



SONOS Chamber Orchestra
Erik E. Ochsner, Music Director

Thursday, March 3, 2005 8pm
Church of the Holy Trinity
316 East 88th Street

Saturday, March 5, 2005 7:30pm
Good Shepherd Church
608 Isham St @ 208th & Broadway

Program

Prélude à l'après-midi d'un faune (1894) Claude Debussy (1862-1918)
Arranged by Benno Sachs in 1920

Berceuse élégiaque (1909) Ferruccio Busoni (1866-1924)
Arranged by Erwin Stein in 1920

Suite from *Incidental Music to "The Tempest"* (1925) Jean Sibelius (1865-1957)
Arranged by Erik E. Ochsner in 2005

- | | |
|--|---|
| 2. Miranda is lulled into slumber | 10. "While you here do snoring lie" |
| 3. Ariel comes flying in | 14. Opening of Act III: Interlude |
| 6. "Come unto these yellow sands" | 17. Dance of the Shapes |
| 7. "Full fathom five thy father lies" | 22. "Before you can say come" |
| 8. Interlude | 33. "Where the bee sucks, there suck I" |
| 9. The Oak Tree: Ariel plays the flute | 34. Epilogue |

Sonia Gariaeff, *mezzo-soprano*
[World premiere of arrangement]

INTERMISSION

Langsamer Satz (1905) Anton Webern (1883-1945)

Lieder eines fahrenden Gesellen (1885) Gustav Mahler (1860-1911)
Arranged by Arnold Schoenberg in 1921

- i. Wenn mein Schatz Hochzeit macht
- ii. Ging heut' morgen übers Feld
- iii. Ich hab' ein glühend Messer
- iv. Die zwei blauen Augen

Duncan Hartman, *baritone*

Music on the Floor (1995) Michael Torke (b. 1961)

- i.
- ii.
- iii.



A Note from the Podium

Our fifth season aligns ourselves with the *Verein für musikalische Privataufführungen*. In Vienna 1918, Arnold Schoenberg gathered a group of friends to create the *Society for Private Musical Performances*. Members of this group wanted to not only perform great masterworks in the privacy of their own home, but also to organize concerts to promote lesser known composers and compositions. It seems funny to me that five years into the existence of SONOS, I find out that there have always been groups with the similar mission as ours! So, this year we explore three of these reductions and three other pieces easily linked to this repertoire. One new arrangement, and one composed for this size ensemble.

We start with a reduction of Debussy, where the increased clarity is evident, and the luscious harmonies remain so brilliantly in tact. Next on the program is a moment of personal reflection. When I discovered the grounds for the composition of the Busoni, and the fact that Busoni was close friends with Sibelius, I couldn't help but immediately felt drawn to it – not only musically, but personally, as my own father had a close brush with death over the last two years.

Finnish composer Jean Sibelius composed more than 550 works! How many can you name? Well, several years ago I discovered that Sibelius wrote 66 minutes of music as incidental music to Shakespeare's *Tempest*. To the best of my research, this has never been performed outside of Denmark and Finland. So as Schoenberg was bringing large works down for a smaller ensemble, I thought what a perfect opportunity to expose audiences to this gorgeous music. I made the reduction and thought it would be appropriate to include all five of Ariel's songs. Miniatures yes, but of extreme value!

I first heard the Webern as a music student, and fell absolutely in love with it. Webern was a student of Schoenberg, so I thought it very appropriate to perform. This is lush romanticism at its peak –remember in this same year, Strauss wrote *Salome*, and Debussy wrote *La Mer*.

The Mahler was an obvious choice for me. I love Mahler, and I have always enjoyed the journey you experience through these songs. Wonderful colors, and great transparency.

I am thrilled to be able to program some music of Michael Torke, who actually composed this piece with this sized ensemble in mind. Most of his other compositions are for very large ensemble, such as *Javelin* which was written for the Atlanta Olympic Games.

