

SONOS Chamber Orchestra
Erik E. Ochsner, Music Director
proudly presents

From “Unknown Heavens” to “Intimate Voices”
An evening of all Finnish string chamber music

October 17, 2003
Scandinavia House, 58 Park Avenue
Pre-concert lecture 7:15pm
Concert 8pm



Pre-concert lecture

Frank Oteri

Concert Program

Quintet for Strings “Les cieux inconnus”
 (“Unknown Heavens”) (1997)

Einojuhani Rautavaara

- 1.
- 2.
- 3.
- 4.

(b. 1928)

[North American premiere]

String Quintet, Op. 110 (2000)

Pehr Henrik Nordgren

- 1.
- 2.

(b. 1944)

[North American premiere]

intermission

String Quartet in d minor
 “Intimate Voices” (1909)

Jean Sibelius
(1865-1957)

Andante – Allegro Moderato
Vivace
Adagio di molto
Allegretto (ma pesante)
Allegro

Jorge Ávila, Shih-Hung Young, violin
James Hogg, viola
Katherine Cherbass, Peter Sachon, cello
Erik E. Ochsner, conductor

The audience is cordially invited to a post concert reception
At the W-Hotel, The Court, Icon Restaurant 130 E. 39th St.
(See map on back of program)

About the Program
October 17, 2003
By Brian Wise

Visitors to the Scandinavia House are familiar with Finland's musical virtues: its wealth of festivals, its first-rate music education system, and professional training in a conservatory (Helsinki's Sibelius Academy) that is Europe's third in size after Vienna and Cologne. And because of broad government support, classical music remains one of Finland's major cultural exports.

This week's New York debuts of the Finnish Ostrobothnian Chamber Orchestra and the young soprano Helena Juntunen are but further evidence of Finland's ongoing vitality and popularity abroad. In recognition of these events, the SONOS Chamber Orchestra presents this chamber music program featuring works by three of Finland's greatest composers.

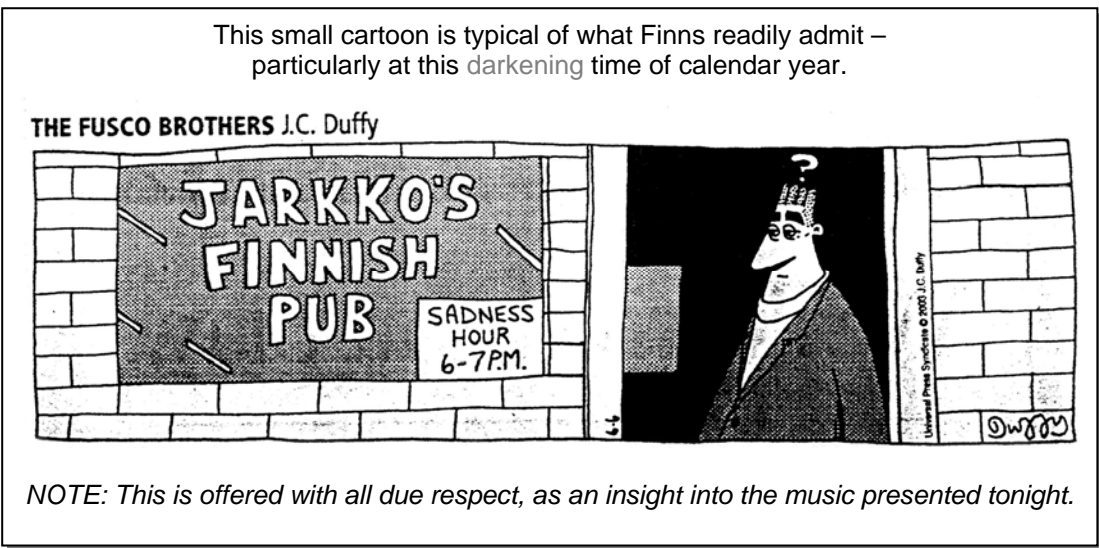


Photo: Maarit Kytöharju/FIMIC

EINOJUHANI RAUTAVAARA
Quintet for strings “Les cieux inconnus”
(“Unknown Heavens”) (1997)

Einojuhani Rautavaara, the leading Finnish composer of his generation, celebrated his 75th birthday on October 9th 2003, a milestone that was marked with new recordings and the premiere of his opera, “Rasputin” in Helsinki.

