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Orchestre de la Suisse Romande

Charles Dutoit, conductor | Nikolai Lugansky, piano

Ibéria from Images for Orchestra, No. 2 ....................... CLAUDE DEBUSSY (1862-1918)

I. Par les rues et par les chemins (In the Streets and Byways)
II. Les parfums de la nuit (The Fragrances of the Night)
III. Le matin d’un jour de fête (The Morning of a Festival Day)

Rhapsody on a Theme of Paganini, Op. 43 ............................... SERGEI RACHMANINOFF (1873-1943)

Nikolai Lugansky, piano

-INTERMISSION-

Le chant du rossignol (Song of the Nightingale) .......... IGOR STRAVINSKY (1862–1918)

I. Presto (Introduction: Presto)
II. Marche chinoise (Chinese March)
III. Chant du rossignol (Song of the Nightingale)
IV. Jeu du rossignol mecanique (The Mechanical Nightingale)

Daphnis et Chloé: Suite No. 2 ......................... MAURICE RAVEL (1862–1918)

I. Lever du jour (Daybreak)
II. Pantomime
III. Danse générale (General Dance)

Thursday, February 12, 2015 at 8:00 p.m.

The use of cameras and recording devices of any type is prohibited. Please silence all cell phones and electronic devices. We ask that patrons please refrain from text messaging during the performance.
When France’s school of Impressionist painting reached maturity late in the 19th century, the composer Claude Debussy succeeded in translating its esthetic principles into musical form. Although he preferred not to be labeled an Impressionist composer, he, like the Impressionist visual artists, often indicated his subject matter with the titles he gave his compositions. Like the artists he admired, Debussy attempted to evoke the essence of the subjects with subtle references to qualities he felt to be at their core.

Debussy’s set of *Images* for Orchestra is a tripartite work with England represented in No. 1 and Spain in No. 2; the third work represents France and is called *Rondes de printemps*. Debussy originally planned the work for two pianos, but the material took on greater dimensions, and he soon found the medium of the piano did not fit his wider vision. He had intended to complete the work in 1906, but did not finish the *Ibéria* section until December 25, 1908. There is little interrelationship between the three pieces and they are often performed separately.

In this three-movement work, Debussy turned from the impressionistic writing he had used in works like *La Mer*, composed in 1905, to what he felt was a more precise style. Although he was still involved with nature and with a kind of tone painting, his technique changed into what some called a kind of pointillism, containing many fine points rather than manipulation of color, composed symphonically in an exact manner, following the inner compulsions of the musical idea rather than molding the idea into an already cast mold.

Debussy explained in a letter, “I am trying to achieve something different – an effect of reality – what some imbeciles call impressionism, a term that is utterly misapplied, especially by the critics.” About another of the *Images*, he wrote words that are relevant to this work too: “It is composed of colors and rhythmic moments of time.”

Debussy aimed to create an “effect of reality” in his depiction of Spain, but had spent, in reality, little time in the country. He had been there only once, and only for a few hours when he crossed the French/Spanish border in order to attend a bullfight in San Sebastián. He had studied Spanish culture in books, pictures and music, and imbibed enough of the sense of place that when he completed this work, Spanish composer Manuel de Falla immediately praised its authenticity, saying it evoked “the intoxicating spell of Andalusian nights.” Debussy had pictured crowds jubilantly dancing to guitars and created a rich sense of sunlight and shadow. For de Falla, Debussy’s work used “merely the fundamental elements of popular music, instead of following the usual method of employing authentic folk songs,” and was “better and truer” Spanish music than that of many Spanish contemporaries. He continued, “The Andalusians
obtain these sounds from their guitars, needless to say, in a rudimentary form and quite unconsciously; and curiously enough, Spanish composers have neglected and even despised these effects which they looked upon as something barbaric. Or they might at most have sought to reduce them to old musical forms until the day when Debussy showed them how they could be used.”