I 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 Eino Ochsner, Music Director

About the Program March 3 & 5, 2005 By Brian Wise



Claude Debussy (1862-1918) *Prélude à l'après-midi d'un faune* (1894)

Debussy completed the *Prélude à l'après-midi d'un faune* in 1894, based on Mallarme's lengthy poem of the same name. The piece's insinuating sensuousness, its ambiguous rhythms, and use of Eastern-sounding scales launched a musical revolution. As Pierre Boulez wrote, "The art of music began to beat with a new pulse."

Benno Sachs arranged the *Prélude* under the auspices of Arnold Schoenberg's Society for Private Performances, a salon of private concerts that he hosted in Vienna in 1920. Sachs was a student of Schoenberg, and he found a way to preserve Debussy's shimmer of orchestral color but place it in sharp relief, with a clarity and detail which transformed Debussy's familiar sound world into a different, if still recognizable, dimension.

As the writer Paul Griffiths has pointed out, Sach's arrangement "keeps crucial aspects of color -- the solo flute, the contrasting oboe, the final strokes on antique cymbals -- but otherwise drastically conflates. In compensation, it gives full weight to harmonies and, especially, inner parts that can easily be missed in the orchestral version." As a result, Debussy never sounded more modern than he does here.



Ferruccio Busoni (1866-1924) *Berceuse élégiaque* (1909)

Pianist, pedagogue, philosopher, and prolific composer, Ferruccio Busoni (1866-1924) created some of the boldest and most adventurous music of his era. He was also a deeply serious composer and sometimes criticized for lacking sensuousness, for being a little too cold and sterile. The *Berceuse élégiaque* is a different story: a deeply heartfelt and personal work, written 1909 as a memorial to his mother, who died in May of

that year. Subtitled "Des Mannes Wiegenlied am Sarge seiner Mutter" (The Man's Cradle Song at His Mother's Coffin), it also carries the inscription "The child's cradle rocks, the hazard of his fate reels; life's path fades, fades away into the eternal distance."

With its delicate, colorful orchestration and resolutely quiet nature, the piece is moving and expressive. It is reminiscent of the Five Pieces for Orchestra, written in the same year by Arnold Schoenberg. Still, it was another composer who gave the piece its initial launch. The great composer and conductor Gustav Mahler led the first performance in New York City on February 21, 1911 in a concert that, as it turns out, was also his final public appearance.



Jean Sibelius (1865-1957)

Suite from *Incidental Music to "The Tempest"* (1925)

World Premiere of Suite from incidental music to The Tempest, arranged by Erik Ochsner

Though many neglected or obscure works by the great Finnish composer Jean Sibelius (1865–1957) have been rediscovered in recent years, his incidental music to Shakespeare's The Tempest has still never been heard outside of Finland or Denmark, where it premiered 1925. Sibelius, commissioned by the theatre company, wrote approximately 66 minutes worth of fully scored orchestral music, with chorus and soloists. SONOS music director Erik Ochsner has made an arrangement of 12 of the 37 musical numbers, including all five songs for the Ariel, sung here by San Francisco based mezzo-soprano Sonia Gariaeff. This SONOS performance marks not only the world premiere of this new arrangement, but also the first time most of this music has been heard in North America.

Erkki Salmenhaara in Finnish Music Quarterly, says that Sibelius' Tempest "...displays an astounding richness of imagination and inventive capacity, added to which it displays features not otherwise present in his later works - not at least drawn to the extent in which they appear here."

INTERMISSION



Anton Webern (1883-1945)

Langsamer Satz for string quartet (1905)

Like Busoni's Berceuse élégiaque, Anton Webern's Langsamer Satz was inspired by personal events in the life of its composer. The piece, whose title literally means "Slow Movement," was conceived during a hiking holiday in picturesque Lower Austria that Webern (1883-1945) took with his cousin (and future wife) Wilhelmine Mörtl. Webern biographer Malcolm Hayes describes the piece as "an exercise in late Romantic soulfulness; its underlying mood of sweet serenity looks back to the tranced, dreamlike mood of [the 1904 orchestral piece] Im Sommerwind as well as forward to the new leaner style that Webern was already developing."

