

SONOS CHAMBER ORCHESTRA

ERIK E. OCHSNER, MUSIC DIRECTOR

Sunday April 30, 2006
Good Shepherd Church

A NOTE FROM THE PODIUM

Our sixth season is a special one to me and to the history of SONOS Chamber Orchestra. Not only are we embarking on our largest project yet – the United States Premiere of the Karl Jenkins Requiem – but “Neighbors Helping Neighbors” is a special concert that will benefit the Organ at the Good Shepherd Church in my home neighborhood of Upper Manhattan/ Washington Heights/ Inwood.

One of my trusted board members, Bob Ling, and the multi-talented and dedicated Music Director of Good Shepherd Church, Phyllis Katz, were apparently chatting at last year’s post-concert reception... as a result of their discussion, the seed of a fundraiser concert was planted. One of my hobbies is perusing the internet and record stores for fantastic, not-often-heard pieces that SONOS needs to play. A smaller and lesser known fact, is that one of my hobbies is collecting Requiem recordings. So back in the summer of 2005, I was flipping through the CDs of a record store in New York, when I came across a recording of a new Requiem – I had never heard of: the Karl Jenkins Requiem. I took it home, put in the CD player, and knew immediately that SONOS really must play this piece. I didn’t know anything about it, when it premiered, how many in the orchestra, but I was determined to do it.

When I started thinking of my uptown neighbors who could help other uptown neighbors, I immediately thought of Aaron Jay Kernis, who wrote the ethereal *Musica Celestis*. This music is powerful, emotional, moving – I was struck by it the very first time I heard the piece.

Since the Requiem has the Japanese influences of haiku, and shakuhachi, I was wondering if I could find some Japanese music for string orchestra. Again, I turned

to scouring the internet.

I knew of the composer Somei Satoh, but I was not familiar with the piece *HŌMA*. It was such a wonderful surprise to find this powerful piece for strings and soprano... perfect for a SONOS concert! And what a better match than *Musica Celestis* in the acoustics of Good Shepherd.

The shape of the program was really clear to me now, but I was worried about having two “otherworldly pieces” next to each other on the same program. We needed to have some sorbet to cleanse the

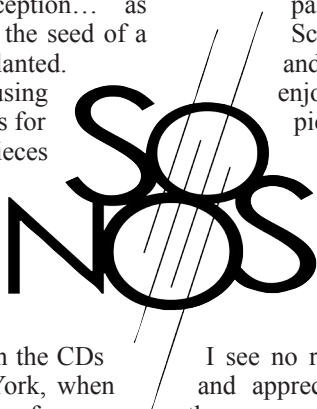
pallet: how about two smaller Scandinavian pieces: Alfvén and Larsson. I have always enjoyed introducing people to pieces of music they’ve never heard before. Music has many levels of weight, value, and significance. While neither of these two pieces are thought of masterpieces of the classical music repertoire,

I see no reason we can’t enjoy them, and appreciate the entertaining value they represent in their short four minute length. ! Who else will play these than SONOS?

Finally, it’s the Mozart year! Why not, in the 250th year of his birth have the chance to hear something like an unknown March written for strings and 2 horns.

I really am proud to bring you yet another SONOS program. Audiences and players alike have continually asked me, where do you find this music? And I can only respond, that’s part of my job! 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



S O N O S C H A M B E R O R C H E S T R A

ERIK E. OCHSNER, MUSIC DIRECTOR

Sunday, April 30, 2006, 3:00 pm

Good Shepherd Church

Erik E. Ochsner, *Conductor*

Rich Stout, *Assistant Chorus Conductor*

James Nyoraku Schlefer, *Shakuhachi*

Christina Arethas, *Soprano*

Sky Jarrett, *Boy Soprano*

Joanna Hill, *Mezzo Soprano*

Wolfgang Amadeus Mozart March in D, K.290

Aaron Jay Kernis Musica Celestis for String Orchestra

Lars Erik Larsson Romance from Pastoral Suite op.19

Hugo Alfven Vallflickans dans, arr. for strings

Somei Satoh HŌMA for soprano and strings
Christina Arethas, *Soprano*

-Intermission-

Traditional “Kumojijishi” solo shakuhachi music
from the ancient Zen Buddhist
repertoire
James Nyoraku Schlefer, *Shakuhachi*