*Ibéria* made its debut in Paris on February 20, 1910 at the third of four Concerts de Musique Francaise, the Concerts Colonne, which were organized by Durand with Gabriel Pierné conducting. The work was received enthusiastically and annotator Charles Malherbe, supposedly at Debussy’s suggestion, stated, “These are real pictures in which the composer has endeavored to convey, aurally, impressions received by the eye. He attempts to blend the two forms of sensation, in order to intensify them.” Later critics have found them poetic, full of color, charm and artistry.

The structure follows the day, with its light and movement yielding to the mysterious night, and the night leading, in turn, to dawn. The melodic first movement, *Par les rues et par les chemins* (*In the Streets and Byways*) contains many robust Spanish dance rhythms, pizzicato strings imitating the strumming of guitars, reedy clarinet as well as castanets, and tambourines which accentuate the effect. The movement’s ending is particularly poignant: it is shadowed and melancholy.

The wistful second movement, *Les Parfums de la nuit* (*The Fragrance of the Night*) is more filled with texture than melodic themes. Free preluding precedes a habañera figure that can be traced back to the first movement. The motive overtakes the whole orchestra. Debussy enhances the texture with the sounds of high strings, celeste and harp. The sound of far away bells announces the finale, which is played without a pause after the second movement. The animated third movement, *Le matin d’un jour de fête* (*The Morning of a Festival Day*) begins with returns to a dance-like idiom with Spanish themes and flavor. The orchestra flashes color. Pizzicato strings and shrill clarinets enhance the effects of the brilliant sounds and rhythms.

**Sergei Rachmaninoff**

*Rhapsody on a Theme of Paganini*, for Piano and Orchestra, Op. 43

(Born April 1, 1873 in Oneg, Russia; died March 26, 1943 in Beverly Hills, CA)

Sergei Rachmaninoff, a versatile musician, was not only one of the supreme pianists of his era but also an admired composer and such a talented conductor that he was twice offered the direction of the Boston Symphony Orchestra. Despite his busy life as a touring performer, he wrote great quantities of music for which we remember him most: four piano concertos, three orchestral symphonies, three operas, a large number of other works in many forms, and a larger number of songs and piano pieces. He left Russia in 1917 to immigrate to the US where he spent most of the rest of his life.
Rachmaninoff composed the popular *Rhapsody on a Theme of Paganini* in Switzerland during the summer of 1934, and he performed as the soloist for its premiere with Leopold Stokowski and the Philadelphia Orchestra on November 7, 1934. This work is not a rhapsody in the sense of a free-form composition or a loosely assembled medley of many contrasting themes. It is, in fact, a set of 24 variations on the well-known theme of Paganini’s *Caprice* No. 24 for unaccompanied violin. Paganini wrote the original *Caprice* in theme and variation form, and many composers have been moved by its elegant symmetry and its potential for virtuosic elaboration to write their own variations on it.

Rachmaninoff begins the work with some subtle suggestions of what the theme will be, but does not fully state it, giving a strange new twist to the old theme and variations form, until just after the first variation, which the violins play in unison with piano accompaniment. The next few variations keep the original tempo and mood of the theme, and most of these variations are quite short. Rachmaninoff invents entirely new themes that take their inspiration from Paganini but are only distantly derived from his theme. In the seventh variation, Rachmaninoff used the medieval hymn, *Dies irae (Day of Wrath)*, a part of the Catholic Mass for the Dead. While the piano introduces the *Dies irae*, the bassoon and the cellos repeat the original Paganini theme. The *Dies irae* theme appears again in the 10th variation; the 11th seems much like a cadenza. The 12th and the 13th are both waltzes, while the 14th is an amalgam of a march and a waltz: the style is march-like while the meter is that of a waltz. Variations 15 through 17 have more of a symphonic character and are also very virtuosic.

The 18th variation is suggestive of the more typical romantic and passionate Rachmaninoff. The theme he uses is an inversion of the original Paganini melody and the musical highpoint of the *Rhapsody*. This variation has such distinctive beauty it is often excerpted and played as a separate short piece. The 19th and 20th variations seem to pay homage to the awesome performing technique for which Paganini was famous; the 21st and 22nd are scherzos. The 23rd returns the work to the Paganini theme; the 24th is the finale, a climax in which the *Dies irae* theme returns as a reminder that man must face the Day of Judgment.