At an age when most composers of his stature are making the rounds attending retrospective performances of their life's work, he continues to compose with freshness and vitality. The last decade has witnessed several of his most admired works, among them, the String Quintet “Unknown Heavens.”

A commission from the Kuhmo Chamber Music Festival, “Unknown Heavens” began its life as a string quartet. Yet early on Rautavaara sensed that his ideas demanded a fuller, richer palette, thus a second cello was added, and the quartet became a quintet. The subtitle “Unknown Heavens,” with its implications of yearning and religiosity, is taken from a setting of Rimbaud that Rautavaara made for male chorus in the 1970s. A fragment of this piece first appears in the second bar of the first movement, and runs throughout as a unifying motif.

As in much of Rautavaara's music, the quintet is skillfully written for the instruments. The succession of moods shifts subtly during the four movements: After the slow introductory movement, the second movement is lyrical and reflective; the third movement features a duet on the two cellos and then varies themes from the opening movement. The final movement has ardent and finally cosmic quality that suggests the influence of early Berg, as well as Debussy and Ravel. But like much of Rautavaara's late style, it has a mysticism and grandeur that is all his own.

Generous support for tonight's concert has been provided by
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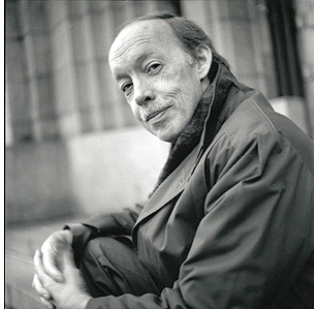


Photo: Maarit Kytöharju/FIMIC

Pehr Henrik Nordgren
String Quintet Op. 110 (2000)

Pehr Henrik Nordgren (b. 1944) began his career as a full-fledged modernist, composing with 12-tone rows and other techniques of the international avant-garde. But as he began to emerge in the public eye during the late 1960s his style became simpler and more direct. Folk music was an increasingly powerful influence: a sojourn in Japan from 1970 to 1973 led to an interest in Japanese folk traditions; upon his return to Finland, he settled in Kaustinen, a village remote from Helsinki but famous as a major center of Finnish folk music.

Nordgren's works are often characterized by their dark, intense, and mythical qualities. The Quintet Op. 110 is no exception, and like Rautavaara's Quintet, it emphasizes lower registers, featuring two violins, viola and two cellos. "Having two cellos meant I could give the work robustness in the low register," Nordgren writes in the preface to the score.

The two-movement work was commissioned by the Kimito Music Festival and was premiered, according to Nordgren, "in the little church on one of the idyllic islands in the Gulf of Finland." The first movement begins on a quiet pedal point fifth on the cellos, over which the other instruments weave a polyphonic web. The texture gradually becomes denser, acquiring greater intensity, and reaches its climax around the middle of the movement.

The suspenseful mood at the end of the first movement leads seamlessly to the much more extensive second movement. Here the music becomes more restless, and the movement contains a wealth of contrasting elements. Eventually, the polyphony gives way to a chordal texture that accompanies a cantabile theme on the first violin.

(Composition background courtesy of the Finnish Music Information Centre)



Jean Sibelius
String Quartet in D Minor Op. 56
"Voces Intimae" (1909)

Jean Sibelius (1865-1957) left a truly mixed legacy: several magnificent tone poems, the bravura Violin Concerto, and the familiar symphonies. But he also composed a vast quantity of songs, chamber music and piano compositions, most of which are unknown and seldom performed. Only the String Quartet in d minor, known as "Voces Intimae" ("Intimate Voices") is consistently recognized as fully worthy of his gifts for chamber music writing.

Sibelius wrote this dark, intimate work in 1909, the same period that produced that produced the enigmatic Fourth Symphony, the tone poem "Night Ride and Sunrise," and the miniature cantata "Luonnatar." "Voces Intimae" is no easier to fathom. As Tim Page, the Pulitzer-Prize winning critic of the *Washington Post* suggests, "If Sibelius's orchestral works are characterized by panoramic sweep and color, this quartet might be compared to a subtly graded lithograph, a bleakly beautiful exploration of musical grays."

