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ROCO in Concert *Space: The Final Playground*

Friday, November 18, 2016 • 7:30 pm

The Woodlands United Methodist Church

Saturday, November 19, 2016 • 5:00 pm

The Church of St. John the Divine

David Danzmayr, conductor

WindSync

Garrett Hudson, flute • **Emily Tsai**, oboe

Julian Hernandez, clarinet • **Kara LaMoure**, bassoon

Anni Hochhalter, horn

Gabriella Lena Frank

Elegía Andina

---11 minutes---

Michael Gilbertson

The Cosmos: Concerto for (Theatrical) Wind Quintet

I. Nebula • II. Comet • III. Solar Flares • IV. Dark Matter • V. Fusion
(ROCO COMMISSIONED TEXAS PREMIERE)

---17 minutes---

OCTAVA ENABLED

-----*Take Five*-----

Vilém Tauský (TAH-oh-ski)

Coventry (Meditation for String Orchestra)

---10 minutes---

Franz Schubert (SHOO-bert)

Symphony No. 6 in C Major, D.589

I. Adagio-Allegro • II. Andante
III. Scherzo: Presto: Trio: Più lento • IV. Allegro moderato

---27 minutes---

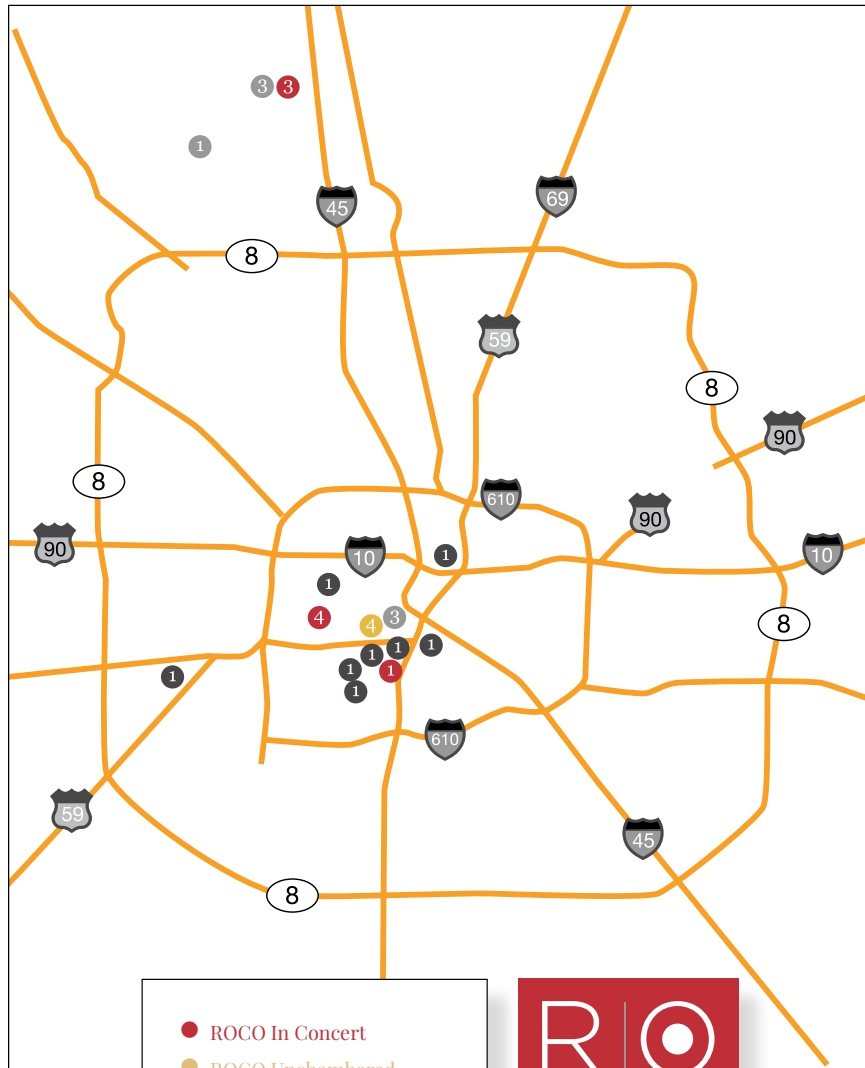
OCTAVA ENABLED

This evening's music will include the pieces above, definitely in this order,
with a short intermission and possible surprises.