The piece is striking for its transitional quality. Unlike the terse, epigrammatic 12-tone pieces associated with mature Webern, this is written in a tonal, albeit chromatic, style. (He continued to write tonal music for several more years after this, until, as Schoenberg's pupil, he finally adopted the serial method.) And unlike Webern's more effusive contemporaries -- say, Mahler, with his predilection for two-hour-long symphonies -- Langsamer Satz is just 13 minutes long, although it's still the lengthiest of all of Webern's works. It had to wait almost 60 years before receiving its first performance, by the University of Washington String Quartet in 1962, though has since been welcomed into the contemporary repertoire.



Gustav Mahler (1860-1911)

Lieder eines fahrenden Gesellen (1885)

The orchestral song cycle Lieder eines fahrenden Gesellen (Songs of a Wayfarer) was the product of an unhappy love affair between Gustav Mahler and a young singer named Johanna Richter. The texts are all by Mahler, although they were inspired by the collection of German folk poetry entitled Das Knaben Wunderhorn (The Youth's Magic Horn).

Depicting a "Spring Journey" of a young man who has lost his love to a rival, it Mahler's first completely mature work, and also his first full-fledged orchestral song cycle.

The songs are characteristic of Mahler in several ways. They reflect his fascination with juxtaposing sharply different moods -- the love of life and nature with despair and emptiness. Stylistically, they include folk-like melodies, imitations of birdcalls, some intensely dramatic and dark moments, and a grim military march for good measure. As Mahler wrote to his friend Friedrich Löhr: "The idea of the songs as a whole is that a wayfaring man, who has been stricken by fate, now sets forth into the world, traveling wherever his road may lead him..." The windy road he writes of is reflected brilliantly in the work's structure, as none of these songs end in the same key as they began -- a procedure called "progressive tonality."

In 1920, composer Arnold Schoenberg transcribed the cycle for chamber orchestra of flute, clarinet, string quintet, piano, harmonium and percussion. His transcription makes it clear that what he admired in Mahler was not his late Romantic extravagance but his economic handling of instrumental timbres. Particularly striking is the harmonium, which was often used in these arrangements to buttress the instrumental texture where needed.



Michael Torke (b. 1961)
Music on the Floor (1995)

Michael Torke ranks as one of America's most-performed composers though his music is not easy to categorize. He is best known for his infectious, colorfully scored pieces that are indebted to the minimalism of Philip Glass and Steve Reich, lush 19th-century Romanticism and rock music and jazz. Gramophone magazine called his music

"some of the most optimistic, joyful and thoroughly uplifting music to appear in recent years."

A native of Milwaukee, Torke learned his musical craft at the Eastman School of Music and perfected it during graduate studies at Yale in the 1980s. While he has written music for nearly every genre since, his chamber orchestra pieces stand out. Composed in 1991, *Music on the Floor* is an early and especially satisfying example. It makes an immediate impression through its scoring, featuring two vibraphones, piano, string quartet, and two woodwinds. Each of the work's three movements (fast-slow-fast) is based upon a six-note melody and an attractive syncopated rhythm that is

maneuvered, expanded, and repeated as new thematic material emerges from them. Given Torke's flair for colorful, vibrant music, it is perhaps no surprise that Torke was commissioned by the Atlanta Committee for the Olympic Games in 1996.

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.

... And an Encore!



Jean Sibelius (1865-1957)
Romance for String Orchestra in C Major, Op. 42 (1904)

One of the 550 we don't know! This piece was dedicated to José Eibenschütz, a German born violinist and composer who was conductor of the Åbo City Orchestra from 1894 to 1905. In 1904 Sibelius dedicated this romance to him.

Eibenschütz later conducted the Hamburg Philharmonic (1908-1921) and the Oslo Philharmonic (1921-1927) and served as Music Director of the radio in Hamburg before emigrating to the United States in 1933.