The Rhapsody is scored for piccolo and two flutes, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, kettledrums, tambourine, triangle, cymbals, drum, bells, harp and strings.

*Program notes continue on next page.*

*All program notes by Susan Halpern, © 2015*
IGOR STRAVINSKY
Song of the Nightingale (Le Chant du Rossignol), Symphonic Poem
(Born June 17, 1882 in Oranienbaum, Russia; died April 6, 1971 in New York)

Stravinsky grew up reading Hans Christian Andersen’s fairy tales, which were then quite popular in Russia. Andersen’s *The Nightingale*, a parable about the power of real art as opposed to more artificial entertainment, was a perfect subject for Stravinsky’s first opera. He based this three-act opera, *Le Rossignol (The Nightingale)*, on a tale about a bird song so beautiful that it restored the health of the ailing Emperor of China. Although he was still a student of Rimsky-Korsakov in 1908 when he began the opera, Stravinsky did not pattern his music on that of his teacher; he gravitated more to the cool harmonies of impressionism, which were then trendy. His choice of the 1844 classic story, however, was influenced by Rimsky-Korsakov’s fondness for fairy tale opera plots, particularly those whose subject was nature.

After he had written only one act, Stravinsky abruptly stopped working on the opera score. Was the cause the death of Rimsky-Korsakov, which brought a period of psychological stress into Stravinsky’s life, or the commission of the ballet Firebird for the Ballets Russes, which came soon after from the renowned impresario Sergei Diaghilev? Perhaps both. Almost without pause, Stravinsky composed *Petrushka* and *The Rite of Spring*, reluctantly returning to the unfinished opera when Moscow’s Free Theater wanted to stage it.

Stravinsky became concerned about the stylistic discrepancies he felt existed between the early and the later parts of *The Nightingale* when, after a gap of several years, he returned to it and added two new acts. It was performed for the first time on May 26, 1914 in Paris. Later, Diaghilev suggested using the opera score for a ballet, with singers in the orchestra pit while dancers mimed the story on stage; however, Stravinsky proposed that instead an orchestral version of the music be created as he felt that the music of Act I had a style too immature to be joined to the rest. From excerpts of the music of the second and third acts and the *Song of the Fisherman* from the first act, he created the symphonic poem, which was completed on April 4, 1917 as *Le Chant du Rossignol*.

The first performance of this new version of the music occurred at an orchestral concert on December 6, 1919 in Geneva; a few months later, Diaghilev produced it in Paris as a ballet choreographed by Leonid Massine with decor by Henri Matisse, but Stravinsky was convinced that he preferred the work as a symphonic poem, not as a concert piece which would be, he felt, at the mercy of many extra-musical forces. Even new choreography devised in 1925 by 21-year-old George Balanchine, whom he greatly admired, did not change the composer’s mind.

*Le Chant du Rossignol* captured both the poetry and irony of Andersen’s tone with its touch of lyrical warmth and tender melancholy. The musical style is in
some ways reminiscent of Petrushka, with its frequent use of ostinati, sudden dynamic shifts, preference for short melodic segments and erratic rhythms. In the composer’s own words, he “treated [the orchestra] more as a chamber orchestra and laid stress on the concertante side, not only of the various solo instruments, but also gave this role to whole groups of instruments. This orchestral treatment was well adapted to music full of cadenzas, vocalises, and melismata of all kinds.”

The poem follows the narrative. The setting is the lavish court of the Chinese Emperor, who owns a nightingale that sings to entertain. Its gentle, touching song is represented by a flute cadenza; following is a violin’s melody, accompanied by piano, harp and celesta. Suddenly, in contrast, another nightingale, a gilded and sparkling mechanical bird, appears in the guise of a gift from the visiting Emperor of Japan. Although the toy bird can only repeat the same tune over and over again (heard in the piccolo, flute, and oboe), the court is charmed. The nightingale, neglected, flies away to the forest and a fisherman. The angry Emperor names the mechanical bird the First Singer of the Imperial Court. When the Emperor becomes terminally ill, the real nightingale returns and saves the emperor with the beauty of its song. Nevertheless, it refuses an invitation to stay: the bird now desires the freedom to sing for anyone who needs it.