Karl Jenkins Requiem - U.S. Premiere
James Nyoraku Schlefer, *Shakuhachi*
Christina Arethas, *Soprano*
Sky Jarrett, *Boy Soprano*
Joanna Hill, *Mezzo Soprano*
SONOS Chamber Orchestra Chorus

*Immediately following the concert there will be a reception
in the Reception Hall behind the Church. All are welcome to attend.*

ORCHESTRA & CHORUS

Violin I

Shih-Hung Young, *concertmaster*
Susan Aquila
Melissa Tong
Agata Manka
Wei Tan
Mary Theodore

Violin II

Amy Iwazumi, *principal*
Joseph Puglia
Jessica Chandler
Wanzhen Li
Yoo Sun Park
Vivian Kim

Viola

Tom Stevens, *principal*
Lisa Whitfield
Ya-Chin Pan
Yael Schondorf

Cello

Matt Goeke, *principal*
Marc Tagle
Maria Jeffers
Allen Alexander

Soprano

Christina Arethas
Ann Beirne
Anne E. Bishop
June Dickenson
Julianna DiGiacomo
Karla Fisk
Paula Florea
Jacqueline Goldgorin
Carla Maniscalco
Holly Mentzer

Alto

Barbara Burnham Fox
Joanna Hill
Heather Johnson
Betty Lee
Elizabeth Moulton
MaryAnne Paquin
Jennifer Roderer
Katy Stevens

Bass

Troy Rinker, *principal*
Stephen Sas

French horn

David Byrd
Stephen Aaron

Harp

Jessica Zhou

Timpani/ Tibetan crotales

Rosina Cannizzaro

Percussion

Yuri Yamashita
Jared Soldiviero
Kevin Shah

Librarian

Paul Beck

Personnel Manager

Shih-Hung Young

Tenor

Cynthia Carter
Ivan Chittick
Robert Mack
Dan Paget
Jason Robinette
Todd Wachsmann

Baritone/Bass

Cliff Fisher
Rod Gomez
Alexander J. Hajek
Eric Jordan
Ryan Louis
Rich Stout
Mark Uhlemann
Lars Woodul

Somei Satoh
HÔMA for soprano and strings

Om mani padme hum.

Om, jewel in the lotus.

Om sarva-tathagata-pada-vandanam
karomi.

Om, I believe in and worship Buddha,
past, present and future!

Om svabhava-suddhah sarva-
dharmah-suddho ham.

Om, this eternal universe in the
uterus of God and all the emerging
event here are intrinsically pure and
innocent. Thus I myself am also pure
by nature.

Karl Jenkins
Requiem

Introit

Requiem aeternam dona eis, Domine,

Grant them eternal rest, O Lord,

Et lux perpetua luceat eis.

And may light eternal shine upon
them.

Te decet hymnus, Deus, in Sion,

It is fitting that a hymn should be
raised unto Thee in Sion

Et tibi reddetur votum in Jerusalem:

And a vow paid to Thee in Jerusalem

Exaudi orationem meam,

Give ear to my prayer, O Lord,

Ad te omnis caro veniet.

Unto Thee all flesh shall come at last.

Kyrie eleison.

Lord, have mercy!

Christe eleison.

Christ, have mercy!

Kyrie eleison.

Lord, have mercy!

Requiem aeternam dona eis, etc.

Grant them eternal rest, etc.

Dies Irae

Dies irae, dies illa

This day, this day of wrath

Solvat saeculum in favilla

Shall consume the world in ashes,

Teste David cum Sibylla.

As foretold by David and the Sibyl.

Quantus tremor est futurus,	What trembling there shall be
Quando iudex est venturus.	When the judge shall come
Cuncta stricte discussurus!	To weigh everything strictly!
Tuba mirum spargens sonum	The trumpet, scattering its awful sound
Per sepulchral regionum	Across the graves of all lands,
Coget omnes ante thronum.	Summons all before the throne.
Mors stupebit et natura,	Death and nature shall be stunned
Cum resurget creatura	When mankind arises
Judicanti responsura	To render account before the judge.
Liber scriptus proferetur,	The written book shall be bought
In quo totum continetur,	In which all is contained
Unde mundus iudicetur	Whereby the world shall be judged.
Iudex ergo cum sedebit	When the judge takes his seat
Quidquid latet apparebit:	All that is hidden shall appear
Nil inultum remanebit.	Nothing will remain unavenged.
Quid sum miser tunc dicturus,	What shall, a wretch, say then,
Quem patronum rogaturus,	To which protector shall I appeal
Cum vix Justus sit securus?	When even the just man is barely safe?

