

Next Concert  
Saturday, June 12, 2010, 7:30PM

Drew Petersen, piano  
Albert Lotto, piano

A master and a prodigy with 50 years between them share their artistry to celebrate the 200th birthdays of Chopin and Schumann. A program of music for Two Pianos and Solo Piano as well, this time celebrating the 200th year of Schumann's birth. The Program will include the Andante and Variations for Two Pianos.



Please visit <http://artsat.tenri.org> for the complete ARTS AT TENRI season of outstanding concerts.

ARTS AT TENRI promotes the appreciation of international art forms in an effort to foster cultural understanding, harmony and community by presenting both performing and visual arts of the highest caliber in a supportive, intimate setting.

To fulfill its mission, Arts at TCI will host a monthly series of chamber music and world music concerts, and maintain a gallery space with ongoing, year-round exhibitions featuring performers and visual artists of every nationality. Audiences will experience exceptional quality in a community-based venue that values a high appreciation of the arts.

KYO-SHIN-AN ARTS is a new organization dedicated to furthering the awareness, appreciation, and integration of traditional Japanese music in Western culture. It commissions and produces new works and concerts that bring forth the outstanding virtuosity of the Japanese tradition within the context of Western classical music. "Two Traditions - One Musical Legacy" [www.kyoshinan.org](http://www.kyoshinan.org)



## ARTS AT TENRI

MONTHLY CHAMBER MUSIC CONCERTS  
FROM TWO CLASSICAL TRADITIONS.  
EUROPE AND JAPAN

Members of SONOS Chamber Orchestra  
MUSIC FOR STRING QUARTET... "MORE OR LESS..."

Gabriel Schaff and Shih-Hung Young, violins  
Junah Chung, viola  
Sean Katsuyama, cello  
James Nyoraku Schlefer, shakuhachi  
Erik E. Ochsner, music director & conductor

May 8, 2010, 8:00 p.m.

Tenri Cultural Institute  
43A W.13th St.  
New York, NY

SONOS rounds out its ninth year of producing concerts and presenting not-often-heard repertoire, with this, our second Members of SONOS Chamber Orchestra concert at the Tenri Cultural Institute. This concert not only brings shares a piece in its New York Premiere, but also gives birth via its World Premiere, right here, tonight!

As our audiences have come to appreciate, understand and expect, SONOS strives to introduce people not only to new composers, but also pieces that deserve to be heard! Our programs include approachable and beautiful pieces of music that entertain and familiarize people with new styles and new melodies!

Tonight's concert repertoire was chosen as it features two composers fusing ideas of the Japanese shakuhachi with the Western string quartet. Plus, two Asian composers who are exploring using more non-Western techniques and Asian-infused sounds on instruments from the string quartet.

As I am a dual Finnish American citizen, I also try to explore not-often-heard Scandinavian repertoire, so we hear two pieces of Danish composer Carl Nielsen tonight. A sort of coincidental sub-text among two pieces tonight is a Requiem, which has always intrigued me a musician, artist, and conductor. A threnody is a song or hymn of mourning composed or performed as a memorial to a dead person, and Nielsen composed his string piece for a young friend who died.

Normally the only opportunity for an artist to perform an unaccompanied

piece is in a complete solo recital, but I thought this would be a great opportunity to show off the incredible talents of the principal string players of SONOS Chamber Orchestra!

SONOS is honored to receive our first NYSCA grant this year from the New York State Council on the Arts; however, just this week, the governor of New York informed arts organizations that next year's funding drop as much as 40%.

Artists and organizations must continue to do their important task. SONOS could not survive were it not for the generous support of so many individuals and organizations. The Northern Manhattan Arts Alliance is one of those important organizations I would like to recognize and thank.

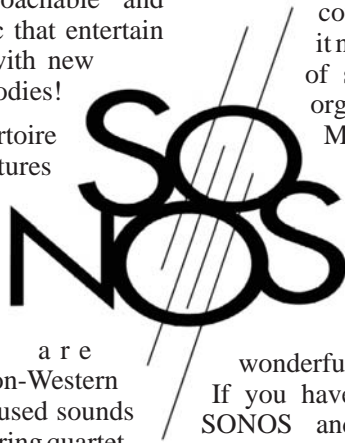
This is not a time to let musicians, their family, our art, and our wonderful performances disappear. If you have the means, please help SONOS and make a contribution.

