio Theater. Movie roles were added to her appearances in television commercials, and she was chosen as one of the very few Program Announcers for the Finnish National Television. When she came as an aupair to the United States at age 21, the intention was to return

to the Finnish stage and screen with a more complete ability to use English as a language when needed for her roles. After studying at The Goodman School of Drama at the Art Institute of Chicago, marriage forced a change of plans. She graduated cum laude from Butler University in Indianapolis with a degree in psychology and sociology. After raising two sons, she has retired with her husband to Sonoma County, California. She would like to dedicate this performance to the memory of her first Finnish director and mentor Aino Lehtimäki.



Stephen Hamilton, virtuoso concert organist, has long been prominent on the American organ scene. The New York Times recently wrote of Hamilton’s performance of the Bach “Passacaglia and Fugue in C Minor:” “Hamilton, as minister of music at the church, obviously knew the instrument’s sonorous capabilities and brought them powerfully to bear in a rousing account.” The Charleston Daily Mail reviewed: “This performance had to be one of the supreme moments of music making in this year’s or any other year’s Orgelfest offerings.” For the past thirty

years, such consistent critical acclaim has earned Hamilton a reputation as a thoroughly engaging and popular artist and has firmly established his reputation as a leading and much sought-after personality.

Stephen Hamilton is Minister of Music at the historic Church of the Holy Trinity (Episcopal), in New York City, where he conducts the semi-professional Holy Trinity Choir and is Artistic Director of Music at Holy Trinity, the church's subscription concert series.

The New York Times acknowledges that Hamilton's concert series "is an important venue for week-end presentations." Highlights of Hamilton's career include the premiere performance of Kenton Coe's "Concerto for Organ, Strings and Percussion" in France, a performance with the Detroit Symphony with conductor David Zinman, and appearances with numerous regional orchestras. Hamilton has been heard in hundreds of solo recitals and on the nationally broadcast radio program Pipe Dreams as well as WETS-FM's Pipes, Pedals and Pistons. His 1991 compact disc release of Marcel Dupré's "Le Chemin de la Croix" met with exceptional reviews from a number of magazines and trade journals including The American Organist and The American Record Guide.

In addition to his duties at the Church of the Holy Trinity, Dr. Hamilton is a member of the artist faculties at Hunter College and Queens College. Dr. Hamilton is in demand as a clinician for master classes and workshops, frequently lecturing on issues related to church music as well as organ teaching, playing and interpretation. He presented classes on various aspects of church music at the University of the South in the summer of 2001 and presented two organ repertoire classes for the 2002 National Convention of the American Guild of Organists in Philadelphia and will present church music classes this summer for the 2004 National Convention of the American Guild of Organists meeting in Los Angeles and at the 2006 National AGO Convention in Chicago.

As a writer, Hamilton championed American composer Kenton Coe in his doctoral thesis for his DMA study at the Manhattan School of Music. Subsequently Part I of that document was published in the June, 1996, issue of The American Organist. Additionally Coe's "Fantasy for Organ" was recently recorded at The Church of the Holy Trinity and is included in the Great Organs of New York compact disc collection.

Hamilton is Dean of the New York City Chapter of the American Guild of Organists and is President of the Alain Association in America.

Keep up to date with SONOS: www.sonoschamberorch.org



SONOS Music Director **Erik E. Ochsner** is also the Assistant Conductor/ Rehearsal conductor to Academy Award winning composer Tan Dun (*Crouching Tiger, Hidden Dragon*). He has worked on two world premieres with Tan Dun. Erik was the Associate conductor for the opera *Tea*, which rehearsed in Amsterdam and premiered in Tokyo. Erik then served as Assistant Conductor of the Boston Symphony orchestra for the world premiere of Tan Dun's *The Map*, a multi-media cello concerto that featured Yo-Yo Ma, and was performed in Boston and in Carnegie Hall. Erik recently served as Production Manager, Stage Manager, and Assistant Conductor in Macau for a performance of Tan Dun's *Water Passion*, and goes to Korea in March for two repeat performances. Other upcoming engagements include Lyon, Athens, Amsterdam and BAM.