The Snow of Yesterday (haiku by Gozan)

Hana tomishi	The snow of yesterday
Yuki wa kinouzo	that fell like cherry blossoms
Moto no mizu	is water once again

Rex Tremendae

Rex tremendae majestatis,	King of awful majesty
Qui salvandos salvas gratis,	Who freely savest those worthy of salvation
Salva me, fons pietatis!	Save me, fount of pity!

Confutatis

Confutatis maledictis,	When the damned are cast away
Flammis acribus addictis,	And consigned to the searing flames,
Voca me cum benedictis.	Call me to be with the blessed.
Oro supplex et acclinis,	Bowed down in supplication I be to Thee,
Cor contritum quasi cinis:	My heart as though ground to ashes:
Gere curam mei finis.	Help me in my last hour.

From Deep in my Heart (haiku by Issho)

Kokoro kara	From deep in my heart
Yuki utsukushiya	how beautiful are
Nishi no kumo.	the snow clouds in the west.

Lacrimosa

Lacrimosa dies illa,	On this day full of tears,
Qua resurget ex favilla	When from the ashes arises
Judicandus homo reus:	Guilty man to be judged:
Huic ergo parce, Deus.	O Lord, have mercy upon him!
Pei Jesu Domine,	Gentle Lord Jesus,
Dona eis requiem.	Grant them rest.
Amen.	Amen.

Now as a Spirit (haiku by Hokusai)

Hitodama de	Now as a spirit,
Yukuki sanjiya	I shall roam
Natsu nohara.	the summer fields.

Pie Jesu

Pie Jesu Domine,	Blessed Lord Jesus,
Dona eis requiem,	Grant them rest.
Sempiternam requiem.	Rest everlasting

Having Seen the Moon (haiku by Kaga-no-Chiyo)

Tsuki mo mite	Having seen the moon,
Ware wa konoyowo	even I take leave of this life
Kashiku kana.	with a blessing
Benedictus	Blessed is he
Qui venit in nomine Domini.	Who cometh in the name of the Lord.
Osanna in excelsis.	Hosanna in the highest.

Lux Aeterna

Lux aeterna luceat eis, Domine,	Let eternal light shine upon them, O Lord:
Cum sanctis tuis in aeternum,	With Thy saints for ever,
quia pius es.	for Thou art merciful.
Requiem aeternam dona eis, Domine,	Grant them eternal rest, O Lord,
Et lux perpetua luceat eis.	And may light perpetual shine on them.

Farewell (haiku by Banzan)

Mamede iyo	Farewell
Miwa narawashino	I pass, as all things do,
Kusa no tsuyu.	like dew on the grass.
Agnus Dei	O lamb of God,
Qui tollis pecata mundi:	That takes away the sins of the world.
Dona eis requiem.	Grant them rest.

In Paradisum

In paradisum deducant te Angeli	Into Paradise may the Angel lead thee:
In tuo adventu suscipiant te Martyres,	At Thy coming may the Martyrs receive thee,
Et perducant te in civitatem sanctam Jerusalem.	And bring thee into the holy city of Jerusalem.
Chorus Angelorum te suscipiant,	May the Choir of Angels receive thee,
Et cum Lazaro quondam paupere	And with Lazarus, once poor,
Aeternam habeas requiem.	May thou have eternal rest.

ABOUT THE PROGRAM

Wolfgang Amadeus Mozart (1756-1791) March in D K. 290 (K. 137AB) (1772)



As this is the 250th anniversary of Mozart's birth, we sought a not-often-heard piece we could play in homage of the great prodigy. It is believed that this March was composed in Salzburg in the summer of 1772 and was to be used as one of the several movements in one of Mozart's Divertimenti (a musical form prominent in the Classical period, usually associated with a light piece of music for an ensemble of soloists). Imagine – he was merely 17 years old, and had already written 21 symphonies, when composing this small March. It is scored for one violin, one viola, one bass, and 2 horns.

