

# MUSIC

AT HOLY TRINITY

316 East 88th Street, New York City

*Dr. Stephen Jon Hamilton, Artistic Director*

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**SONOS Chamber Orchestra**

**Erik E. Ochsner**

*conductor*

**The New York Guitar Quartet**

**Stephen Hamilton, *organist***

**Sherry Zannoth, *soprano***

Thursday, February 27, 2003

8:00 PM

## PROGRAM

Celebration! (2002) Brian Grundstrom  
SONOS World Premiere Commission (b. 1963)

Les Illuminations, Opus 18 (1939) Benjamin Britten  
After poetry of Rimbaud (1913-1976)

Fanfare	Antique	Interlude
Villes	Royaute	Being Beauteous
Phrase	Marine	Parade
		Depart

Sherry Zanno, soprano

### *Intermission*

Aria (Cantilena): Adagio from Heitor Villa-Lobos  
Bachianas Brasileiras No. 5, A. 389 (1938) (1892-1955)  
for soprano and orchestra of celli (arranged for celli and guitar)

Sherry Zanno, soprano  
New York Guitar Quartet

Concierto Andaluz for four guitars and orchestra (1967) Joaquin Rodrigo  
Tiempo de Bolero- Adagio-Allegretto (1901-1999)

New York Guitar Quartet

### *Intermission*

Scenes from a Puppet Theater (1946) Uuno Klami  
Overture Sleeping Beauty (1900-1961)  
Chinese Merchant The Brave General  
Ballet

Suite for Small Orchestra (1946) Klami  
Serenade-Intermezzo-Marche Militaire

Toccatto Festiva, Opus 26 (1960) Samuel Barber  
(1910-1981)

Stephen Hamilton, organist



## SONOS Chamber Orchestra

Erik E. Ochsner, Music Director

### Violin I

Jorge Avila, *concertmaster*  
Susan Aquila  
Wolfgang Tsoutsouris  
Lisa Wolfe  
Shuo Zhang  
Eric Carlson

### Violin II

Shih-Hung Young, *principal*  
Carla Fabiani  
Clinton Dewing  
Palina Arnadottir  
Stephanie Koppeis

### Viola

James Hogg, *principal*  
Julie Goodale  
Tom Stevens  
Junah Chung

### Cello

Ann Kim, *principal*  
Peter Sachon  
Katherine Cherbas  
Allen Alexander

### Bass

Troy Rinker  
Kurt Muroki

### Flute/Piccolo

Adi Menzcel

### Oboe/English horn

Bj Karpen

### Clarinet

Igor Begelman

### Bassoon

Monica Ellis

### French horn

Sara Cyrus

### Trumpet

Steve Chapdelaine

### Timpani/Percussion

Rosina Cannizzaro

### Librarian

Paul Beck

### Program Annotator

Brian Wise

### Personnel Managers

Pamela Ajango  
Shih-Hung Young

## About the Program

February 27, 2003

By Brian Wise

Tonight's program features six composers whose works stem from outside of the dominant Austro-German orbit – that venerable tradition stretching from Bach and Beethoven to Wagner and Schoenberg. Instead, our musical journey begins in the turbulent, immensely fertile decades of the early 20<sup>th</sup> century, when long dormant traditions of countries like England and Spain experienced a renaissance. Other traditions, including those of the United States and Finland, rose to fame on a wave of nationalist-fueled creativity. Ultimately, concert life was enriched by these fresh ideas and exotic new sounds – a trend that continues to this day.



### BRIAN GRUNDSTROM

*Celebration!*

(World Premiere SONOS Commission)

The music of Brooklyn-based composer Brian Grundstrom draws on a wide palette of influences, notably the celebrated "Americana" style of Aaron Copland, with its sturdy harmonies and open spaces. Yet Grundstrom brings a distinctive approach to tonality, maintaining an essential tonal foundation while avoiding key signatures. "The absence of a key

signature gives me the freedom necessary to use tonality in more interesting ways, letting my ear guide my music along its path."