"Who on earth performs string orchestra music these days?" was one of the comments which the Berlin music publishers Lienau used to defend their decision to reject *Rakastava* ("The Lover") which is now part of the standard repertoire. The string voicing is said to be reminiscent of the Tchaikovsky *Serenade for Strings*. The music undoubtedly has a fateful air and Romantic suspense to it and reaches a note bordering on gloomy expressionism at times." [– from CD liner notes by Kari Kilpeläinen]

TEXTS

Incidental Music to *The Tempest*

No. 6 Ariel's First Song

Come unto these yellow sands,
And then take hands:
Court'sied when you have, and kiss'd,
The wild waves whist,
Foot it feately here and there;
And sweet sprites, the burden bear.
Hark, hark!
Bow, wow,
The watch-dogs bark: Bow, wow,
Hark, hark! I hear
The strain of strutting chanticleer
Cry, Cock-a-doodle-doo.

No. 7 Ariel's Second Song

Full fathom five thy father lies;
Of his bones are coral made;
Those are pearls that were his eyes:
Nothing of him that doth fade,
But doth suffer a sea-change
Into something rich and strange.
Sea-nymphs hourly ring his knell:
Ding-dong
Hark! I hear them, – ding-dong bell.

No. 10 Ariel's Third Song

While you here do snoring lie,
Open-eyes conspiracy
His time doth take:
If of life you keep a care,
Shake off slumber, and beware:
Awake! Awake!

No. 22 Ariel's Fourth Song

Before you can say, "Come" and "go",
And breathe twice; and cry, "so, so";
Each one tripping on his toe,
Will be here with mop and mow.
Do you love me, master? No?

No. 33 Ariel's Fifth Song

Where thebee sucks, there suck I;
In a cowslips' bell I lie;
There I couch when owls do cry.
On the bat's back I do fly
After summer merrily:
Merrily, merrily shall I live now,
Under the blossom that hangs on the bough.

Lieder eines fahrenden Gesellen

- | | |
|--|--|
| Wenn mein Schatz Hochzeit macht,
Fröhliche Hochzeit macht,
Hab' ich meinen traurigen Tag!
Geh' ich in mein Kämmerlein,
Dunkles Kämmerlein!
Weine! Wein! Um meinen Schatz!
Um meinen lieben Schatz! | When my love becomes a bride,
becomes a happy bride,
that will be a bitter day for me!
I'll go into my little room,
my gloomy little room,
and weep, weep for my love,
for my dear love! |
| Blümlein blau! Blümlein blau!
Verdorre nicht, verdorre nicht!
Vöglein süß! Vöglein süß!
Du singst auf grüner Heide!
Ach! Wie ist die Welt so schön!
Ziküth! Ziküth! | Little blue flower. Little blue flower.
Do not wither, do not wither!
Sweet little bird. Sweet little bird.
You sing in the green field.
Ah, how beautiful the world is!
Tirra lirral |
| Singet nicht! Blühet nicht!
Lenz ist ja vorbei!
Alles Singen ist nun aus!
Des Abends, wenn ich schlafen geh',
Denk ich an mein Leide!
An mein Leide! | Do not sing, do not bloom!
Spring is done,
all singing is over.
At evening, when I go to sleep,
I'll think of my sorrow,
only of my sorrow. |

Lieder eines fahrenden Gesellen (cont'd)