Aaron Jay Kernis (b. 1960, Philadelphia) Musica Celestis (1990)



In recent years, Aaron Jay Kernis has become increasingly recognized as a composer with a gift for expressive communication in both vocal and instrumental music. He came to music rather late, having decided to learn the piano only as he approached his teens, but he then proceeded to study with composers representing the entire spectrum of musical styles available today, among them Theodore Antoniou, Charles Wuorinen, John Adams, Morton Subotnick, Bernard Rands, and Jacob Druckman. The music we hear performed as *Musica celestis* originally appeared as the slow movement of Kernis's String Quartet, written in 1990 for the Lark String Quartet, which gave the first performance at Alice Tully Hall in New York on November 13, 1990.

Of the original quartet, Kernis noted that he had written it as he was emerging from a period of doubt and “gradually realizing that I wanted everything to be included in music: soaring melody, consonance, tension, dissonance, drive, relaxation, color, strong harmony, and form - and for every possible emotion to be elicited.” The four movements of the quartet are

extraordinarily varied, but the slow movement was inspired by medieval imagery of angels singing God’s praises eternally. It unfolds in low rising lines that seem to continue without end. In this respect, Kernis’s piece bears a remarkable similarity to one of the classic 20th-century American compositions, Samuel Barber’s Adagio for Strings, which, coincidentally, also began life as the slow movement of a string quartet. The quiet, almost mystical, feeling of Kernis’s music is a prominent part of his musical personality. © Steven Ledbetter, 1994. Reproduced with permission.

(Words by the composer, Aaron Jay Kernis):

“Musica Celestis is inspired by the medieval conception of that phrase, which refers to the singing of the angels in heaven in praise of God without end. (“The office of singing pleases angels who are said to sing the Lord’s praises without ceasing” – Aurleian of Reome, translated by Barbara Newman.) I don’t particularly believe in angels, but found this to be a potent image that has been reinforced by listening to a good deal of medieval music, especially the soaring work of Hildegard of Bingen (1098-1179). Musica Celestis follows a simply, spacious melody and harmonic pattern through a number of variations (like a passacaglia) and modulations, and is framed by an introduction and coda.”

Lars Erik Larsson (1908 – 1986) Romance from Pastoral Suite op. 19 (1938)



Lars Erik Larsson’s activities in composition, education, and broadcasting made him a cornerstone of Swedish musical life throughout most of the 20th century. Apart from a brief period of study with Alban Berg in Vienna and Fritz Reuter in Leipzig during the early 1930s, his professional activities centered around nearly all of Sweden’s major musical institutions, working as a chorus master for the Royal Opera in Stockholm, as a music critic for Lunds Dagblad, as a professor of composition at the State Academy of Music in Stockholm, and later as director of music at the University of Uppsala.

Critics often say that Larsson never settled on a single style of composition

but nonetheless, certain trademarks can be identified. His musical style includes clear forms, bright harmonies and a transparent part-writing. His use of rigorous counterpoint and austere orchestration reflects his year studying with Berg. He also had a deeply Romantic streak: The Pastoral Suite, with its wonderful, gently swinging “Romance” middle movement, is his most popular and enduring work. It is made up of elements from his 1938 Dagens Stunder (The Hours of the Day) written to accompany a poetry recitation performed on the radio. If Lars-Erik Larsson is still an unknown composer to you, then this is the time to get acquainted - you will not be disappointed!

Hugo Alfvén (1872 – 1960)

Vallflickans dans (1916-1923), arranged for string orchestra



Alfvén was the National Romanticist in Swedish music, bar none, as well as a prominent conductor during his long life. Few people know that was also quite a capable painter (oils, watercolors), which may explain the visual vitality of his music. Alfvén is probably best known abroad for his Swedish Rhapsody No. 1, and Midsummer Vigil (Midsommarvaka), rather than his five symphonies, the Swedish vocal music or chamber music.