Though appropriate as a curtain raiser, *Celebration!* is also the third and final movement of a three-part orchestral suite. The first movement, *Before the Fall*, evokes the sense of loss and decay that accompanies the turning of summer to fall. The second movement, *Avalon*, is a musical evocation of the mystical island of healing that King Arthur went to after his battle. *Celebration!* provides a sense of resolution. "It deals with the joy and celebration of life that we need to express after coming to terms with the darker side," says Grundstrom.

The nine-minute piece contains shades of Copland, especially in its approachable melodies and expansive harmonies. The main theme,

originally stated by the clarinet, is developed through the course of the piece, expanded through canonic sections and broadened in a chorale section. The theme returns enriched and fully orchestrated, ending the piece with a grand flourish.



**BENJAMIN BRITTEN**  
***Les Illuminations*, Op. 18**

Benjamin Britten (1913-1976) was constantly motivated from sources both national and cosmopolitan, from the sturdy English musical values of his predecessors Vaughan Williams and Holst to various continental traditions. In 1934, after seeing a performance of Berg's *Wozzeck*, he expressed a desire to go to Vienna to study with the composer, but family objections prevailed. Then, in

1939, he began a three-year stint in New York, at which time he was introduced to the works of French author Arthur Rimbaud (1854-1891). He immediately began setting to music selections from the volume of prose poems called *Les Illuminations* (The Illuminations).

Although many composers—including the notoriously nationalistic French—had passed over Rimbaud's works, considering them too difficult for lyrical settings, Britten responded to their mixture of world-weary cynicism and longing for childlike innocence (it's also been rumored that Britten was intrigued by a supposed affair between Rimbaud and French poet Verlaine). In setting *Les Illuminations*, Britten not only embraced the French language, but also distinctly French musical elements, marking a departure from various "Britishisms," and toward a more cosmopolitan style.

*Les Illuminations* abounds in felicitous touches of orchestration, beginning with the opening fanfare, in which a violin and viola imitate the sound of two trumpets. The second movement, "Villes," evokes the mechanical sounds of American cities through a constant eighth-note pattern while the sixth song, "Marine," features a vocal line against a martial ostinato accompaniment. *Les Illuminations* was dedicated to the Swiss soprano, Sophie Wyss, who gave the premiere in London in 1940.



**HEITOR VILLA-LOBOS**  
***Bachianas Brasileiras No. 5*, for voice & 8 cellos**

In a series of nine works titled *Bachianas Brasileiras*, Heitor Villa-Lobos (1881-1959) promoted both his Brazilian heritage as well as his profound admiration for the music of J. S. Bach. Earlier in his career he made several remarkable transcriptions of Bach's *Well-tempered Clavier* (for chorus or cello ensemble), and here he was inspired by the affinities that he felt between

Bach's compositions and Brazilian folk music.

Villa-Lobos was also inspired by the sound of the guitar and cello, both of which were his primary instruments. His series of *Bachianas Brasileiras*, nine quite different pieces written for various instrumental and vocal combinations between 1930 and 1945, reached its apex in the fifth entry, with its inspired scoring for soprano and eight solo cellos (we hear it tonight in an arrangement for four cellos and four guitars). Like most of its companion works, No. 5 exhibits characteristics of the Baroque suite, and those of Bach in particular. The Aria opens with pizzicato cellos, and over this strumming sound the soprano enters with her high, flowing melody, sung in wordless vocalize. A central section features a setting of a poem by Ruth Valadares Correia about the beauty of twilight, and then the opening melody returns.



**JOAQUÍN RODRIGO**  
***Concierto Andalúz* for four guitars and orchestra**

Just as England resurfaced in the 20<sup>th</sup> century after a long period of musical dormancy, Spain enjoyed a major rebirth in the hands of composers like Albéniz, Granados, and Falla, who each revived a distinguished folk and sacred music heritage dating back to the Renaissance. Arriving on the scene slightly later, Joaquín Rodrigo (1901-1999) paid homage to Spain's Andalucía region in several works for guitar and orchestra. And much like his Spanish predecessors,

Rodrigo traveled to Paris for instruction, studying with Paul Dukas from 1927-32.

The outcome of these experiences can be heard in the 1967 *Concierto Andaluz*, a work commissioned by the San Antonio Symphony and written for the guitar-playing family Los Romeros. While cast in a traditional three-movement form, the emphasis falls on the slow middle movement, which is considerably longer than the opener and finale and possesses exceptionally lovely melodies. The final movement features a flurry of two related dance forms, the sevillanas and zapateado.