2.		
Ging heut' morgen übers Feld, Tau noch auf den Gräsern hing ; Sprach zu mir der lust'ge Fink: «du! Gelt? Guten Morgen ! Ei gelt ? Du ! Wird's night eine schöne Welt? Zink! Zink! Schön und flink! Wie mir doch die Welt gefällt!»	As I walked this morning through the field, The dew still hung upon the grass; the merry finch called out to me, "Hey you there! Good day to you! Isn't this a splendid world? Tweet, tweet! Fine and bright! O how I love the world!"	
Auch die Glockenblum'am Feld Hat mir lustig, gutter Din' Mit den Glöckchen, klinge, kling, Klinge, kling! Ihren Morgengruß geschellt: Wird's night eine schöne Welt? Kling, kling! Schönes Ding! Wie mir doch die Welt gefällt! Heia!	And the bluebell in the field Told of good cheer With its bell, ting-a-ling, Ting-a-ling, As it rang its morning greeting: "Isn't this a splendid world? Ding, ding! Beauteous thing! Oh how I love the world! Hurrah!"	
Und da fing in Sonnenschein Gleich die Wlet zu funkeln an; Alles Ton und Farbe gewann Im Sonnenschein!	And in the sunshine All the world began to glow; All things took on color and sound In the sunshine!	
Blum' und Vogel, Groß und Klein! «Guten Tag!» Ist's nicht eine schöne Welt? Ei du! Gelt? «Schöne Welt!» Nun fängt auch mein Glück wohl an?! Nein! Nein! Das ich mein', Mir nimmer, nimmer blühen kann!	Flower and bird, things great and small. "Good day, good day!" Isn't this a splendid world? Hey, you there! "Lovely world!" Will my happiness now flower too? No, no! Well I know Tat it can never bloom!	

3.		
Ich hab' ein glühend Messer in meiner Brust, O weh! O weh! Das schneid't so tief In jede Freud' und jede Lust, So tief, so tief! Ach, was ist das für ein böser Gast! Nimmer hält er Ru', Nimmer hält er Ras, Nicht bei Tag, noch bei Nacht, wenn ich schlief! O weh! I weh!	I have a gleaming knife in my breast. Woe is me, woe is me! It cuts deep Into every joy and pleasure So deep, so deep! Ah, what a cruel guest to harbor! It never grants me peace, Never grants me rest Neither by day nor my night When I would sleep. Woe is me, woe is me!	
Wenn ich in den Himmels she', She' ich zwei Augen steh'n! O weh! O weh! Wenn ich im gelben Felde geh', She' ich von fern das blonde Haar im Winde weh'n! O weh! O weh! Wenn ich aus dem Traum auffahr' Und höre klingen ihr silbern Lachen, O weh! O weh! Ich wollt', ich läg' auf der schwarzen Bahr', Könn't nimmer, nimmer die Augen aufmachen	When I look into the heavens I see her two eyes of blue there. Woe is me, woe is me! When I go into the golden fields, From afar I see her fair hair Blowing in the breeze. Woe is me, woe is me! When I start up from my dreams and hear the peal of her silvery laughter, woe is me, woe is me! I would that I lay upon my sable bier Never again to open my eyes!	

(continued, please turn quietly)

Lieder eines fahrenden Gesellen (cont'd)

4. Die zwei blauen Augen
von meinem Schatz
Die haben mich in dei weite Welt
geschickt.
Da mußst' ich Abschied nehmen
Vom allerliebsten Platz!
O Augen, balu!
Warum habt ihr mich angeblickt?
Nun hab' ich ewig Leid und Grämen!
- My love's two eyes of blue
Have sent me out into the wide
world
I had to bid farewell
To the spot I cherish.
O eyes of blue,
Why did you look at me?
Now grief and sorry are forever my
lot.
- Ich bin ausgegangen in still Nacht,
In stiller Nacht wohl
über die dunkle Heide.
Hat mir niemand Ade gesagt,
Ade, Ade!
Mein Gesell war Lieb' und Leide!
Auf der Straße steht ein Lindenbaum,
da hab' ich zum ersten Mal
im Schlaf geruht!
Unter den Lindenbaum,
Der hat seine Blüten
über mich geschneit
Da wußt' ich nicht, wie das Leben tut,
War alles, alles wieder gut!
Alles! Alles!
Lieb und Leid!
Und Welt und Traum!
- I went out in the still of the night,
At dead of night
Across the gloomy heath.
No one said goodbye to me,
goodbye, goodbye;
My companions were love and grief.
By the road stands a linen-tree:
There at last
I found rest in sleep.
Under the linden-tree,
Which snowed its blossoms
down on me,
I knew naught of life's pain;
All, all was well again –
all, all!
Love and grief,
My world, my dreams!