A preface to the score, consisting principally of quotations from Hans Christian Andersen includes the following:

The Fete in the Palace of the Emperor. In honor of the Nightingale, “the palace was adorned. The walls and the floor, which were of porcelain, gleamed in the rays of thousands of golden lamps. Beautiful flowers were placed in the passageways.” The Nightingale is set on a golden perch, a Chinese March signals the entrance of the Emperor.

The Two Nightingales. “The Nightingale sang so beautifully that tears came to the Emperor’s eyes. The lackeys and chambermaids were delighted too, and they were the most difficult to please.” Envoys arrive from the Emperor of Japan with the gift of a mechanical nightingale. “As soon as the artificial bird was wound up, it sang, with its tail moving up and down, all shining with silver and gold. It was as good as the real bird – and prettier. But where was the live Nightingale? No one noticed that it had flown out of the open window.” A fisherman is heard outdoors, singing happily because his friend has returned.

Illness and Recovery of the Emperor. “The poor Emperor could scarcely breathe. He opened his eyes and saw Death. All around, from among the folds of the splendid velvet curtains, strange heads peered forth, the Emperor’s bad and good deeds.” The mechanical bird refuses to sing. Then the live Nightingale is heard outside the window, “and as it sang, the
spectres grew paler and paler. Even Death listened and said, 'Continue, little Nightingale!' and floated out of the window toward the song. The Emperor fell into a sweet slumber. The sun shone upon him through the window when he awoke refreshed and restored."

Funeral March. “The courtiers came to see their dead Emperor, and stood astounded when he said, ‘Good Morning!’” Meanwhile, the friendly Nightingale has flown back to the fisherman who sings his song again.

The orchestral version, heard in this concert, includes: I. Introduction: Presto, II. Marche chinoise (Chinese March), III. Chant du rossignol (Song of the Nightingale), IV. Jeu du rossignol mecanique (The Mechanical Nightingale).

In the symphonic poem the voice of the Nightingale becomes a solo flute and a solo violin. The score calls for piccolo, two flutes, two oboes, English horn, two clarinets, clarinet in E-flat, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion, celesta, piano, two harps and strings.

MAURICE RAVEL

_Daphnis et Chloé: Suite No. 2_

(Born March 7, 1875 in Ciboure; died December 28, 1937 in Paris)

In the period just before World War I and until some years after it, perhaps the most well-known and most exciting work in musical theater came from the famed Ballet Russes of Serge Diaghilev. Diaghilev brought together leading graphic, musical and dance artists of his time which resulted in the production of masterpieces distinguished by the melding of the creative genius of talents from these various fields. Ravel had been interested in Russian music for a time before his collaboration with the impresario Diaghilev, but had always felt that Diaghilev was very undisciplined. Diaghilev accepted some of Ravel’s criticisms, and admired Ravel’s colorful orchestrations and his exhilarating rhythms.

Sometime in 1909 Diaghilev commissioned a score from Ravel for a ballet on Daphnis and Chloé that he hoped to produce in 1910. It became the largest work Ravel was ever to compose. Although he completed the piano score in 1910, the orchestration remained incomplete until 1911, when enough of it was ready for a suite extracted from the ballet to be performed in concert. Even though the music was ready in time, the ballet company’s series of internal problems postponed the first performance until June 8, 1912. The choreography was by Michel Fokine, scenery and costumes by Leon Bakst; Vaslav Nijinsky and Tamar Karsavina danced the title roles and Pierre Monteux conducted.

The story of Daphnis and Chloé is based on the third century pastoral romance by the Greek author, Longus. Daphnis was the son of the god Mercury and a Sicilian shepherdess. He was a pupil of Pan and of the Muses, inventor of pastoral poetry, and lover of the shepherdess, Chloé. In the story, a band of
Pirates invades peaceful Greece and conquers a group of maidens including Chloé, the lover of Daphnis.