**UUNO KLAMI**  
**Scenes from a Puppet Theater**  
**Suite for Small Orchestra**

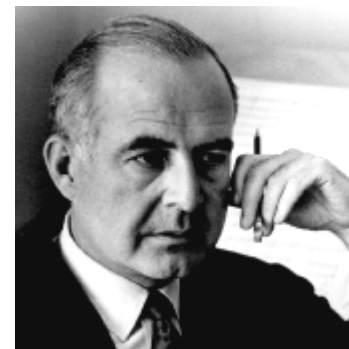
Uno Klami (1900 - 1961) is one of the central figures in a generation of Finnish composers after Sibelius. Unlike many of his peers, Klami's music was uniquely cosmopolitan; a French ethos is particularly audible even in his earliest compositions from the 1920s, partly the result of a Parisian study visit in 1924-25. He later summarized his stay in Paris thus: "Russian

Modernists, Prokofiev and Stravinsky [and] new Spanish music really shook me up." Klami was to retain an admiration for Ravel's "beautiful orchestral sound" and "natural elegance of means". He also developed a lifelong admiration for Stravinsky, particularly for his early "Russian" works and the "ingenious use of a gigantic orchestra in *Sacre*."

Klami's basic style could be characterized as neo-classical tinged with impressionistic or folkloristic elements. He was something of a maverick among Finns, and the *Suite for Small Orchestra*, Op. 37, composed in 1946, is among his most personal and delightful small-scale compositions. The work opens with a *Serenade* (*Allegro moderato*) whose character is constantly and delightfully changing. A simple *Intermezzo* consists of two different themes in E-flat minor, cloaked in a somber, twilight shimmer. The suite concludes with a *Marche militaire*, the mood of which is more witty than warlike, a theatrical parody of a bombastic soldiers' march.

Klami also had a reputation as a humorist who was often inspired by the world of children. In *Scenes from a puppet show* he struck a childlike note, portraying a French Overture, Chinese merchant, sleeping princess, and a

brave general. The work was written for piano in 1925 and in 1931 scored for small orchestra.



**SAMUEL BARBER**  
**Toccata festiva, Op. 36**

American composer Samuel Barber (1910-1981) composed the *Toccata festiva* in 1960, on a commission by Mary Curtis Bok, founder of the Curtis Institute of Music that boasted the young Barber as one of its first students. She long took an interest in Barber's talent, even before he graduated from the conservatory, and she later

introduced him to the publishing house, G. Schirmer, and helped open other professional doors to the young composer. The commission was to provide a showcase for a new pipe organ that Bok had recently donated to the Philadelphia Orchestra. Then the world's largest pipe organ, it was built by the Aeolian-Skinner Company of Boston for a cost of \$250,000. Barber seemed a natural fit for the commission – his first paying job had been as organist in his family's church and he had written for the instrument before.

Like Villa-Lobos, Barber looked to J. S. Bach, and specifically, his toccatas for organ, for inspiration. The result is a grand display piece in several sections, with most of its material generated by the opening measures. The music begins with a martial fanfare, moves through more lyrical sections and eventually towards a frenzied, pyrotechnical cadenza to be played on the organ pedals alone. From there, the music builds, over pulsating timpani, to a rafter-raising conclusion.

(...And an encore!!)



**TOMASO ALBINONI/ REMO GIAZOTTO**  
**Adagio in g minor for strings and organ**  
 c1700-30, revised 1945

Tomaso Giovanni Albinoni's *Adagio* is one of the greatest hits of the baroque era, and the work has turned up in any number of settings from a Doors version to Princess Diana's Funeral to hundreds of CD compilations. Still, there's a haunting intensity about it

musicologist Remo Giazotto reconstructed it, adding an organ, and turning it into a very stately and elegant piece with a richer melodic line. The end result is the lush, modern arrangement that we hear tonight.

*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.*

**SONOS Chamber Orchestra needs your support.**

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

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**Please join us for a reception immediately following the concert.**

Wine and refreshments will be served.