During the 1890's he was active as a violinist, partly in the Swedish Royal Orchestra [Hovkapellet], partly as a soloist. Between 1910 and 1939 he served as Music Director at the University of Uppsala. He was also an internationally established conductor of his own and other's works, and a celebrated leader of the men's choir Orphei Drängar [the Servants of Orpheus], with whom he performed numerous tours. Alfvén's interest in Swedish folk music and Swedish folk songs penetrates the larger part of his works. He has thereby contributed to an international interest in Swedish folk music. Vallflickans dans (“Dance of the Shepherd Girl”) is an independent dance sequence from the major symphony work, Bergkungen (“The Mountain King”), composed in the years 1916-1923.

Somei Satoh (b. 1947)
HŌMA for soprano and strings (1988)



Somei Satoh was born in Sendai (northern Honshu), Japan. He began his career in 1969 with “Tone Field,” an experimental, mixed media group based in Tokyo. In 1972 he produced “Global Vision,” a multimedia arts festival, that encompassed musical events, works by visual artists and improvisational performance groups. In one of his most interesting projects held at a hot springs resort in Tochigi Prefecture in 1981, Satoh places eight speakers approximately one kilometer

apart on mountain tops overlooking a huge valley. As a manmade fog rose from below, the music from the speakers combined with laser beams and moved the clouds into various formations. Satoh has collaborated twice since 1985 with theater designer, Manuel Luetgenhorst in dramatic stagings of his music at The Arts at St. Ann’s in Brooklyn, New York.

Satoh was awarded the Japan Arts Festival prize in 1980 and received a visiting artist grant from the Asian Cultural Council in 1983, enabling him to spend one year in the United States.

Satoh’s hauntingly evocative musical language is a curious fusion of Japanese timbral sensibilities with 19th century Romanticism and electronic technology. He has been deeply influenced by Shintoism, the writings of the Zen Buddhist scholar DT Suzuki, his Japanese cultural heritage as well as the multimedia art forms of the sixties. He has written more than thirty compositions, including works for piano, orchestra, chamber music, choral and electronic music, theater pieces and music for traditional Japanese instruments.

HŌMA was originally composed for soprano and string quartet at the request of Step Into Tomorrow Music, Inc. and was first performed by Tomoko Sibata and the Kronos Quartet in November 1988, in Tokyo. The composer notes in the score: “Never attempt to take faster tempo than the indication” and “keep silence” for a while after the end of the music, these are the most important points, in general, as the performance of my works.”

(Words by the composer, Somei Satoh):

“My music is limited to certain elements of sound and there are many

ABOUT THE PROGRAM

calm repetitions. There is also much prolongation of a single sound. I think silence and the prolongation of sound is the same thing in terms of space. The only difference is that there is either the presence or absence of sound. More important is whether the space is “living” or not. Our [Japanese] sense of time and space is different from that of the West. For example, in the Shinto religion, there is the term ‘imanaka’ which is not just the present moment which lies between the stretch of past eternity and future immortality, but also the manifestation of the moment of all time which is multi-layered and multi-dimensional...I would like it if the listener could abandon all previous conceptions of time and experience a new sense of time presented in this music as if eternal time can be lived in a single moment.”

HOMA [Sanskrit] is a sacred fire, a fire of purgation, a sacrificial fire offering to celestial gods. In the summer of 1988 my grandmother passed away at the age of 90. I wrote this music as a prayer for the peace of her pure spirit in the firmament. This music is chanted as a mantra.



Karl Jenkins
Requiem (June, 2005), U.S. Premiere
April 30, 2006

Karl Jenkins trained as classical musician at Cardiff University and Royal Academy of Music in London. In the 1970s, he played with Ronnie Scott’s jazz band and jazz-rock fusion band Soft Machine. He topped the record charts with *Adiemus: Songs of Sanctuary*, which hauntingly evokes choral and world music. Sequels *Adiemus: Cantata Mundi* and *Adiemus: Dances of Time* also rapidly topped the charts. His music is widely familiar through advertising usage, including *Adiemus* for Delta Air Lines and *Palladio* for De Beers Diamond campaign. Recent works include opera for young people *Eloise*, based on a Nordic folk tale, and his ‘Mass for Peace’ *The Armed Man* and *Requiem* which are being rapidly taken into the repertoire of choral groups.

(Words by the composer, Karl Jenkins):

“A Requiem is a Mass for the souls of the dead. In general, I have set the

usual Latin movements but, in keeping with my usual trait of drawing from other cultures, I have also set five Japanese haiku “death” poems. Such poems are usually to do with nature, have a single idea, and consist of seventeen syllables divided 5-7-5 over three lines. As one can see from the text, the Japanese view nature’s water cycle (precipitation) as being synonymous with life.”