Where we play!

Join ROCO in exploring Houston and beyond through concerts that span the Southwest to the far Northern reaches of our area.

(Private salons in homes and galleries not listed)



- ROCO In Concert
- ROCO Unchambered
- ROCO Connections
- ROCO Brass Quintet Series



Octava -- a new level of concert engagement



ROCO is the first professional orchestra to premiere Octava, a brand new smart phone app that's changing the concert-going experience. Developed by Linda Dusman, composer, and Eric Smallwood, artist, from the University of Maryland, it delivers real-time program commentary from musicians and guest artists. It's not just another way to deliver program notes, however; we have a program for that - you are holding it in your hands. Instead, think of it like a director's commentary or VH1's Pop-Up Videos. ROCO has found a way to talk and play at the same time! Enjoy both our musical and literary conversation with you.



How do you get in on this?

1. Turn off the ringer on your phone, or place it in "Do Not Disturb" mode, so you can receive the Octava feed but keep your smart phone silent.
2. Go to the App Store or Google Play, search for Octava and download it to your phone.
3. Open the app before **OCTAVA-ENABLED** pieces (indicated in red on the program page), and press start. The app will start automatically once the music begins. ROCO team members and ushers are available to answer questions.

Thanks for helping ROCO

"Shape the Future of Classical Music!"

Josh Phillips
Wendy & Tim Harris
Chair

Gavin Reed
Principal
Beverly & Bill Coit
Chair

Horns

Maiko Sasaki
Founding Consortium
Chair

Nathan Williams
Principal
Jeanie Flowers Chair,
in loving memory of
Dan Flowers

Clarinets

Sandor Ostlund
Principal
Leslie & Jack Blanton, Jr.
Chair

Erik Gronfor
Founding Consortium
Chair

Bass

Rebecca Powell Garfield
Kathy & Ed Segner
Chair

Matthew Roitstein
Principal
Mary Margaret &
Russell Schulze
Chair

Flutes

Piano
Sharon Ley Lietzow,
Lisa and Rex Wooldrige
Chair

Courtenay Vandiver Pereira*

Meredith Harris
Kit Gwin
Chair

Laura Krentzman*

Trumpets

Caitlin Mehtens
Founding Consortium
Anne Harrington Chair
In memory of
Bruce Harrington

Harp

Shino Hayashi
The Deshpande-Helmer Family
Chair

Eric Gaenslen
Principal
Denman/Newman Foundation
Chair

Cellos

Anastasia Sukhopara
Janice & Barrett Green,
Jennifer & Benjamin Fink
Chair

Kirsten Yon*

Aloysia Friedmann
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Rachel Jordan
Amanda McMillian &
Benjamin Holloway
Chair

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David Danzmayr
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Chair

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Stanley Chyi
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Chair

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memory of Don Simpson
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Chair

Violas

Suzanne LeFevre
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Martha & Tom Bourne,
Mimi McGehee, Frost Bank
Chair

Katie Carrington
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Chair

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Mimi Lloyd
Chair

Violin II

Violin I



Photo/Ned Rissky

Featured *Conductor*

David Danzmayr, conductor

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Described by 'The Herald' as "extremely good, concise, clear, incisive and expressive" **David Danzmayr** is widely regarded as one of the most talented and exciting European conductors of his generation.

David is currently in his fourth and final season as Music Director of the Illinois Philharmonic Orchestra in Chicago, where he was lauded regularly by both the Chicago

Tribune and Chicago Classical Review for his programming of American composers as well as the quality of performances he and the orchestra achieved together.