*Art and music is such an important part of human development. We must continue!*

SONOS has truly become a home for many audience members and musicians alike! So, now as members of our family, I encourage you to sit back, relax, (hopefully enjoy!) and open yourself to some music that you may have never heard before.

It can entertain us, it can move us, and it can make a difference!

—Erik Eino Ochsner, Music Director



ARTS AT TENRI 2009-2010 SEASON

Marty Regan (b. 1972) *Voyage* for shakuhachi and string quartet (2008)  
*(New York Premiere)*

Akira Nishimura (b. 1953) *Threnody* for solo cello (1998)

Isang Yun (1917-1995) *Sonatina* for two violins (1983)

Carl Nielsen (1865-1931) *At the Bier of a Young Artist* FS 58 (1910)

- Intermission -

Charles Porter (b. 1952) *Moon Sky* for shakuhachi and string quartet (2009)  
*(World Premiere)*

Akira Nishimura (b. 1953) *Fantasia on Song of the Birds* for solo viola (2005)

Carl Nielsen (1865-1931) *String Quartet No. 2 in f minor*. FS 11, Op. 5 (1890)  
*Allegro non troppo ma energico*  
*Un poco adagio*  
*Allegretto scherzando*  
*Allegro appassionato*

Generous support for this concert is made possible in part with public funds from the New York State Council on the Arts, a state agency. Additional support provided by the Northern Manhattan Arts Alliance. Printed sheet music made available through arrangement with Zen-On Music Co., Ltd. Presented in Collaboration with KYO-SHIN-AN ARTS, Inc.

Please join us for a meet the artists wine reception immediately following the concert.

## PROGRAM NOTES

*Voyage* is a sonic reflection on our mortality and the impermanence of our lives, and the title simply refers to the personal journey that each of us takes. It is dedicated to the memory of Mary Elizabeth Farmer, a student of mine from Texas A&M University who was tragically killed in a car accident in Austin, Texas on May 15, 2008.

– *Composer, Marty Regan*

*Threnody for cello solo* was commissioned by ‘Australian Contemporary Music Ensemble “ELISION”’, and first performed by Rosanne Hunt at Brisbane in July 1998. From beginning to end, the cello plays a non-phrased melody. I wanted to bring out the unique character of the cello, or the texture of the tones of the cello. Woven into the melody are rich tones on open strings, a diversity of tone, and tension caused by the shifting of left-hand positions, changes of tone quality by the mixed use of senza vibrato and sul ponticello and the effects of different harmonics. They combine to create the song of a cello with a wide range and variety of tones. The character of this song can be described as a paean to the blaze of Eros possessed by human beings, and at the same time as a threnody to life that is mortal.

– *Composer Akira Nishimura (translated by Ken Fishwater)*

*Sonatina for two violins*, from 1983, is a tense 13-minute, one-movement exploration of intervals and ranges for the two violins. Isang Yun’s primary musical concern was the development of Korean music through Western musical instruments. After experimenting with 12-tone techniques during his studies at Darmstadt, Yun developed his own musical personality in his works of the early 1960s. Yun’s music employed techniques associated with traditional Korean music, such as glissandi, pizzicati and vibrati. Also central to his style was the presence of multiple-melodic lines, which Yun called “Haupttöne”. (“central tones”) In last 20 years of his life concentrated on concerto form and composed 5 symphonies. His works explore aesthetic and philosophical issues relating to Asian traditional music, Chinese Taoism and Western avant-garde compositional procedures.

*At the Bier of a Young Artist* (Ved en ung kunstners bare) is a compact requiem for string quartet which was composed for the funeral of Danish composer Carl Nielsen’s painter friend Oluf Hartmann, who died at the young age of thirty. As the traditional Catholic Requiem mass honors the dead and consoles the living, one can really hear the dramatic impact of their friendship in the piece: shock, remembrance and grief; all summed up in four minutes. It is an evocative piece with a mood of lingering sadness. The tempo is marked Andante lamentoso. This piece was performed at the composer’s own funeral in 1931, and remained unpublished until 1942.

*Moon Sky* (2009) was composed for, and is dedicated to, James Nyoraku Schlefer. Our friendship dates to before he became Nyoraku. Since 1979 he has performed on western flutes (C flute, alto flute, and bass flute) in premieres of a significant number of my

## PROGRAM NOTES

compositions and on a CD of my flute quartet, Seance of Silver (1987). *Moon Sky* is my first work for Shakuhachi, a project that I have intended to get to for a long time since shakuhachi long ago became Nyoraku’s main squeeze. I opted to write for the larger 2.4 shakuhachi because I was drawn to its beautiful low register and distinctive tone. I am grateful for a PSC/CUNY Grant that supported the composition of *Moon Sky*.