“I have combined the Western and Eastern texts in two of the haiku movements, *Having Seen the Moon* and *Farewell*, which incorporate the *Benedictus* and the *Agnus Dei*, respectively. Both are intoned by male voices in a monastic style as a counterpoint to the Japanese text *dun* by females.”

“The instrumentation of these haiku settings includes the ancient Japanese wind instrument the *shakuhachi*. Elsewhere, as usual, I have used some ethnic drums (e.g. Arabic *darabuca*, Japanese *daiko*, frame drums) and even a hip-hop rhythm in the *Dies irae!*”

“The work is dedicated to my late father, a musician, and an inspiration”

A recording of *Requiem* is currently available on EMI Records.

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) nonprofit organization.

Your donation is fully tax-deductible.

Donations of any size are extremely vital and will be gratefully received.

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900 W. 190th St. #12N
New York, NY 10040-3667

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MEET THE ARTISTS



SONOS Music Director **Erik Eino Ochsner** has recently returned from Shanghai, where he was Assistant Conductor and Chorus Master for the workshop recording sessions of *The First Emperor*, Tan Dun's latest opera which was commissioned by the Metropolitan Opera. In February, Erik was in Wellington, New Zealand, as the Rehearsal Conductor and Assistant Conductor for the Tan Dun's opera *Tea*. Erik's association with the Academy and

Grammy Award winning composer Tan Dun. (*Crouching Tiger Hidden Dragon* and *Hero*) began in 2002, when Erik was the rehearsal conductor for the World Premiere of *Tea* in Tokyo (2002). 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. In September, Erik will again travel to Tokyo as Rehearsal conductor of *Tea*.

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 Scandinavian 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.

Upcoming guest-conducting engagements include two concerts with West Sächsisches Symphonie Orchester: one all-Mozart program, and one all-Gerswhin program. Erik will also be traveling to Köln, Germany, for his 16th city to be Assistant Conductor of the *Lord of the Rings Symphony*.



Called “A Master of the Shakuhachi” by The New York Times, **James Nyoraku Schlefer** is a leading performer and teacher of shakuhachi in New York City . He received the Dai-Shi-Han or Grand Master’s Certificate in 2001, one of only a handful of non-Japanese to receive this high level award. In Japan he has worked with Aoki Reibo, Yokoyama Katsuya, Yoshio Kurahashi, Yoshinobu Taniguchi, and Mitsuhashi Kifu and his primary teacher in New York was Ronnie Nyogetsu Seldin. He holds a

Master’s degree in Western flute & musicology from Queens College and currently teaches music history courses at the City University of New York. He has performed at Lincoln Center, the Kennedy Center, Tanglewood’s

MEET THE ARTISTS

Ozawa Hall, BAM, the World Financial Center, and the Metropolitan, Brooklyn and Philadelphia Museums. Schlefer has three solo recordings, *Wind Heart* (which travelled 120,000,000 miles aboard the Space Station MIR) *Solstice Spirit* (1998,) and *Flare Up* (2002.) His music has been featured on NPR's *All Things Considered*.

Nyoraku is a member of the Japanese music group Ensemble East, which performs traditional and modern music for Japanese instruments, including the shamisen and the koto . He has performed and lectured at the Juilliard School, Manhattan and Eastman Schools of Music, Vassar, Haverford, Brown, Union, Moravian, Colby, Colby-Sawyer and Hunter Colleges, SUNY New Paltz, and at music festivals in the US, Asia and Europe. His performances include lectures about the origin, history, and development of this very special music.

Schlefer began his musical career as a Western flutist and continues to perform on this instrument. He has composed works for solo shakuhachi, shakuhachi ensemble, and for koto and taiko ensemble. In 1999 he received a grant from the Mary Flagler Cary Charitable Trust for a new work to accompany dance. A dedicated and respected teacher, Nyoraku Sensei is head of the Kyo-Shin-An teaching studio in New York City. He has edited books of traditional notation and written an etude book for shakuhachi technical development. www.nyoraku.com



Born in Charlotte, North Carolina, **Christina Arethas** began her studies at Westminster Choir College from where she earned her Bachelor of Music degree in 1994. She then went to Manhattan School of Music where she completed a Master of Music degree in 1999 and a Professional Studies Certificate in 2000.