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**SONG TEXTS**

**LES ILLUMINATIONS, Op. 18**

Poetry of Arthur Rimbaud

Text reprinted by arrangement with the publisher, Boosey & Hawkes.

I Fanfare	I Fanfare
J'ai seul la clef de cette parade sauvage.	I alone hold the key to this savage parade.
II Villes	II Towns
Ce sont des villes! C'est un peuple pour qui se sont montés ces Alleghanys et ces Libans de rêve. Des chalets de cristal et de bois se meuvent sur des rails et des poulies invisibles. Les vieux, craters ceints de colosses et de palmiers de cuivre rugissent mélodieusement dans les feux Ce sont des villes! Des cortèges de Mabs en robes rousses, opalines, montent des ravines. Là-haut, les pieds, dans la cascade et les ronces, les cerfs tettent Diane. Les Bacchantes des banlieues sanglotent et la lune brûle et hurle. Vénus entre dans les cavernes des forgerons en des ermites. Ce sont des ... Des groupes de beffrois chantent les idées des peuples. Des châteaux bâtis en os sort la musique inconnue Ce sont des villes! Ce sont des villes! Le paradis des orages s'effondre	These are towns! This is a people for whom these dreamlike Alleghanles and Lebanon arose. Chalets of crystal and wood move on invisible rails and pulleys. The old caters girdled with colossi and copper palm trues, mar melodiously in the fires... These are towns! Processions of Mabs in russet and opaline dresses climb from the ravines. Up there, their feet in the waterfall and the brambles, the stags suckle Diana. Suburban Bacchantes sob and the moon burns and howls. Venus enters the caves of the blacksmiths and the hermits. These are ... From groups of bell-towers the ideas of peoples sing out From castles of bone the unknown music strands. These are towns! These are towns! The paradise of storms collapses

<p>Les sauvages dansent sans cesse la Fête de la Nuit. Ce sont des villes! Quels bons bras, quelle belle heure me rendront cette region d'ou viennent mes sommeils et mes moindres mouvements?</p>	14	<p>The savages dance ceaselessly the festival of the night These are towns! What kind auras, what fine hour will give me back this country from which come my slumbers and my smallest movements?</p>
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IIIa Phrase	II Sentence
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<p>J'ai tendu des cordes de clocher à clocher; des guirlandes de fenêtre à fenêtre, des chaines d'or d'étoile à étoile, Et je danse.</p>	14	<p>I have stretched ropes from steeple to steeple; Garlands from window to window, Golden chains from star to star, And I dance.</p>
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IIIb Antique	IIIb Antique
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<p>Gracieux fils de Pan! Autour de ton front couronné de fleurettes et de baies, tes yeux, des boules précieuses, remuent. Tachées de lie brune, tes joues se creusent. Tes crocs luisent. Ta poitrine ressemble à une cithare, des tintements circulent dans tes bras blonds Ton coeur bat dans ce ventre où dort le double sexe. Promène-toi, la nuit, En mouvant doucement cette cuisse, cette seconde cuisse et cette jambe de gauche.</p>	14	<p>Graceful son of Pan! About your brow, crowned with small flowers and berries move your eyes, precious spheres. Stained with brown dregs, your cheeks grow gaunt. Your fangs glisten. Your breast is like a cithara, tinglings circulate in your blond arms. Your heat beats in this belly where sleeps the dual sex Walk, at night, Gently moving this thigh, this second thigh, and this left leg</p>
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IV Royauté	IV Royalty
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<p>Un beau matin, chez un peuple fort doux, un homme et une femme superbes criaient, criaient sur la place publique: "Mes amis, mes amis, je veux qu'elle soit reine, je veux qu'elle soit reine!"</p>	14	<p>One fine morning, amongst a most gentle people, a magnificent couple were shouting in the square: "My friends, my friends, I want her to be queen!"</p>
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<p>"Je veux être reine, être reine, être reine!" Elle riait et tremblait. Il parlait aux amis de révélation, d'épreuve terminée. Ils se pâmaient l'un contre l'autre. En effet, ils furent rois toute une matinée, Où les tentures carminées se relevèrent sur les maisons et tout l'après-midi, où ils s'avancèrent du côté des jardins de palmes.</p>	14	<p>"I want to be queen!" She was laughing and trembling. He spoke to friends of revelation, of trial ended. They were swooning one against the other. As a matter of fact they were royal one whole morning, when the crimson hangings were draped over the houses, and all afternoon, when they progressed towards the palm gardens.</p>
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V Marine	V Seascape
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<p>Les chars d'argent et de cuivre, Les proues d'acier et d'argent, Battent l'écume, Soulèvent les souches des ronces. Les courants de la lands, Et les ornières immenses du reflux, Filent circulairement vers l'est, Vers les piliers de la forêt, Vers les fûts de la jetée, Dont l'angle est heurté par des tourbillons de lumière.</p>	14	<p>The channels of silver and copper The prows of steel and silver Beat the foam, Raise the bramble stumps. The streams of the moorland And the huge rots of the ebb-tide Flow eastward in circles Towards the shafts of the forest, Towards the columns of the pier Whose corner is stock by eddies of light.</p>
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VI Interlude	VI Interlude
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<p>J'ai seul la clef de cette parade sauvage.</p>	14	<p>I alone have the key to this savage parade.</p>
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VII Being Beateous	VII Being Beateous
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<p>Devant une neige, un Être de beauté de haute taille. Des sifflements de mort et des circles de musique sourde font monter, s'élargir et trembler comme on spectre ce corps adoré des blessures écarlates et noires éclatent dans les chairs superbes.</p>	14	<p>Against a snowfall a Being Beateous, tall of stature. Whistlings of death and circles of muffled music make this adored body rise, swell and tremble like a spectre; wounds, scarlet and black, break out in the magnificent flesh.</p>
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Les couleurs propres de la vie se foncent, dansent, et se dégagent autour de la vision, sur le chantier.