In an autobiographical sketch written in 1928, Ravel described his work as “a choreographic symphony in three parts.” “My intention,” he said, “was to compose a vast musical fresco, faithful to the Greece of my dreams. The work is constructed symphonically in a strict tonal scheme, based on a few motifs whose development achieves a symphonic homogeneity of style.” In fact, the two popular extracts, known as suites from the ballet, were not so-called by Ravel, who had them published as Symphonic Fragments, First Series and Second Series. The two suites, especially this second one, have long been included in orchestral repertoires, but in the last few decades conductors sometimes have performed the complete score of the work rather than one suite or the other. The suites are long extracts from the ballet score. Suite No. 2 is the whole third scene.

Notes are printed in the score and tell the story found in Suite No. 2:

**Lever du jour (Daybreak)**  “No sound but the murmur of dew dripping from the rocks. Daphnis is lying at the nympha’s grotto. Little by little, day breaks. Bird songs are heard. In the distance, a shepherd passes with his flock. Another crosses the stage. A group of herdsmen enters, looking for Daphnis and Chloé. They find Daphnis and wake him. In anguish, he looks about him for Chloé. She appears at last, surrounded by shepherds. They throw their arms about each other. Daphnis sees that Chloé is wearing a crown; his dream was a prophetic vision; Pan’s intervention is clear. Lammon, an old shepherd, explains that if the god Pan has saved Chloé, it is in memory of his old love for the nymph Syrinx.”

**Pantomime.** “Daphnis and Chloé mime the story of Pan and Syrinx. Chloé acts the part of the young nymph wandering in the meadow. Daphnis, as Pan, appears and declares his love. The nymph repulses him. The god becomes more pressing. She disappears. In despair, he picks a few reeds, fashions a flute of them and plays a melancholy tune. Chloé reappears and dances to the music of the flute. The dance becomes faster and faster until Chloé, in a wild spin, falls into the arms of Daphnis. At the nymphs’ altar, he swears fidelity with the sacrifice of two lambs. A group of young girls dressed as bacchantes, enters. Daphnis and Chloé embrace tenderly. A group of young men spreads across the stage. Joyous uproar.”

**A Danse Générale (General Dance)** concludes the ballet.

The work is scored for two flutes, piccolo, alto flute, two oboes, English horn, two clarinets, clarinet in E-flat, bass clarinet, three bassoons, contrabassoon, four horns, four trumpets, three trombones, tuba, timpani, bass drum, two snare drums, cymbals, triangle, tambourine, castanets, glockenspiel, celesta, two harps and strings. A wordless chorus is often replaced by additions to the parts for the orchestral instruments.
CHARLES DUTOIT
Conductor, Orchestre de la Suisse Romande 2015 Tour

Presently Artistic Director and Principal Conductor of the London Royal Philharmonic Orchestra, he recently celebrated his 30-year artistic collaboration with the Philadelphia Orchestra, who, in turn, bestowed upon him the title of Conductor Laureate. He collaborates every season with the orchestras of Chicago, Boston, San Francisco, New York and Los Angeles, and is also a regular guest on the stages in London, Berlin, Paris, Munich, Moscow, Sydney, Beijing, Hong Kong and Shanghai, among others. His more than 200 recordings for Decca, Deutsche Grammophone, EMI, Philips and Erato have garnered multiple awards and distinctions including two Grammys.

For 25 years, Dutoit was Artistic Director of the Montreal Symphony Orchestra, a dynamic musical team recognised the world over. From 1991 to 2001, he was Music Director of the Orchestre National de France and in 1996, was appointed Principal Conductor and soon thereafter, Music Director of the NHK Symphony Orchestra (Tokyo). He is today Music Director Emeritus of this Orchestra. Additionally, he was Music Director of the Philadelphia Orchestra’s season at the Mann Music Center for 10 years and of the Saratoga Performing Arts Center for 21 years.