Upon leaving his position at the IPO, he will assume the position of Chief Conductor of the Zagreb Philharmonic Orchestra beginning with the 2016/17 season. As Chief Conductor Designate he will lead numerous concerts with the ZPO this season, including a concert at the Salzburg Festspielhaus on New Year's Day, as well as a tour to Italy.

Danzmayr is also in his third season as Music Director of the ProMusica Chamber Orchestra in Columbus as well as Artistic Advisor of the Breckenridge Music Festival.

David has won prizes at some of the world's most prestigious conducting competitions including a 2nd prize at the International Gustav Mahler Conducting Competition and prizes at the International Malko Conducting Competition. For his extraordinary success he has been awarded the Bernhard Paumgartner Medal by the Internationale Stiftung Mozarteum.

Propelled by these early successes into a far reaching international career, Danzmayr has quickly become a sought after guest conductor for renowned orchestras around the globe, having worked with the City of Birmingham Symphony Orchestra, Bamberg Symphony, New Jersey Symphony Orchestra, Sinfonieorchester Basel, Mozarteum Orchester, Chicago Civic Orchestra, Louisiana Philharmonic, Iceland Symphony Orchestra, Odense Symphony Orchestra, Salzburg Chamber Philharmonic, Bruckner Orchester Linz, Radio Symphony Orchestra Vienna and the Stuttgart Radio Symphony Orchestra to name a few.

Besides numerous reinventions, future engagements will include debuts with the San Diego Symphony, Milwaukee Symphony, Pacific Symphony, Slovene Philharmonic Orchestra as well as the Detroit Symphony and the Indianapolis Symphony Orchestra.

David frequently appears in the major concert halls around the globe, such as the Musikverein and Konzerthaus in Vienna, Grosses Festspielhaus Salzburg, Usher Hall Edinburgh and the Symphony Hall in Chicago.

He has served as Assistant Conductor of the Royal Scottish National Orchestra, which he conducted in more than 70 concerts so far, performing in all the major Scottish concert halls and in the prestigious, Orkney based, St Magnus Festival. He has regularly been reinvented to the podium since then.

David Danzmayr received his musical training at the University Mozarteum in Salzburg where, after initially studying piano, he went on to study conducting in the class of Dennis Russell Davies. He finished his studies with the highest honours.

David was strongly influenced by Pierre Boulez and Claudio Abbado in his time as conducting stipendiate of the Gustav Mahler Youth Orchestra and by Leif Segerstam during his additional studies in the conducting class of the Sibelius Academy. Subsequently he gained significant experience as assistant to Neeme Järvi, Stephane Deneve, Carlos Kalmar, Sir Andrew Davies and Pierre Boulez.



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Featured *Composer*

Michael Gilbertson, composer



Photo/Ron Cohen Mann

The works of Michael Gilbertson have been described as "elegant" and "particularly beautiful" by The New York Times, "vivid, tightly woven" and "delectably subtle" by the Baltimore Sun, and "genuinely moving" by the Washington Post. Gilbertson holds degrees from The Juilliard School and Yale School of Music, where he studied composition with Samuel Adler, John Corigliano, Christopher Rouse, Aaron Jay Kernis, Martin Bresnick, Ezra Laderman, Hannah Lash, and Christopher Theofanidis. Gilbertson's works have been programmed by the Minnesota Orchestra, Pittsburgh Symphony, Washington National Opera,

...continued 9



Albany Symphony, San Francisco Chamber Orchestra, Grand Rapids Symphony, River Oaks Chamber Orchestra, Symphony in C, New England Philharmonic, Cheyenne Symphony, Juilliard Orchestra, Yale Philharmonia, Sioux City Symphony, Dubuque Symphony, Michigan Philharmonic, Lafayette Symphony, Waterloo-Cedar Falls Symphony, Aspen Contemporary Ensemble, and professional choirs including Musica Sacra, The Crossing, and The Esoterics. In March, 2016, he was MusicalAmerica's featured Artist of the Month.