Et les frissons s'élèvent et grondent, et la saveur forcenée de ces effets se chargeant avec les sifflements mortels, et les rauques musiques

que le monde, loin derrière nous, lance sur notre mère de beauté, — elle recule, elle se dresse.

Oh! nos os sont revêtus d'un nouveau corps amoureux.

O la face cendrée, l'écusson de crin, les bras de crystal!

Le canon sur lequel je dois m'abattre à travers ils mêlée des arbres et de l'air léger!!

The true colours of life deepen dance and break off around the Vision, on the site

And shivers rise and groan, and the frenzied Flavour of these effects, being heightened by the deathly whistling, and the raucous music

which the world, far behind us, casts on or mother of beauty, — she retreats, she rears up.

Oh! our bones are reclothed by a new loving body.

O the ashen fade, the shield of hair, the crystal arms!

The cannon on which I must hurl myself through the jumble of trees and buoyant air!

### VIII Parade

Des drôles tres solides.  
Plusieurs ont exploité vos mondes.  
Sans besoins, et peu pressés de mettre en oeuvre leurs brillantes facultés et leur experience de vos consciences.

Quels homes mûrs!  
Des yeux hébétés à la façon, de la nuit d'été,

rouges et noirs, tri-colorés, d'acier piqué d'étoiles d'or;  
des facies déformés, plombés, blêmis, incendiés;  
des enrouements folâtres! La démarche cruelle des oripeaux!

Il y a quelque jeunes...  
O le plus violent Paradis de la grimace enragée!

Chinois, Hottentots, bohémiens, niais, hyènes, Molochs,

### VIII Parade

Very secure rogues.  
Several have exploited your worlds.  
Without needs, and in no hurry to set their brilliant faculties and their experience of your consciences to work.

What mature men!  
Eyes dulled hire a summer night,

red and black, tri-colored, like steel spangled with gold stars;  
distorted features, leaden, at lid, boned;  
their playful croakings! The cruel bearing of tawdry finery!

There are some young ones...  
Oh the most violent Paradise of the furious grimace!

Chinese, Hottentots, gypsies, simpletons, hyenas, Molochs,

vieilles démenes, demons sinistres, ils mêlent les tours populaires, maternels, avec les poses et les tendresses bestiales,

Ils interpréteraient des pièces nouvelles et des chansons "bonnes filles."

Maîtres jongleurs, ils transforment le lieu et les personnes et usent de la comédie magnétique.

J'ai seul la clef de cette parade sauvage.

### IX Départ

Assez vu.