(translation by Lionel Salter ©1970)

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MEET THE ARTISTS



Russian-American mezzo soprano **Sonia Gariaeff** is rapidly establishing herself as one of the West Coast's most promising young singers. Her roles include Dorabella, Cherubino, Orlovsky, Siebel, Smeton, Rosina, Annio and the title roles of La Cenerentola and Ariodante. As a member of Portland Opera's Young Artist program, she made her company mainstage debut as the Voice of Antonia's Mother in *Les contes d'Hoffman*. Critically acclaimed for her vocal opulence and comedic timing, Ms. Gariaeff is increasingly in demand with such companies as West Bay Opera, San Francisco Lyric Opera, Festival Opera and Berkeley Opera. Future engagements includes her debut with Eugene Opera in the role of Orlovsky in *Die Fledermaus*.

Her Awards include: Grand Prize in the Carmel Music Society Vocal Competition; National Grand Finalist in the Loren L. Zachary Competition (2002, 2004); regional finalist Metropolitan Opera National Council Awards (2000, 2003, 2004).

Originally from the Bay area, she received her Master's degree in Vocal Performance from the San Francisco Conservatory of Music. She currently resides in San Francisco.



Baritone **Duncan Hartman** has garnered critical acclaim for his operatic and concert performances throughout the United States and Europe. Here in the United States, he has sung with the Cincinnati Opera, Opera Colorado, Sarasota Opera, Des Moines Metro Opera, Virginia Opera, Orlando Opera, Nashville Opera, Dayton Opera, Boise Opera, Opera Roanoke, Greater Buffalo Opera, Pennsylvania Opera Theater, Tampa Bay Opera, Rockland Opera and the Altamura Music Festival. Internationally, he has sung leading roles with the New Israeli Opera in Tel Aviv, as well as touring France with both the New Bulgarian National Opera and Teatro Lirico di Milano.

Equally at home on the concert stage, Mr. Hartman has appeared as soloist with the Orquesta Sinfonica Nacional de Mexico, Tulsa Philharmonic Orchestra, Flint Symphony Orchestra, Connecticut Symphony, Florida Symphony and the York Symphony. Mr. Hartman's Carnegie Hall debut was as the baritone soloist in Vaughan Williams' *Dona Nobis Pacem* and he returned to Carnegie Hall for Händel's *Messiah* under the baton of John Rutter.

As winner of the Artists International Auditions, Mr. Hartman made his New York recital debut at Weill Recital Hall. He has also received awards from the Licia Albanese/Puccini Foundation, the Liederkrantz Foundation, the National Opera Association, the Wagner Society of New York, the New Jersey Association of Verismo Opera, was a Naomi Music Productions & Recordings Rising Star Opera Award winner and a Finalist in the prestigious Altamura/Enrico Caruso International Vocal Competition.



SONOS Music Director **Erik Ochsner** has recently returned from Amsterdam, where he was the Rehearsal Conductor and Assistant Conductor for the opera "Tea" composed by Academy and Grammy Award winning composer Tan Dun. ("Crouching Tiger Hidden Dragon" and "Hero".) Erik was the rehearsal conductor for the World Premiere of "Tea" in Tokyo (2002), the European Premiere in Amsterdam (2003), and also recently a new production of "Tea" in Lyon (2004). In 2006, "Tea" will travel to New Zealand, Shanghai, Tokyo, and San Francisco. Erik served as Assistant Conductor of the Boston Symphony Orchestra in the world premiere of Tan Dun's "The Map" (2003), a multi media cello concerto, featuring cellist Yo-Yo Ma. Erik has also toured as Production Manager, Stage Manager and Assistant Conductor of Tan Dun's "Water Passion" (Macau, Korea, Denver, and Perth, Australia). In 2003, Erik assisted in the DVD and CD recording project of Tan Dun's "Orchestral Theater" cycle in Leuven, Belgium.