– *Composer, Charles Porter*

*Fantasia on the “Song of Birds”* was commissioned by the Executive Committee of the Hagimoto Haruhiko Dream Concert, which took place March 17, 2005, at Toyko’s Nippon University in Pablo Casals Hall. The world premiere was performed by Nobuko Imai. *Song of the Birds*, a Catalan folksong, was cellist Pablo Casals’ signature anthem. Casals played it as a way to commemorate the brave spirit of his homeland of Catalonia and all they had suffered in their tragic history.

Similarities between Danish composer Carl Nielsen’s *String Quartet No.2 in f minor, op. 5* and Brahms are not surprising as Nielsen composed most of the work while on a government travel grant in Germany in his 20s. The work premiered in 1890 at the Königliche Hochschule für Musik in Berlin. Nielsen himself performed the first violin part, along with two other visiting Danish musicians on violin and viola, and American John Paul Morgan played the cello part. Nielsen wondered in his diary if the work will be understood. The hemiola patterns in the first movement, for example, are somewhat if not exactly Brahmsian, and there is a similar tendency toward deeper registers. Its second movement is also noteworthy for its gloomy beauty, and the outer movements pulsate with a restlessly Romantic agitation. While more famous for his more daring six symphonies (composed between 1892 and 1925), Nielsen’s four string quartets have remarkable appeal.

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## ABOUT THE COMPOSERS



**Marty Regan** has composed over 45 works for traditional Japanese instruments and since 2002 has been affiliated with AURA-J, one of Japan's premiere performance ensembles for contemporary-traditional Japanese music. He graduated from Oberlin College in 1995 with a B.M. in Composition and a B.A. in English and East Asian Studies. From 2000-2002 he studied composition and took applied lessons on traditional Japanese instruments as a Japanese government-sponsored research student at Tokyo College of Music. In 2002, his composition Song-Poem of the Eastern Clouds (2001) for shakuhachi and 21-string koto was premiered at the 5th Annual Composition Competition for Traditional Japanese Instruments at the National Theatre of Japan. In 2005 he was awarded the Tai Hei Shakuhachi Scholarship in recognition of his efforts in advocating the Japanese performing arts abroad. He completed his Ph.D. in Music with an emphasis in Composition at the University of Hawai'i, Manoa in 2006. His English translation of Minoru Miki's book, *Composing for Japanese Instruments* was published in 2008. He is an Assistant Professor of Music at Texas A&M University. For more information, visit [www.martyregan.com](http://www.martyregan.com)



**Akira Nishimura** was born on September 8, 1953, in Osaka, Japan. Composer: Studied composition and musical theory on a graduate course at Tokyo National University of Fine Arts and Music. 1973-1980; While at the university, he also studied Asiatic traditional Music, religion, esthetics, cosmology, and the heterophonic concept, etc., all of which has had a lasting influence on his music to the present day. Career; Fiest Composition Prize at The Japan Music Competition., 1974; Grand Prix for composition at The Elizabeth International Music Competition, Brussels, 1977; The Luigi Dallapiccola Composition Award, Milano, 1977; The Otaka Prizes, 1988, 1992, 1993 and 2008. The Kenzo Nakajima Award, 1990; The Kyoto Music Prize, "Practical Selection", 1991; The Japan Contemporary ArtsPromotion Prize, 1994; Exson Mobil Music Award, 2001; The composer in Residence of the Orchestra-Ensemble Kanazawa; Music Director: Hiroyuki Iwaki, 1993-1994; Bekku Music Award, 2002; Suntory Music Award, 2005; Mainichi Art Prize (2005); Music Pen Club Award, 2008; The Composer in Residence of the Tokyo Symphony Orchestra; Musical Director: Kazuyoshi Akiyama, 1994-1997. Very recent years, he is commissioned from many overseas' music festival and performing bodies such as ULTIMA Contemporary Music Festival, Oslo, Octobre en Normandie, Rouen, Arditti String Quartet, Kronos String Quartet, ELISION ensemble, Hannover Society of Contemporary Music, Wurttenberg PhilharmonieReutlingen, Radio France etc., and such new pieces were performed at

## ABOUT THE COMPOSERS

WIEN MODERN, Vienna, Warsaw Autumn, Warsaw MUSICA, Strasbourg, Brisbane Festival of Music, Brisbane, est. In 2002, the CD entitled "AVIAN -Arditti String Quartet plays Akira NISHIMURA" released by Camerata Tokyo received the National Arts Festival Grand Prize. He is now a professor at the Tokyo College of Music, and the musical director of Izumi Sinfonietta Osaka.