The quartet differs from his other works in that it has five movements, each of which are linked through themes and motifs to form an organic whole. The opening *Andante*; *Allegro molto moderato* has a peaceful introduction followed by a faster main section. The motive of the falling fourth is of particular importance, appearing early in the exposition, assuming a crucial role in the development section, and then reappearing prominently in the work's finale.

The brisk second movement follows without pause and derives all its melodic material from the previous movement. The heart of the quartet is the third movement, an adagio comprised of lyrical textures and a taut, economic structure. Early in the movement all forward motion ceases and three hushed chords are played. Next to these chords in his copy of the score he wrote "voces intimae." The significance of this notation, from which the piece has been named, remains unknown.

continued ...

The fourth movement has an earthy, dance-like character accentuated by triplet runs in the second violin and viola. The finale opens with a flourish of activity and proceeds to the main subject, stated by the viola over bounced-bow effects in the accompanying voices. A syncopated melody follows, traveling through various textures and moods and building to a rollicking climax. Despite this display of good humor the fundamental seriousness of the piece returns in the final bars with two heavy D minor chords that provide a logical conclusion to the work.

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 93.9FM radio.

SOPRANO HELENA JUNTUNEN DEBUTS AT WEILL RECITAL HALL

Monday October 20, 2003, 7:30pm

Finland's newest operatic rising star, in her New York recital premiere

Ms. Juntunen will be accompanied by pianist Eveliina Kytömäki.

[Weill Recital Hall at Carnegie Hall](#), NYC

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Program to feature the music of Robert Schumann, Maurice Ravel, Jean Sibelius, Hugo Wolf, Thomas Adès and Francis Poulenc

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MEET THE ARTISTS



Considered as one of today's leading young Latin American violinists, **Jorge Ávila** has performed as a soloist with orchestras in Europe, Asia and both Central and South America. In the New York City area, he has appeared as a soloist with the Riverside Orchestra, Hofstra Symphony, New Amsterdam Symphony, City Island Chamber Orchestra and The Bronx Arts Ensemble. He recently appeared as Concertmaster and soloist with the New York Chamber Orchestra at Carnegie Hall

Born in San Pedro Sula, Honduras, he began his violin studies at age 14. In 1987, Jorge moved to the U.S. to study at the University of Georgia as a full scholarship student, serving as Concertmaster and member of the Pre-College faculty. The following year, Jorge moved to New York City where he received his Bachelor of Music and Professional Studies diplomas at the Mannes College of Music, where he was a full scholarship student.

Jorge's major teachers have included Jorge Corpus, David Nadien, Charles Castleman and Jose Chaín-Barbot. He also studied chamber music with members of the Juilliard Quartet and the Galimir Quartet, as well as with Leon Fleisher, Gilbert Kalish and Timothy Eddy.

Currently an active freelance performer and teacher in the New York area, Jorge is a founding member of the Chalfonte Quartet. He performs as a chamber musician with the Abaca String Band, Positive Music, Prism Ensemble and Musicians' Accord. Jorge has also appeared as Concertmaster with numerous groups, including SONOS Chamber Orchestra, St. Patrick's Cathedral Orchestra, José Limón Dance Company, Bachanalia, Philharmonia Virtuosi, Greenwich Symphony, Grace Church Orchestra, The New Amsterdam Symphony, Tanglewood Music Center, and the Mannes College of Music Orchestra. Jorge also frequently appeared as the onstage violinist in *The Music Man* on Broadway; he has also played in the orchestras of other Broadway shows, such as *The Scarlet Pimpernel*, *Aida*, *Annie Get Your Gun* and *The Producers*.



Cellist **Katherine Cherbas** was recently awarded the President's Award for Distinguished Graduate Students, given to five graduating doctoral students each year at SUNY-Stony Brook, where she studied with Timothy Eddy and earned the Doctor of Musical Arts degree. Ms. Cherbas, whose sound has been described as "fresh and full" (Strings Magazine), has performed solo and chamber music recitals throughout the U.S. and has received particular acclaim for her performances of new music.