Formerly the Assistant Conductor of the Brooklyn Philharmonic, under Grammy Award winning conductor Robert Spano, Erik was assistant conductor for Jonathan Miller's *Così fan tutte* at BAM, with the Brooklyn Philharmonic, and Spano. He also conducted the Brooklyn Philharmonic in education concerts of *Così fan tutte*, for approximately 4,000 Brooklyn School children. He served as Finnish Diction Coach for the soloists and chorus for the Brooklyn Philharmonic Orchestra's performances of Sibelius' *Kullervo*, under Robert Spano. In addition, Erik assisted numerous important modern works, highlights include John Adam's "Nixon in China," Thomas Ades' "Powder Her Face," Honegger's "King David" and Golijov's "La Pasión según San Marcos."

As Music Director of SONOS Chamber Orchestra, Mr. Ochsner was the recipient of the 2003 American Scandinavian Society's Scandinavian Culture Advocacy Award. Erik and SONOS have performed six U.S. premieres of classical Finnish repertoire. As a dual Finnish - American citizen, Erik strives to promote Finnish music to audiences around the globe. Erik also serves on the board of the Sibelius Society U.S.A. based in New York City.

In 2004, Erik began to tour as Assistant Conductor for Howard Shore's "Lord of the Rings Symphony." Erik has also been an apprentice conductor with the Los Angeles Opera, Chicago Lyric Opera, and the Houston Grand Opera. He 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, attended Park Tudor School and Interlochen, and resides in New York City.

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:

Daniel Chen
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Generous support for the March 3, pre-concert cocktail party provided by:



The New Leaf Café in Fort Tryon Park at the Cloisters, in
partnership with the New York Restoration Project.

Fausto Espinosa, manager



SONOS Season

Our 2004-2005 season will be our most ambitious yet! In May 2004, members of the SONOS Chamber Orchestra performed an evening of composer William Maselli's music in Carnegie's Weil Recital Hall. Also in October, SONOS' donated services to provide music for the Aids Center of Queens County annual fundraiser luncheon auction (our sixth consecutive year!). These March concerts bring us to two vibrant locations in New York City, the Upper East Side, and the uptown neighborhood of Inwood/ Washington Heights. An outdoor concert in Fort Tryon Park is on the horizon, as well as the world premiere of Mark Gray's violin concerto featuring world famous violinist Leila Josefowicz!

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
- **\$500** 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

➤ Donations can now also be made online in a secure credit card environment.

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:

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SONOS Chamber Orchestra

Erik E. Ochsner, Music Director

Violin I

Shih-Hung Young, *concertmaster*

Piano

Trudy Chan

Violin II

Eugenia Choi

Harmonium

William Buthod

Viola

William Hakim

Percussion/Timpani/

Vibraphone

Rosina Cannizzaro

Haruka Fujii

Cello

Sarah Carter

Bass

Troy Rinker

Flute

Reva Youngstein

Oboe

Erin Gustafson

Program Annotator

Brian Wise

Oboe

Meighan Stoops

Personnel Managers

Shih-Hung Young

SONOS Chamber Orchestra needs your support.

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.

Christopher Stack, Jr.
Lisa Tappeiner & Alan Krissoff
Timothy and Etsuko Tulloch

\$50-\$99

Laura, Brian and Niklas Iwan
Elizabeth Hastings
Anne Patterson
Allison Schroeder
Edith M. Steinau
Michael Sutherland
Virgil Tuazon
Allison Turner

\$1-\$49

Andrea Axelrod
Marcia Barone
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Robert Moll and Candice Ellington
Elizabeth and John Pessala
Atsushi Tomioka and Colleen Keating

*For contributions dated February 18, 2004 through March 02, 2005
We apologize for any unintentional mistakes or omissions.*

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