**Isang Yun** was born in Tongyeong, South Korea in 1917. In 1938, he began music studies at the Osaka Conservatory, however after the start of World War II, he returned to Korea where he participated in the Korean independence movement. In 1943, he was captured and imprisoned by the Japanese. After the war, he did welfare work, establishing an orphanage for war orphans, and teaching music in Tongyeong and Busan. In 1953, after the Korean War, he began teaching at the Seoul National University. He received the Seoul City Culture Award in 1955, and traveled to Europe the following year to finish his musical studies. He studied in Paris and in West Berlin where his music was recognized for its fusion of East Asian and Western classical musical traditions. He first visited North Korea in 1963, and returned there several times after 1979, and promoted the idea of a joint concert featuring musicians from both Koreas, which finally took place in 1990. On June 17, 1967, he was kidnapped by the South Korean secret police, along with his wife I Soo-ja and many Korean students in West Berlin. He was taken to Seoul, condemned for espionage and sentenced to life imprisonment. A worldwide petition led by Igor Stravinsky and Herbert von Karajan was presented to the South Korean government, signed by approximately 200 artists, including Luigi Dallapiccola, Hans Werner Henze, Heinz Holliger, Mauricio Kagel, Joseph Keilberth, Otto Klemperer, György Ligeti, Arne Mellnas, Per Nørgård, and Karlheinz Stockhausen. Yun I-sang was released and exiled in 1969, returning to West Berlin. He was not allowed to visit South Korea again.

On March 23, 2010, in Tongyeong, South Korea, Isang Yun's birth town, a memorial was opened for composer Isang Yun. Yun's daughter Yun-jeong and his brother Donghwa both attended the opening. On display are, amongst other, the composer's cello, his passport, a miniature Korean national flag he carried in the pocket, hand-written letters and cards to his families. There are also some musical scores. There is also a bust of Yun, made in North Korea. It took nine months before it made its way to Tongyeong, because of problems getting government approval. The Docheon Theme Park, as it is called, is in Docheon-dong in the marine city, adjacent to the coastline. It has a modern-architecture museum with a 100-seat recital hall on the first floor and a collection of Yun's possessions on the second.

## ABOUT THE COMPOSERS



**Carl Nielsen**, Danish composer, is usually associated with early-20th-century nationalist composers. Yet, a self-described free spirit, he set himself apart from his safely folkloric compatriots. His boldest experiments came with works written from the early 1900s on. Most of the f minor Quartet (1890) was written by the 25-year-old Nielsen during his first trip outside Denmark, to Germany and elsewhere.

Nielsen was the seventh of twelve children in a poor peasant family. He studied the violin and progressed well enough to gain a position as a second violinist with the orchestra of the Royal Theater in Copenhagen in September 1889, three years after his graduation from the conservatory. After less than a year at the Royal Theater, Nielsen won a scholarship of 1800 kroner, allowing him the means to travel several months in Europe. During this time he discovered Richard Wagner's music dramas, and heard many of the leading orchestras and soloists in Europe, and sharpened his opinions on both music and the visual arts.

Nielsen is best known for his six symphonies. Other well-known pieces are the incidental music for Adam Oehlenschläger's drama *Aladdin*, the operas *Saul and David* and *Maskarade*, the concerti for flute, violin, and clarinet, the wind quintet, and the Helios Overture, which depicts the passage of the sun in the sky from dawn to nightfall. Like his contemporary, the Finn Jean Sibelius, he studied Renaissance polyphony closely, which accounts for much of the melodic and harmonic "feel" of his music. "Music, like life is inextinguishable", he declared, and this characteristically vigorous and positive attitude imbues most of his work.



**Charles E. Porter** has composed over one hundred works. His compositions include orchestra pieces, diverse chamber pieces including a woodwind quintet and five string quartets, music for theatre, numerous works for solo piano, and many songs. His music has been widely performed and has garnered multiple awards and honors. He is Professor of Music at New York City College of Technology/CUNY in Brooklyn.