While studying at the Manhattan School of Music, Ms. Arethas performed three significant roles, “Mimi” (*La Bohème*); “Elettra” (*Idomeneo*); and “Gilda” (*Talk Opera* by Milton Granger, a New York Premiere). She was also a two-time soloist

with the Manhattan School of Music Philharmonia, singing the soprano solos in Beethoven's Symphony No. 9 and Francis Thorne's *La luce eterna*, which was recorded for Albany Records.

To continue her training after graduate school, Ms. Arethas was an Apprentice Artist with Sarasota Opera in 2002 and returned in 2003 as a Studio Artist to perform "Rosalinde" (*Die Fledermaus*). Her studies in the bel canto tradition of singing have taken her to Europe and back and now Ms. Arethas resides in New York City where she is pursuing an operatic career as well as a career in real estate. She is currently an Associate in the Retail Leasing Division of Vornado Realty Trust, one of the largest owners and managers of commercial real estate in the United States.

Other roles in her repertory include "Leonora" (*Il Trovatore*), "Violetta" (*La Traviata*), "Donna Anna" (*Don Giovanni*), "Tosca" (*Tosca*), "Madama Butterfly" (*Madama Butterfly*), "Magda" (*La Rondine*), "Nedda" (*I Pagliacci*), "Fiora" (*L'amore dei tre re*), "Micaela" (*Carmen*), and "Echo" (*Ariadne auf Naxos*).



Treble **Sky Jarrett**, a sixth grader from Chappaqua, New York, has sung with the Metropolitan Opera Children's Chorus under the direction of Elena Doria for a year. This season at the Met, he is singing Lohengrin and Parsifal. Previously, he appeared in *Carmen* with the Taconic Opera, and sang *Carmina Burana* with The Boys' Choir of Westchester. He recently portrayed Amahl in *Amahl and the Night Visitors* at the Surfflight Theatre. Sky made his New York debut as Tiny Tim in *A Christmas Carol* with F. Murray Abraham at the Theatre at Madison Square Garden. He later played Freddy, Will Roger's son, in the Tenth Anniversary U.S. Tour of *The Will Rogers Follies* with Larry Gatlin. Other favorite roles include Jojo in *Suessical* with the Helen Hayes Youth Theatre, and Michael in *Peter Pan* at Yorktown Stage. Sky is thrilled to be a part of the American premiere of this beautiful Requiem with the SONOS Chamber Orchestra, and wishes to thank Erik Ochsner for this opportunity.

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For contributions dated April 1, 2005 through April 28, 2006

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.

Keep up to date with SONOS on the web
www.sonoschamberorch.org

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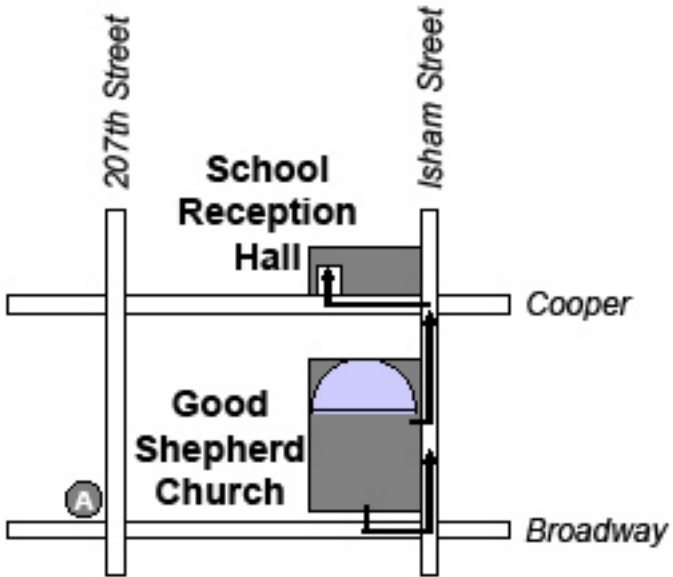
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Please join us for a post concert reception
at the School Reception Hall behind the Church.



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