Charles Dutoit’s interest in the younger generation has always held an important place in his career and he has successively been Music Director of the Sapporo Pacific Music Festival and Miyazaki International Music Festival in Japan as well as the Canton International Summer Music Academy in Guangzhou. In 2009, he became Music Director of the Verbier Festival Orchestra.

When still in his early 20s, Charles Dutoit was invited by Von Karajan to conduct the Vienna State Opera. He has since conducted at Covent Garden, the Metropolitan Opera in New York, Deutsche Oper in Berlin, the Rome Opera and Teatro Colón in Buenos Aires.

In 1991, he was made Honorary Citizen of the City of Philadelphia; in 1995, Grand Officier de l’Ordre national du Québec; in 1996, Commandeur de l’Ordre des Arts et des Lettres by the government of France and in 1998, he was invested as Honorary Officer of the Order of Canada. In 2007, he received the Gold Medal of the city of Lausanne, his birthplace. He holds Honorary Doctorates from the Universities of McGill, Montreal, Laval and the Curtis School of Music.

Dutoit’s extensive musical training included violin, viola, piano, percussion, history of music and composition at the Conservatoires and Music Academies of Geneva, Siena, Venice and Boston. A globetrotter motivated by his passion for history and archaeology, political science, art and architecture, he has traveled in all 196 nations of the world.
NIKOLAI LUGANSKY
Pianist

Capable of great refinement and sensitivity in Mozart and Chopin, and breathtaking virtuosity and “crystalline beauty” (The Financial Times) in Rachmaninov and Prokofiev, Nikolai Lugansky is a pianist of extraordinary depth and versatility.

This summer will see his debuts at the festivals of Aspen and Tanglewood. Concerto highlights for the 2014-15 season and beyond include returns to the London Philharmonic Orchestra, Philharmonia Orchestra, Czech Philharmonic Orchestra, Budapest Festival Orchestra, Orchestre symphonique de Montréal and Orchestre de Paris. Lugansky also undertakes tours with the Orchestre de la Suisse Romande (Charles Dutoit) in the US and the Oslo Philharmonic Orchestra (Vasily Petrenko), Russian National Orchestra (Mikhail Pletnev) and St Petersburg Philharmonic Orchestra (Yuri Temirkanov).

Upcoming recital and chamber music performances include Alte Oper Frankfurt, London’s Wigmore Hall, the Konzerthaus Berlin, Vienna’s Konzerthaus, Paris’ Théâtre des Champs-Elysées, New York’s 92nd St. Y, the Great Hall of the Moscow Conservatoire and the Great Hall of the St Petersburg Philharmonia. His chamber music collaborators include Mischa Maisky, Vadim Repin and Alexander Kniazev. Lugansky regularly appears at some of the world’s most distinguished festivals, including the BBC Proms, La Roque d’Anthéron, and the Verbier, Rheingau and Edinburgh International festivals.

An award-winning recording artist, Lugansky records exclusively for the Naïve-Ambroisie label. His recital CD featuring Rachmaninov’s Piano Sonatas won the Diapason d’Or and an ECHO Klassik Award and his recording of concertos by Grieg and Prokofiev with Kent Nagano and the Deutsches Symphonie-Orchester Berlin was a Gramophone Editor’s Choice. His earlier recordings have also won a number of awards, including a Diapason d’Or, BBC Music Magazine Award and ECHO Klassik prize. Lugansky’s most recent CD, featuring the two Chopin Piano Concertos, was released in summer 2014.

Lugansky is Artistic Director of the Tambov Rachmaninov Festival and is also a supporter of and regular performer at the Rachmaninov Estate and Museum of Ivanovka. He performed the composer’s Piano Concerto No.3 at the closing concert of the inaugural Ivanovka Rachmaninov Festival in June 2014 with the Russian National Orchestra and Mikhail Pletnev.