La vision s'est rencontrée à tous les airs.

Assez eu.

Rumeurs de villes, le soir, et au soleil, et toujours.

Assez connu.

Les arrêts de la vie.

O Rumeurs et Visions!

Départ dans l'affection et le bruit neufs.

old madnesses, sinister demons, they mingle popular, motherly tricks with brutish poses and caresses.

They would interpret new plays and "respectable" songs.

Master jugglers, they transform the place and the people and male use of magnetic comedy.

I alone have the key to this savage parade.

### IX Leaving

Seen enough.

The vision was met with everywhere.

Had enough.

Sounds of towns, in the evening, and in sunlight, and always.

Known enough.

The setbacks of life.

O Sounds and Visions!

Leaving amid new affection and new noise!



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**BACHIANAS BRASILEIRAS No. 5**

Text by Ruth V. Corrêa

Singing Translation by Harvey Officer

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Tarde, uma nuvem rósea lenta e transparente, Sobre o espaço sonhadora e bela!	Lo at midnight clouds are slowly passing, rosy and lustrous O'er the spacious heav'n with loveliness!
Surge no infinito a lua docemente,	From the boundless deep, the moon arises wondrous,
Enfeitando a tarde, qual meiga donzela	Glorifying the evening like a beauteous maiden,
Que se aprestae alinda sonhadoramente,	Now she adorns herself in half unconscious duty,
Emansieos d'alma para ficar bela,	Eager, anxious that we recognize her beauty
Grita ao céu e a terra, toda a Natureza!	While sky and each, yea all nature with applause salute her.
Cala a passarada aos seus tristes queixumes,	All the birds have ceased their sad and mournful complaining,
E reflecte o mar toda a sua riqueza...	Now appears on the sea in a silver reflection...
Suave a luz da lua desperta agora,	Moonlight softly waking the soul and constraining
A cruel saudade que ri e chora!	Hearts to cruel tears and bitter dejection.
Tarde uma nuvem rósea lenta e transparente, Sobre o espaço sonhadora e bela!	Lo at midnight clouds are slowly passing rosy and lustrous O'er the spacious heav'n with loveliness!

**MEET THE ARTISTS**

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*). Just last week he served as Assistant Conductor of the Boston Symphony Orchestra in the world premiere of Tan Dun's *The Map*, a multi media cello concerto, featuring Yo-Yo Ma.

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.



Soprano **Sherry Zannoth**'s portrayal of *Aida* for Mississippi Opera was hailed as "Phenomenal!" and "captivating" by the Clarion- Ledger. Ms. Zannoth made her Metropolitan Opera debut in Kurt Weill's *The Rise and Fall of the City of Mahagonny*; Her European debut at the Wexford Festival, as Jenny in the same work, where she received the Irish equivalent of the Opera Oscar. In addition to singing Brünnhilde in *Die Walkure*, she has sung the title roles of *Aida*, *Ariadne*, *Elektra*, *Lady Macbeth*, *Tosca*, as well as over a 100 performances of

*Madama Butterfly* in 5 countries and in three languages! Ms. Zannoth has sung several seasons in Germany, as a member of the Bremen State Opera.

She is active not only as a recitalist, but has also made appearances in Carnegie's Weill Recital Hall, Merkin, New York City Opera, Alice Tully Hall, and Carnegie Hall, where she has sung *Messiah*, and Verdi's *Requiem*.

"The voice is warmly vibrant; the combination of hard and soft, of clear-eyed honesty and rueful sophistication is brilliantly caught."... Financial Times-London – (Jenny – *Mahagonny*.)

Ms. Zannoth's career has taken her on tours throughout Europe, Asia and South America. She endured six tours to Hong Kong, Korea, the Arab Emirates, India, Pakistan, Malaysia and Singapore. These tours included performances for Prime Minister Indira Gandhi of India, First Lady Imelda Marcos of the Philippines and Queen Sirikit of Thailand.

The performance of contemporary music is an important part of Ms. Zannoth's art. Recently, Ms. Zannoth created the role of Vera in composer Patrick Byers' *Incident at San Bajo*, produced by Riverside Opera Ensemble at Theatre for the New City.