Gilbertson's music has earned five Morton Gould Awards from ASCAP, a Charles Ives Scholarship from the American Academy of Arts and Letters, a BMI Student Composer Award, and the 2007-08 Palmer-Dixon Prize, awarded by the Juilliard composition faculty for the best student work of the year. His piano trio *Fold by Fold* received the Israel Prize from the Society for New Music. Gilbertson's music can be heard in the 2006 documentary *Rehearsing a Dream*, which was nominated for an Academy Award. His published music includes choral works with Boosey & Hawkes and G. Schirmer, and orchestral works with Theodore Presser.

Gilbertson's opera *Breaking*, a collaboration with playwright Caroline McGraw, was commissioned by the Washington National Opera and premiered at The Kennedy Center in November, 2013. He has twice composed and conducted ballets for the New York City Ballet's Choreographic Institute, working with choreographers David Morse and Daniel Baker. His fifth ballet, a collaboration with choreographer Norbert De La Cruz, was premiered by the Aspen Santa Fe Ballet in July, 2013. Gilbertson's other upcoming projects include commissions for Sybarite5 and the Verona Quartet. He served as Red Cedar Chamber Music's Composer-in-Residence from 2011 to 2014, and has enjoyed an ongoing relationship with his hometown orchestra, the Dubuque Symphony, which has performed 7 of his works since 2003.

In 2009, Michael founded an annual music festival, ChamberFest Dubuque, which brings young classical artists to his hometown of Dubuque, Iowa for concerts and educational outreach. The festival is a fundraiser for the Northeast Iowa School of Music, where Michael taught composition and music history during their summer session from 2008 to 2012. He has also taught at The Walden School, The Educational Center for the Arts, and as a lecturer at the Yale School of Music.



Featured Artists



Hailed by the *Houston Chronicle* as “revolutionary chamber musicians,” **WindSync** is internationally recognized for dramatic and engaging interpretations of classical music. The young, adventurous group plays exclusively from memory, including elements of staging and choreography, and focuses on building a connection with audiences through dynamic concert programming and charismatic stage presence.

WindSync is the Gold Medalist in the National Fischhoff Chamber Music Competition and winner of the Concert Artists Guild Victor Elmaleh International Competition. The group received the Sylvia Ann Hewlett Adventurous Artist Prize and numerous performance prizes from the CAG competition, including the ensemble's New York debut at Weill Recital Hall at Carnegie Hall, the Chautauqua Institution, Washington Performing Arts Society's Music in the Country series, and the Music in the Park Series of The Schubert Club (St. Paul, MN). Recent performance engagements include the Library of Congress in Washington DC, Shanghai Oriental Arts Center in China, and the Met Museum's Grace Rainey Rogers Auditorium,

as well as radio broadcasts by New York Public Radio's McGraw Hill Financial Young Artists Showcase and Minnesota Public Radio/American Public Media's Performance Today.

Dedicated to showcasing contemporary music and expanding wind quintet repertoire, in 2015 WindSync performed the premiere of a new wind quintet *The long and the short of it* by American composer, Paul Lansky commissioned by the Library of Congress' Carolyn Royall Just Fund and the Music Society of Lincoln Center. In 2016, the group commissioned young American composer, Michael Gilbertson to write a concerto for wind quintet and orchestra, *The Cosmos*, which premiered in May 2016 with the Lafayette Symphony Orchestra with two repeat performances by the River Oaks Chamber Orchestra in Houston, TX in November 2016. The group also relies heavily on a large body of original arrangements of classical masterworks in order to build innovative and thematic programs.