Lugansky studied at Moscow’s Central Music School and Moscow Conservatoire where his teachers included Tatiana Kestner, Tatiana Nikolayeva and Sergei Dorensky. He was awarded the honour of People’s Artist of Russia in April 2013.
ORCHESTRE DE LA SUISSE ROMANDE

Founded in 1918 by Ernest Ansermet, permanent conductor until 1967, Orchestre de la Suisse Romande, with its 112 permanent musicians, ensures subscription concerts in Geneva and Lausanne, the City of Geneva symphony concerts, the annual fund-raising concert for the UN, as well as opera performances at the Grand Theatre de Geneve. Its reputation has been built up over the years thanks to its historic recordings and its interpretation of 20th-century French and Russian repertoire. Neeme Jarvi was appointed Artistic and Music Director on September 1, 2012. The Principal Guest Conductor is the young Japanese conductor Kazuki Yamada.


From its very early days and in close collaboration with the Radio-Television Suisse Romande, OSR has been broadcast on radio around the world, enabling millions of listeners to tune in. With the advent of recording, their radio broadcasts increased rapidly thanks to a partnership with Decca, which produced more than 100 legendary recordings. The OSR has also recorded for Aeon, Cascavelle, Denon, EMI, Erato, Harmonia Mundi and Philips, which have won major awards. For PentaTone, OSR recorded all of Bruckner’s symphonies, which they completed in 2012, and will develop a privileged partnership during the 2014-15 season. Several projects are planned with Chandos under Maestro Jarvi.

The OSR’s international tours have led them to perform in the most prestigious venues in Europe (Berlin, Frankfurt, Hamburg, London, Vienna, Salzburg, Brussels, Madrid, Barcelona, Paris, Budapest, Milan, Rome, Amsterdam and Istanbul), Asia (Tokyo, Seoul, Beijing), as well as in major cities on the American continents (Boston, New York, San Francisco, Washington, Sao Paulo, Buenos Aires and Montevideo). During the 2011-12 season the OSR gave its first performances in Moscow and St. Petersburg. In July 2014 OSR returned to Japan (Suntory Hall) and Seoul (SeongNam Arts Center).
The Orchestra has been invited by many festivals. Since 2000 they have appeared at Budapest Spring Festival, Choregies d’Orange, Musica de Canarias Festival, Lucerne Easter and Summer Festivals, Festival de Radio France and Montpellier, Menuhin Festival Gstaad, Robeco Zomerconcerten, Septembre Musical de Montreux and Bucharest Festival.

The OSR is funded by the Canton and City of Geneva, Radio-Television Suisse Romande, associations of Friends of the Orchestra and many sponsors and patrons. For the concerts in Lausanne, the OSR receives generous support from the Canton of Vaud.

**First Violins**
- Bogdan Zvoristeianu, Principal Concertmaster
- Abdel-Hamid El Shwekh, First Associate Concertmaster
- Medhat Abdel-Salam
- Yumiko Awano
- Caroline Baeriswyl
- Linda Bärlund
- Elodie Bugni
- Theodora Christova
- Cristina Draganesco
- Yumi Kubo
- Dorin Matea
- Florin Moldoveanu
- Bénédicte Moreau
- Muriel Noble
- Hisayuki Ono
- Yin Shen
- Marie Sirot

**Second Violins**
- Sidonie Bougamont, Principal
- François Payet-Labonne, Principal
- Jonas Erni, Assistant Principal
- Rosnei Tuon, Assistant Principal
- Kerryn Benson
- Florence Berdat
- Claire Dassesse
- Gabrielle Doret
- Véronique Kümin
- Ines Ladewig
- Claire Marcuard

**Violas**
- Frédéric Kirch, Principal
- Elçim Özdemir, Principal
- Emmanuel Morel, Assistant Principal
- Barry Shapiro, Assistant Principal
- Hannah Franke
- Hubert Geiser
- Stéphane Gonties
- Denis Martin
- Stella Rusu
- Tsubasa Sakaguchi
- Verena Schweizer
- Catherine Soris-Orban
- Yan-Wei Wang