Keep up to date with SONOS on the web  
[www.sonoschamberorch.org](http://www.sonoschamberorch.org)

## ABOUT THE PERFORMERS



**Gabriel Schaff** comes from a strong musical background. His mother was the renowned Philadelphia composer, musicologist, and flutist, Claire Polin, and one of his more colorful musical ancestors was the pre-eminent nineteenth century pianist and composer Anton Rubinstein. He began his musical studies on the violin at the age of 6, and was admitted to Philadelphia's New School of Music at the age of 16, where he studied with the Curtis String Quartet. One year later he won a scholarship to the Manhattan School of Music with internationally acclaimed violin virtuoso, Erick Friedman, later serving as Friedman's teaching assistant and subsequent collaborator at the Garrett Lakes Arts Festival.

Mr. Schaff is a freelance violinist in the greater New York area and appears regularly with many of the leading symphony, opera, and ballet ensembles in the region, in addition to frequent chamber and recital collaborations. During recent seasons he has appeared with the Jerusalem Symphony Orchestra, American Symphony Orchestra, Stamford Symphony, Long Island Philharmonic, Northeastern Pennsylvania Philharmonic, New York Virtuosi, the Orchestra of St. Luke's, on Broadway in *The Producers* and *Wicked*, and on *The Late Show* with David Letterman. He is the concertmaster of the SONOS Chamber Orchestra in New York City, and founder and Artistic Director of the Englewood Chamber Players, a non-profit organization which brings together the finest musicians in the New York area who perform for the communities in which they live.

Mr. Schaff has performed in Austria, Belgium, Brazil, Finland, Holland, Russia, Jordan and Egypt. His performances have been aired on National Public Radio and Television, New Jersey Network, and on commercial radio and network television stations. He is on the faculty at Essex County College in Newark NJ, and has been a guest performer/lecturer at SUNY Purchase and Rutgers University. His first full-length book *The Essential Guide to Bows of the Violin Family* was published in the spring of 2009, to international critical acclaim. Mr. Schaff makes his home in northeastern New Jersey with his daughter, Susannah.



Violinist/Conductor, **Shih-Hung Young** came to The United States from Taipei, Taiwan. Born in Kuala Lumpur, Malaysia. He received his Bachelors and Master of Music degrees from The Juilliard School, and is currently pursuing his Doctorate of Music degree at State University of New York at Stony Brook. An active conductor of symphonic and operatic literatures and performer of solo and chamber music recitals, Mr. Young has toured the United States, and internationally. Most recent tours include the national tour of the 6 Tony Award Broadway show *The Light in the Piazza* and Cameron Mackintosh's production of *My Fair Lady*.

## ABOUT THE PERFORMERS



Violist **Junah Chung** is an active chamber musician and recitalist. He is a member of Trio St. Germain, American Modern Ensemble and New York Philomusica. He has performed with groups such as the New York Philharmonic, American Ballet Theatre, and The Orchestra of St. Lukes. He studied with Lillian Fuchs and William Lincer at the Juilliard School where he received his Masters degree. Junah is an avid golfer.



A native of Dayton, Ohio, **Sean Katsuyama** began studying cello at the age of fourteen with Lee Fiser and subsequently with Orlando Cole in Philadelphia. Within five years he was accepted into the Juilliard School where he earned his undergraduate and graduate degrees under the guidance of Channing Robbins and Harvey Shapiro. A dedicated orchestral player, he has performed as Principal Cello of the Long Island Philharmonic and the Pacific Music Festival Orchestra, with whom he toured Japan and worked with musicians such as Michael Tilson Thomas, Christoph Eschenbach, and Toru Takemitsu. He has also toured South Korea and Europe as a member of the Hong Kong Philharmonic.

Currently residing in New York City, he has performed solo and chamber music in many of its important halls, including Carnegie's Weill, Alice Tully, Steinway, Merkin, among others, and had the honor to play for relief workers at the World Trade Center site. With colleagues Albert Tiu and Joseph Esmilla, he recorded original piano trio transcriptions of Astor Piazzolla's music on the Northbranch label. Aside from performing, Mr. Katsuyama is an Assistant Professor at the Globe Institute, where he teaches music appreciation, and also teaches cello privately. His hobbies include the Chinese, Japanese, and Western versions of chess, photography, and golf. He performs on a modern reproduction of the legendary Domenico Montagnana cello "The Sleeping Beauty" of 1739.