Ms. Cherbas has performed chamber music at New York's Miller Theatre, Weill Hall, Trinity Church, Bargemusic, Focus! Festival, and on WNYC-FM radio. In a 1999 recital of recently-written string quartets performed at New York's Museum of Modern Art, Ms. Cherbas and the other members of the Luna Quartet "played with expertise, energy and consistent polish" (New York Times). As a founding member of the Neue Bach Band, an eleven-member ensemble devoted to the performance of vocal and instrumental chamber music of J.S. Bach and his contemporaries, she has performed baroque chamber music at churches and universities across the New York metropolitan area.

Ms. Cherbas received a B. A. from Columbia University and the Master of Music degree from The Juilliard School, where she was a fellowship recipient and a student of Joel Krosnick. She also has been awarded fellowships to several summer music festivals, including the Bach Aria and Norfolk Chamber Music Festivals, and the Tanglewood Music Center. Her world premiere recording of Milton Babbitt's String Quartet No. 6 is available on Tzadik Records. In addition to her activities as a performer, Ms. Cherbas serves on the administrative staff of the InterSchool Orchestras of New York, a non-profit organization that provides youth orchestras and other musical opportunities to children from New York-area schools.

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www.sonoschamberorch.org



Violist **James Hogg** has a Bachelor of Music degree from the Guildhall School of Music and Drama in London, England and a Master of Music degree from Arizona State University. He is currently a Doctoral candidate at the Juilliard School. He also studied in Austria at the Vienna Academy of Music. James is a student of Samuel Rhodes, William Magers, David Takeno, and Siegfried Führlinger. He is a previous winner of the MTNA National Collegiate Artist Competition, and has received many other awards and honors. James has performed for an extensive variety of large and chamber ensembles, composers and performers such as the Vienna Philharmonic, the Takács, Borodin and Melós String Quartets, Milton Babbitt, György Kurtág, Anner Bylisma, and Josef Gingold.



Cellist **Peter Sachon**, born in Virginia Beach, Virginia has performed all over the United States, Europe and Asia. Mr. Sachon not only performs with some of the finest freelance orchestras and opera companies in New York City, but he also plays in Broadway shows, and jazz groups.

Mr. Sachon began his cello studies at the age of 14, and one year later was accepted into the prestigious Governor's School for the Arts in Norfolk, Virginia. He then went on to study cello with Paul Tobias at The Mannes College of Music in New York, and chamber music with Felix Galimir and Julius Levine. He also was a full scholarship student in the Orchestral Performance Program at the Manhattan School of Music, studying with Alan Stepansky.

Mr. Sachon has participated for both the Schleswig-Holstein Festival and the Pacific Music Festival where he was not only principal cellist, but also played in a piano trio with Hübert Kroisemer, concertmaster of the Vienna Philharmonic. Some of the other groups Mr. Sachon has played with are Absolute Ensemble, Riverside Orchestra, SONOS Chamber Orchestra, Spoleto Festival (Italy and U.S.), and the Hollywood Bowl Orchestra.

He has toured Europe and the U.S. with Pink Martini, played for Steven Flaherty's latest musical "A Man of No Importance", and has just recently finished performing for the Donmar Warehouse productions of "Twelfth Night" and "Uncle Vanya" at BAM.



Shih-Hung Young, violinist, was born in Kuala Lumpur, Malaysia and raised in Taipei, Taiwan. He received his Bachelors and Masters degrees from The Juilliard School. He is currently pursuing his DMA at the State University of New York at Stony Brook. He studied violin with Philip E. Setzer, Ani Kavafian, Mitchell Stern, Stephen Clapp, Margaret Pardee, Shirley Givens, and Yang, Tsu-Tsen; and chamber music with Isadore Cohen, Jonathan Feldman, Lillian Fuchs, Albert Fuller, Felix Galimir, Jaime Laredo, Jacob Lateiner, Sylvia Rosenberg, Joel Sachs, Samuel Sanders and Alexander Schneider. Shi-Hung has toured Asia, Peru, Scandinavia and Iceland; performed with The Juilliard Orchestra, Focus Festival, and The New York String Seminar 1992 and 1993. He has had solo and chamber music performances throughout the United States. He has been Adjunct Professor of Music-Violin, Wheaton College-Music Conservatory, since 1998. He has served as conductor of The Third Street Music School Settlement Chamber Orchestra since 2000, and served on The Juilliard School Pre-College faculty since 1995.