Erik was formerly the Assistant Conductor of the Brooklyn Philharmonic, under Grammy Award winning conductor Robert Spano, and has been an apprentice conductor with the Los Angeles Opera, Chicago Lyric Opera, and the Houston Grand Opera. He has served as Finnish Diction Coach for the soloists and chorus for the Brooklyn Philharmonic Orchestra's performances of Sibelius' *Kullervo*; under Robert Spano; was an Assistant Conductor of the Bayreuth International Youth Festival in Germany, working with the Youth Opera Orchestra, and Chorus. He has been an Assistant Conductor of the Round Top Music Festival in Texas for four years and studied with Charles Bruck at the Pierre Monteux School for five years. Among the distinguished conductors Mr. Ochsner has trained with are Gustav Meier, Helmut Rilling, Christopher Hogwood, Erich Kunzel, Marin Alsop, Efrain Guigui, and Roderick Brydon. Born in Würzburg, Germany, to a Finnish mother and American/Swiss-German father, Erik is a graduate of Dartmouth College, and resides in New York City.

**SONOS Chamber Orchestra and Music Director Erik Ochsner,
were recipients of the
2003 American Scandinavian Society's Cultural Advocacy Award.**

SONOS CHAMBER ORCHESTRA

SONOS Chamber Orchestra strives to be a vibrant alternative in the New York City cultural landscape. In a city that is internationally recognized for its active arts scene, SONOS seeks to discover adventurous works that offer artistic strength and potential beyond common acceptance and to expose audiences to the value of these compositions. At the same time, SONOS seeks to discover new venues and performance spaces, particularly in underserved neighborhoods of the city.

Under the direction of its founders: Music Director and Conductor Erik Ochsner, and musicians Allen Alexander and Pamela Ajango French, SONOS began its work by focusing and exploring artistic opportunities in the diverse and unique neighborhoods throughout Upper Manhattan, including Washington Heights, Inwood, and the Upper East Side.

SONOS currently is a flexible and versatile group of young professional musicians devoted to the promotion and performance of under-appreciated works from the traditional repertoire, along with innovative new works showcasing the talents of dedicated contemporary composers.

The SONOS Chamber Orchestra and Members of SONOS Chamber Orchestra are comprised of a diverse group of musicians drawn from local Manhattan resources, mostly graduates of the three main conservatories, Juilliard, Manhattan and Mannes, and are actively pursuing the rich music opportunities that New York City has to offer.

SONOS has performed in a wide variety of venues, including community concerts, established music series, charitable gala events, collaborative choral concerts, national celebrations, and even outdoor garden parties.

SONOS also feels a responsibility to promote artistic development in a music education setting and to provide community outreach services.



SONOS Chamber Orchestra

Erik E. Ochsner, Music Director

SONOS WOULD LIKE TO GIVE SPECIAL THANKS TO:

Douglas Barone
Leon Bernardyn
Daniel Chen
Andrew Dickenson
Tony Dougherty
Susan Feder
Marjatta Freeman
Finnish Music Information Centre
Stephen Hamilton
Leland Hoch
Ilkka Kalliomaa, Finnish Consulate
Alan Krisoff
Richard Larter
James Lipscomb
Robert Moll
Frank Puleo
Robert Spano
Masataka Suemitsu
Lisa Tappeiner
Kim Whittam
Scott Willis
Jerry & Diana Young

SONOS Chamber Orchestra would like to be able to inform you of our next events. Please pick up a card and fill out your name and address.

Are you interested in volunteering, or serving on our Board? Contact us!!



SONOS Chamber Orchestra

Erik E. Ochsner, Music Director

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Pamela Ajango French
Bob Ling
Erik Ochsner
Brian Wise

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Robert Spano

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Richard Larter

Weil, Gotshal & Manges
serves as pro bono counsel for SONOS



SONOS Season

Our 2003-2004 season will be our most ambitious yet! In October 2003, members of the SONOS Chamber Orchestra performed an evening of all Finnish String Chamber Music at Scandinavia House, for which it was hailed as “a memorable performance,” in *Strad* magazine, January 2004. Also in October, SONOS’ donated services to provide music for the Aids Center of Queens County annual fundraiser luncheon auction (our fifth consecutive year!). In February, we have these two performances, Thursday February 19, 8PM at Holy Trinity Church (East 88th St., third consecutive year) and Sunday February 22, 3PM at Good Shepherd Church in Inwood, (208th St. & Broadway). April 16th, Members of SONOS will perform in Carnegie Hall’s Weil Recital Hall in a world premiere concert of arias from composer William Maselli’s *Spirit Fire*. A “Poetry in Music” concert appearance at the Mercantile Library is scheduled for May 5th, and still in the works is a summer outdoor park concert in Washington Heights/ Inwood.

A link to greatness?