WindSync is strongly committed to educational enrichment and promoting arts engagement through concerts dedicated to inspiring children, members of the community, and audiences with disabilities. Set in diverse spaces including concert halls, museums, outdoor venues, libraries, hospitals, and schools WindSync has been featured in educational performances presented by The Seattle Symphony Orchestra, The Midland Symphony Orchestra, and the Rockport Chamber Music Festival. As the 2013 Music for Autism "Spotlight Artist", WindSync traveled to five cities across the United States performing concerts specifically developed to provide a safe environment for children or individuals on the autistic spectrum and their families. Previous community presenters include the Canucks Autism Network, PALS Autism School in Vancouver, BC, and Azure Family Concerts presented by the Schubert Club (St. Paul, MN). The group has also performed recitals and residencies presented by Stanford University, University of Nebraska-Lincoln, CSU Northridge, CSU Sacramento, University of Nevada, Reno, University of Central Oklahoma, University of Victoria, B.C., Drexel University, and the University of Minnesota. Past residencies include, Ensemble in Residence for the Da Camera of Houston Young Artist Program, the Grand Teton Music Festival during the summers of 2012 and 2013, and the Chamber Music Festival of Lexington from 2012-2016.



Michael Gilbertson

The Cosmos: Concerto for (Theatrical) Wind Quintet (ROCO COMMISSIONED TEXAS PREMIERE)

The works of Michael Gilbertson have been described as "elegant" and "particularly beautiful" by *The New York Times*, "vivid, tightly woven" and "delectably subtle" by the *Baltimore Sun*, and "genuinely moving" by the *Washington Post*. Michael holds degrees from The Juilliard School and Yale School of Music. His works have been programmed by orchestras all over the country, including the Minnesota Orchestra, Pittsburgh Symphony, and Washington National Opera, as well as the New England Philharmonic, Sioux City Symphony, Dubuque Symphony, and many others. In March, 2016, he was Musical America Magazine's featured Artist of the Month.

Michael has received numerous awards and fellowships, including repeated recognition from ASCAP, and the prestigious Charles Ives Award for young composers from the American Academy of Arts and Letters.

Of *The Cosmos*, Michael writes:

Commissioned to commemorate the 100th Anniversary of Holst's *The Planets*, *The Cosmos* explores features of the universe in our solar system and beyond. Each of the concerto's five movements is inspired by a different element of the cosmos. The opening movement, *Nebula*, depicts the clouds of dust, gas, and light that combine to form stars. The second movement captures the circuitous orbit of a comet, growing louder and more brilliant as it draws near. The third and fourth movements are inspired by the bursts of radiation released by solar flares and the mysterious force of dark matter. The final movement, *Fusion*, depicts the release of atomic energy that powers stars throughout the universe.



Gabriela Lena Frank—or Gabi, as many Houstonians know her—is one of the most significant and vibrant composers of her generation. Trained at Rice as both a composer and pianist, she was especially influenced by her piano study with Jeanne Kierman Fischer, whom she credits with introducing her to composers like Ginastera and Bartók—composers who would influence Frank greatly. She completed her advanced degrees at the University of Michigan, but has retained strong ties with Houston, including a recent appointment as the Houston Symphony’s composer-in-residence.

Gabriela’s work has been extensively commissioned, performed, and awarded. Recently, she has written for the Philadelphia Orchestra’s inaugural concert with Music Director Yannick Nézet-Seguín; for Dawn Upshaw and the St. Paul Chamber Orchestra; and for the Handel and Haydn Society of Boston’s Bicentennial, co-commissioned by the Library of Congress. Her past projects include works for the Silk Road Ensemble and the Kronos Quartet. Closer to home for ROCO audiences and in addition to her ongoing work with the HSO, Gabi’s opera collaboration with the Pulitzer Prize-winning playwright and librettist Nilo Cruz will be premiered by the Fort Worth Opera.

Drawn to Ginastera and Bartók’s practice of utilizing folk music in their work, identity has always been at the center of Gabriela’s music. Born in Berkeley, California, to a mother of mixed Peruvian/Chinese ancestry and a father of Lithuanian/Jewish descent, Frank explores her multicultural heritage most ardently through her compositions. Inspired by the works of Bela Bartók and Alberto Ginastera, Frank is something of a musical anthropologist. She has travelled extensively throughout South America, and her pieces reflect and refract her studies of Latin-American folklore, incorporating poetry, mythology, and native musical styles into a western

classical framework that is uniquely her own. She writes challenging idiomatic parts for solo instrumentalists, vocalists, chamber ensembles, and orchestras. *Elegía Andina* was her first orchestral piece, and was part of her doctoral work at the University of Michigan.