Pre-concert lecturer, **Frank J. Oteri**, is a NYC-based composer and the editor of NewMusicBox, the American Music Center's ASCAP-Deems Taylor Award-winning Web magazine (www.newmusicbox.org). Oteri's musical compositions, which have been performed in venues ranging from Carnegie's Weill Recital Hall to the Los Angeles Museum of Contemporary Art, include chamber and vocal works, and the "performance oratorio" *Machunas*, created in collaboration with Lucio Pozzi and based on the life of Fluxus-founder George Maciunas, which will be staged in Vilnius, Lithuania, in the 2004-05 season. An outspoken new music crusader whose comments have appeared in *The New York Times*, *Washington Post*, and *The Wall Street Journal*, Oteri has contributed articles about music to *BBC Music Magazine*, *Stagebill/Playbill*, *Gramophone's ICRC*, *Symphony*, *Chamber Music*, and the *Revised New Grove Dictionary of Music and Musicians*.

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SONOS Music Director **Erik E. Ochsner** is also the Assistant Conductor of the Brooklyn Philharmonic, under Grammy Award winning conductor Robert Spano, and Assistant Conductor/ Rehearsal conductor to Academy Award winning composer Tan Dun (*Crouching Tiger, Hidden Dragon*). Erik has worked on two world premieres with Tan Dun. Erik was the Associate conductor for *Tea*. The opera was rehearsed in Amsterdam and premiered in Tokyo. Erik served as Assistant Conductor of the Boston Symphony orchestra for the world premiere of Tan Dun's *The Map*, a multi-media cello concert which featured Yo-Yo Ma, and was performed in Boston and in Carnegie Hall. Erik travels next week to Macau for a free public outdoor performance of Tan Dun's *Water Passion*.

In addition, Erik 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

SONOS Chamber Orchestra is a flexible and versatile group of artists devoted to the performance of mostly classical music in the New York City area. SONOS is dedicated to the exploration of innovative educational strategies through the performance of music in the schools, and to developing artistic potential in communities. We are primarily musicians, collaborating with singers, dancers, artists, actors, choreographers, & videographers.

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



SONOS Chamber Orchestra

Erik E. Ochsner, Music Director

SONOS WOULD LIKE TO GIVE SPECIAL THANKS TO:

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SONOS Season

Our 2003-2004 season will be our most ambitious yet! Following this evening's concert, SONOS' schedule includes Sunday October 19 at the Aids Center of Queens County annual fundraiser luncheon auction (fifth consecutive year).

In February, there will be two performances, Thursday February 19, 8PM at Holy Trinity Church (East 88th St., third consecutive year) and Saturday February 21, 3PM at Good Shepherd Church (Inwood, 208th St. & Broadway) with a program of Handel, Arthur Butterworth, Norgard, Sibelius, Nordgren, Piston, Walton, Arnold and Paul Moravec! (see complete program on page 19). Still in the works, a Poetry in Music series appearance at the Mercantile Library and 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. Payments may be made by check or soon by credit card (MasterCard or VISA) and 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:

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We are thrilled to be able to announce our next concert.

Come make the journey with us to discover new and engaging works!

Thursday, February 19, 2004 8pm The Church of the Holy Trinity 316 East 88th Street	Saturday, February 21, 2004 2pm The Church of the Good Shepherd 211th Street & Broadway
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Entrance of the Queen of Sheba (1749)
Concertante Op. 27 (1962)
Pastoral from Babette's Feast (1988)
Countess' Portrait (1906)
Soili Poutiainen, *narrator*
Equilibrium (1995)

George Frederick Händel (1685-1759)
Arthur Butterworth (b. 1923)
Per Nørgård (b. 1932)
Jean Sibelius (1865-1957)
Pehr Henrik Nordgren (b. 1944):

intermission

Prelude and Allegro for Organ and Strings (1943)
Stephen Hamilton, *organ*
2 pieces for strings from Henry V (1944)
Sinfonietta (1954)
Sempre Diritto! (1992)

Walter Piston(1894-1976)
William Walton (1902-1983)
Malcolm Arnold (b. 1921)
Paul Moravec (b. 1957)

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For contributions dated Oct 1, 2002 through Oct 1, 2003



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Coffee and cake will be served
Full cash bar available
9:30pm - midnight