Are you interested in becoming a **music patron**? Any contributions you make would help greatly in making our season a secure success. Gifts of any size provide the necessary links to help realize our artistic mission. For example,

- **\$50** would help defray advertising costs
- **\$100** would rent two music stands
- **\$350** would cover the performance fee for one musician (well under the market rate!)
- **\$15,000** would cover the cost of an entire concert

Donations of any size are extremely vital and will be gratefully received. Checks can be mailed to

SONOS Chamber Orchestra
900 West 190th St., #12N
New York, NY 10040-3667

SONOS is a collaboration of working musicians dedicated to bringing seldom heard treasures to the neighborhoods we live and work in. We gratefully acknowledge the on-going support we receive from patrons, friends and colleagues, and we thank everyone for your continued interest and enthusiasm as we work to achieve our creative vision.

SONOS salutes the following individuals for their kindness and generosity over the past year:

				Lancy and Harry Projit Mallick & Andy Theodosiu Mara McCabe-Cuthbert Lisa A. Miller & Ronald A. Sarachan Lisa Tappeiner & Alan Krissoff Dina & Brooks Toliver Brian Wise Mary & Lawrence Wise Gerald Young M.D. & Associates
				Andrea Axelrod James Dick Ryo Furutate Rita Gorman Mr. & Mrs. Leland Hoch Susan Horsfall Betty & Larry Iwan Kathryn & John Miranda Dr. Mia M. Mochizuki Jaana Rehnstrom Blane Allison Schroeder Der & Leena Scutt Heather Smith Mrs. Edith M. Steinau Mark T. Williams Margaret & Marshall Williamson Mark Yeh
\$3,000 +	Frank Puleo Anonymous (1)	\$50-\$99		
\$1,000 +	American Scandinavian Society Dr. & Mrs. C.H. Bahng Tan Dun & Jane Huang Lower Manhattan Cultural Council, Inc. Soili & Ted Ochsner			
\$500-\$999	Stephen E. & Mary O. DeVoe Marjatta Freeman Drs. Christopher W. Ng & David R. Warren Susan & Hal Ochsner			
\$250-\$499	Nancy & Vaino Ajango Allen Alexander Matthew DeClerq Bob Ling Nancy & James Lipscomb Yo-Yo Ma C. Richard Matthews Stuart Morton & Amy Tubergen-Morton Mary Linton B. & Stephen L. Peters Simone Song Properties Scott and Michelle Willis	\$1-\$49		Marianne Gedigian Michael Hanko Elizabeth Hastings William G. Himmelbauer Adele Idestrom Susan Kander & Warren Ashworth Steven Kane Barbara Ruder Pankaj Samtini & Marc Hurt Helga M. Smith Alyson Spencer & Rachel Reed Yoshiko Ueno Ruth Weinstein, Rapaport Brothers, P.C.
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				<i>For contributions dated February 20, 2003 through February 18, 2004</i>
				This event is made possible in part with Public funds from the Fund for Creative Communities/ New York State Council on the Arts Decentralization Program, administers by the Lower Manhattan Cultural Council.



SONOS Chamber Orchestra

Erik E. Ochsner, Music Director

Violin I

Shih-Hung Young, *concertmaster*
Lisa Wolfe
Erik Carlson
Shuo Zhang
Fiona Murray
Wolfgang Tsoutsouris

Violin II

Eugenia Choi, *principal*
Aaron Boyd
Susan Aquila
Clinton Dewing
Amy Kimball

Viola

James Hogg, *principal*
Lisa Whitfield
Tom Stevens
Ina Litera

Cello

Alberto Parrini, *principal*
Robert Ekselman
Mairi Dorman
Allen Alexander

Bass

Troy Rinker
Rachel Kalin

Oboe/English horn

bj Karpen
Bill Meredith

French horn

Sara Cyrus
Will DeVos

Harpsichord

William Buthod

Librarian

Paul Beck

Program Annotator

Brian Wise

Personnel Managers

Pamela Ajango
Shih-Hung Young

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Your generous contribution allows
SONOS to expand its education programming,
as well as nurture exciting future projects.

SONOS is a 501(c)3 nonprofit organization.
Your donation is fully tax-deductible.

SONOS Chamber Orchestra, strongly rooted in European tradition, offers a chance to meet and greet the artists, as well as compare thoughts and ideas with fellow concert goers, and music lovers....

Please join us for a reception immediately following each concert.

Wine and refreshments will be served.

Keep up to date with SONOS on the web:

www.sonoschamberorch.org

Make sure to get on our e-list!
You can also e-mail us your mailing address,
or fill out one of cards available tonight.