**Cellos**
- François Guye, Principal
- Stephan Rieckhoff, Principal
- Hilmar Schweizer, Assistant Principal
- Cheryl House, Assistant Principal
- Jakob Clasen
- Laurent Issartel
- Olivia Morel
- Caroline Siméand-Morel
- Silvia Tobler
- Son Lam Trân
- Willard White
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<td>Sylvain Lombard</td>
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<td><strong>English Horns</strong></td>
<td>Alexandre Emard</td>
<td>Jacques Robellaz</td>
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<td><strong>Clarinets</strong></td>
<td>Dmitry Rasul-Kareyev</td>
<td>Michel Westphal</td>
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<td>Benoît Willmann</td>
<td>Camillo Battistello</td>
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<td>Guillaume Le Corre</td>
<td>Manuel Metzger</td>
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<td><strong>Bass Clarinets</strong></td>
<td>Camillo Battistello</td>
<td>Guillaume Le Corre</td>
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<td><strong>Bassoons</strong></td>
<td>Céleste-Marie Roy</td>
<td>Vincent Godel</td>
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<td>Afonso Venturieri</td>
<td>Katrin Herda</td>
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<td><strong>Contrabassoons</strong></td>
<td>Vincent Godel</td>
<td>Katrin Herda</td>
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<td><strong>French Horns</strong></td>
<td>Jean-Pierre Berry</td>
<td>Julia Heirich</td>
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<td>Isabelle Bourgeois</td>
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<td><strong>Trumpets</strong></td>
<td>Olivier Bombrun</td>
<td>Gérard Métrailler</td>
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<td>Stephen Jeandheur</td>
<td>Claude-Alain Barmaz</td>
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<td><strong>Trombones</strong></td>
<td>Matteo de Luca</td>
<td>Laurent Fabre</td>
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<td><strong>Bass Trombone</strong></td>
<td>Laurent Fouqueray</td>
<td>Pierre Pilloud</td>
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<td><strong>Tuba</strong></td>
<td>Yves Brustiaux</td>
<td>Olivier Perrenoud</td>
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<tr>
<td><strong>Timpani</strong></td>
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Percussion
Christophe Delannoy, Assistant Principal
Elena Beder*
Florian Feyer*
Marion Fretigny*
Michel Maillard
Esther Tortosa Esteban*
Michael Tschamper

Harps
Notburga Puskas, Principal
Geneviève Chevallier*

Celesta/pianos
Ulrich Kölla*
Saya Hashino*

Students for Diploma of Advanced Studies
Fumi Nakamura, Violin
Louise Mercier, Viola
Xiang Ji, French Horn
* additional musicians

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**Chamber Music | OC**

**Sunday, March 1, 2015 at 3:00 p.m.**  
**Tickets: $20 ($5 student, $15 senior)**

CMOC presents a fresh take on “Carnival of the Animals” in a multimedia program of duo piano masterpieces featuring internationally-acclaimed Grace Fong and Kevin Kwan Loucks.

**Academy of St Martin in the Fields with Jeremy Denk**

**Saturday, March 14, 2015 at 8:00 p.m.**  
**Tickets: $59 ($49 student/senior)**

Performing fresh, brilliant interpretations of the world’s most loved classical music without a conductor, the Academy is joined by MacArthur “Genius” Fellow Jeremy Denk, piano. Program: Stravinsky & Bach.

**Trio Con Brio Copenhagen**

**Saturday, March 21, 2015 at 8:00 p.m.**  
**Tickets: $29 ($25 student/senior)**

This award-winning piano trio is composed of two Korean sisters and one Danish husband whose close dynamic and cultural blending contributes a uniqueness and intensity to their sparkling, spell-binding performances. Program: Per Nørgård, Mendelssohn & Tchaikovsky.

**Sundays at Soka with Pacific Symphony**  
**Benjamin Beilman, Violin**

**Sunday, March 29, 2015 at 3:00 p.m.**  
**Tickets: $49 ($39 student/senior)**

Young violinist Benjamin Beilman is one of his generation’s fastest rising international stars, winning numerous awards since his debut in 2010 at the Young Concert Artists Series in New York. Program: Bach, Strauss & Tchaikovsky.
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