She has performed with such distinguished conductors as James Levine, Leonard Slatkin, Jeffrey Tate, Robin Stapleton, John Mauceri, Marcello Panni, Pinchas Steinberg, Daniel Lipton, Robert Page, Willie Anthony Waters and Julius Rudel, among others. Personally selected by acclaimed director Harry Kupfer, she made her Cologne Opera in his production of Shostakovich' *The Nose*, conducted by David Levy.



**The New York Guitar Quartet** specializes in the absolute extremes of Western art music: the pre and post common practice. This unique ensemble has a passion for the modern era that is only paralleled by their innovative arrangements of early music, as they actively commission and premiere original works while subtly bringing sounds of the Renaissance into the 21st century. NYGQ's live performances are accompanied by a dazzling array of evocative images and lighting, an interactive multi-media event that begins a new chapter in the book of

Western art music.

NYGQ's emotionally-charged performances have received an incredible response. Described as having "the unique combination of a relaxed atmosphere and the quality of conservatory musicianship," the quartet has been satisfying audiences of all kinds since 1999. NYGQ has been featured in such prestigious settings as the Sidney Silverman Young Artists Series, the School for Visual & Performing Arts, and Columbia University. The quartet has recently performed with such orchestras as the Loudoun Symphony Orchestra under the baton of Maestro Mark Allen McCoy. In a typical concert, NYGQ will be seen not only playing great music, but also engaging the audience with interesting insight into the pieces and composers. The quartet has also been known to refresh and enhance their artistry with periodic retreats to the Joe Brandt residence, a 19th century mansion located in the historic town of Port Deposit.

The members of NYGQ - Leon Bernardyn, J. Andrew Dickenson, J. Scott Matejicka, and Paul Martin Wu - emerged from the Peabody Conservatory, Yale University, and the New School University's Mannes College of Music. They have been appointed to the faculties of Marymount Manhattan College, St. Joseph's College New York, SUNY College at Old Westbury, Fairleigh Dickinson University, Peabody Institute of the Johns Hopkins University, Cecil Community College, and the Academy of Music, where the quartet is Ensemble-in-Residence. NYGQ serves on the advisory board of the New York City Classical Guitar Society, and is a recipient of the Peabody Conservatory Career Development Grant.



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

Hamilton gave the premiere performance of Kenton Coe's *Concerto for Organ, Strings and Percussion* at the Festival du Comminges, France, with the Orchestra Capitole de Toulouse, Jean-Pierre Marty, conducting, and presented the American premiere with the Manhattan School of Music Music Chamber Orchestra, Glen Cortese, conducting, at the Church of the Holy Trinity.

Hamilton has performed with the Detroit Symphony under David Zinman in Ford Auditorium at the invitation of the National Convention of the American Guild of Organists, and has appeared with regional orchestras in the concertos of Handel, Mozart, Rheinberger, Poulenc, Saint-Saëns, Barber, Hindemith and Strauss.

Hamilton concretizes throughout the United States under the auspices of Phillip Truckenbrod Concert Artists. His recordings include Marcel Dupré e *Chemin de la Croix* and the 1996 release of "Great Organs of New York" that features Kenton Coe's *Fantasy for Organ* recorded on the Rieger organ at The Church of the Holy Trinity.

Hamilton is Dean of the New York City Chapter of the American Guild of Organists. Hamilton is also a member of the music faculty of the Browning School and Hunter College, and a member of the artists faculty of the Mannes College of Music.



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Erik E. Ochsner, Music Director

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## The Rieger Organ - 1987

Grand Orgue			Recit	
Bourdon		16	Flûte	8
Montre		8	Salicional	8
Flûte		8	Céleste	8
Prestant		4	Flûte	4
Doublette		2	Sifflet	1
Grosse Fourniture		VII	Basson	16
Fourniture	V	1 1/3	Hautbois	8
Cymbale	V	1	Trompette harmonique	8
Cromorne		8	Clarion harmonique	4
Trompette		8		
Clarion		4	Tremolo	
Positif			Pedale	
Flûte		8		
Principal		4	Montre	16
Larigot		1 1/3	Bourdon	16
Mixture	IV	1	Principal	8
Cornet	V	8	Kontrabombarde	32
Trompette		8	Bombarde	16
Chamade		8	Trompette	8

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