**James Nyoraku Schlefer** is a leading performer and teacher of shakuhachi in New York City. He has appeared at Carnegie Hall, Lincoln Center, The Kennedy Center, Tanglewood, the Metropolitan, Brooklyn and Philadelphia Museums, and has toured internationally in Europe, Asia and South America. His music was featured on NPR's All Things Considered. He received the Dai-Shi-Han (Grand Master's Certificate) in 2001, and in 2007, he received a second Shi-Han license, from Kurahashi Yodo's Mujuan Dojo in Kyoto. In Japan he has also studied with Aoki Reibo, Yokoyama Katsuya, Yoshinobu Taniguchi,

## ABOUT THE PERFORMERS

and Kifu Mitsuhashi. He holds a Master's degree in music from Queens College. An active composer as well, Schlefer has written solo and ensemble music for Japanese instruments and in combination with Western instruments. In 2009 his "Shakuhachi Concerto" was premiered by SONOS at Merkin Concert Hall in NYC.



SONOS Music Director **Erik Eino Ochsner** has recently returned from London, where he was Cover Conductor with the London Philharmonic's performances of Howard Shore's *Lord of the Rings: The Two Towers, Live to Projection*. The film is shown in high definition, while the live symphony orchestra, chorus and soloists perform the soundtrack, synchronized to the film. Performances of the individual films from *The Lord of the Rings* trilogy have taken Ochsner across Europe and the United States. Next year, "Ring Cycle" performances will begin in Luzern and

Munich, three nights of each of the three movies in the span of 11 days. Ochsner travels as rehearsal pianist, assistant conductor, cover conductor, and stage manager!

He conducted *The Lord of the Rings Symphony* with the New Mexico Symphony Orchestra, and conducted full rehearsals of *Fellowship of the Ring* in the Luxembourg arena, speaking English to the Krakow Sinfonietta, French to the adult choir, and then German to the children's choir. He continues to tour extensively. 2011: Sydney!!

Ochsner's association with Tan Dun began in 2002, and has since taken him around the globe with such projects as Assistant Conductor and Chorus Master for the workshop recording sessions of *The First Emperor*, Tan Dun's latest opera, a Metropolitan Opera commission. In 2007, Ochsner was one of three conductors invited by Tan Dun to perform in Stockholm's two-week Tan Dun composer festival. In 2008, Erik was rehearsal conductor for Tan Dun's *Tea: A Mirror of Soul* in Beijing.

As founder and Music Director of SONOS Chamber Orchestra, Ochsner has now performed 13 U.S. Premieres, 5 World premieres, and 2 New York premieres!

A highpoint was to conduct the United States premiere of Karl Jenkin's *Requiem*, in Inwood, New York. Erik and SONOS were the recipients of the 2003 American Scandinavian Society's Scandinavian Culture Advocacy Award.

In 2007, Ochsner conducted the Chinese premiere of Arnold Schoenberg's *Pierrot lunaire*, as part of the Beijing Modern Music Festival. In 2006, he conducted the West Saxony Symphony Orchestra in two concerts: all-Gershwin, and all-Mozart. The Leipziger Volkszeitung hailed his Gershwin concert as being "exact and rhythmic," and his Mozart as being "straightforward and dramatic."

Born in Würzburg, Germany, Erik is a graduate of Dartmouth College and currently resides in New York City. He is dual Finnish-American citizen, and collects requiems.

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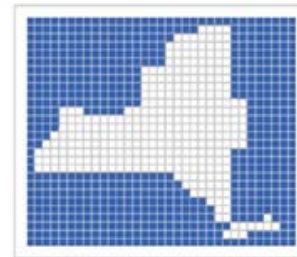
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## ABOUT SONOS

**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 recently presented an educational workshop sponsored by the Flushing Art Council entitled *Beat in Music*.

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

### *Next SONOS program*

The tradition of the Requiem mass has been to honor the dead and console the living. Join us for the United States Premiere of Swedish composer Fredrik Sixten's Requiem, with the composer in attendance. This glorious music, full of power and poignancy, is performed in English and Latin. The second half of the program compares and contrasts the use of the Requiem from lush Icelandic composer, Jón Leifs, to the baroque style of Johann Christian Bach (who was the 11th son of J.S. Bach!) This music has the power and emotion to transport you to a place of comfort and meditation.

Fredrik Sixten *Requiem* for soprano, bass, mixed choir and  
(b. 1962) chamber orchestra (*U.S. Premiere*)  
- Intermission -

Jón Leifs (1899-1968) *Elegy* for string orchestra

Johann Christian Bach (1735-1782) *Dies irae* for soprano, alto, tenor, bass,  
double mixed choir and chamber orchestra

Jón Leifs (1899-1968) *Requiem* for acapella choir