Of *Elegía Andina*, Gabriela writes:

“*Elegía Andina* for Orchestra (2000) is dedicated to my older brother, Marcos Gabriel Frank. As children of a multicultural marriage (our father being Lithuanian-Jewish and our mother being Chinese-Peruvian-Spanish), our early days were filled with Oriental stir-fry cuisine, Andean nursery songs, and frequent visits from our New York-bred Jewish cousins. As a young piano student, my repertoire included not only my own compositions that carried overtones from Peruvian folk music but also rags of Scott Joplin and minuets by the sons of Bach. It is probably inevitable then that as a composer and pianist today, I continue to thrive on multiculturalism. *Elegía Andina* (Andean Elegy) is one of my first written-down compositions to explore what it means to be of several ethnic persuasions, of several minds. It uses stylistic elements of Peruvian *arca/ira* zampoña panpipes (double-row panpipes, each row with its own tuning) to paint an elegiac picture of my questions. The flute part was particularly conceived with this in mind. In addition, as already mentioned, I can think of none better to dedicate this work to than “Babo,” my big brother — for whom Perú still waits.”





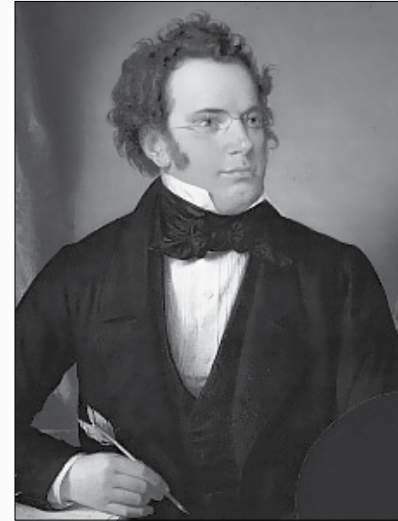
Vilém Tauský

Coventry
(Meditation for
String Orchestra)

The Czech composer, Vilém Tauský, was born in Moravia in 1910. He began composing at an early age, and gained admission to the conservatory in Brno because of his Cello Sonata, written at age 15. His professional career overlapped with his student years, when he was engaged as a conductor and répétiteur (the pianist who coaches and rehearses with opera singers) at the Brno Opera. Perhaps he was drawn to the art form because his mother had been an opera singer who had sung Mozart in Vienna under Mahler's baton.

Tauský conducted regularly in Brno from his late teens into his twenties. When the Nazis invaded Czechoslovakia in 1939, Tauský, who was Jewish, fled first to Paris, where he conducted his fellow Czech composer Janáček's opera *Jenufa*, and led a military band for the exiled Czech army. When the Germans invaded Paris in 1940, Tauský went to England, where he remained for the rest of his long life. He was active as a composer and conductor, though he felt unfairly labeled a conductor of "light" music and complained that he did not have enough opportunities to conduct the symphonic repertoire (he did lead the BBC Northern Orchestra through the complete Dvořák symphony cycle). He spent almost 30 years as the head of opera at the Guildhall School in London, and was made Commander of the British Empire (CBE) in 1981.

Coventry was written in response to the horrors of the Coventry blitz, a series of bombings of the English city of Coventry by the German Air Force in November 1940. The results were horrific (the image above shows the ruins of the Coventry Cathedral, also known as St. Michael's, built in the 14th century). Tauský, still wearing the uniform of the Czech Army even in exile, went to the city to assist in the search for survivors. This piece is a response to that experience, and was originally written for string quartet. It is elegiac and lyrical, but also dark, repeatedly ascending and descending, and propelled by a recurring pulse in the low strings. It has brief passages of agitation and dissonance, which resolve to lyricism; its textures thicken and quickly thin back out. The moods in this short piece are fleeting, and its effect is haunting.



ClefNotes

by Andrea Moore



Franz Schubert

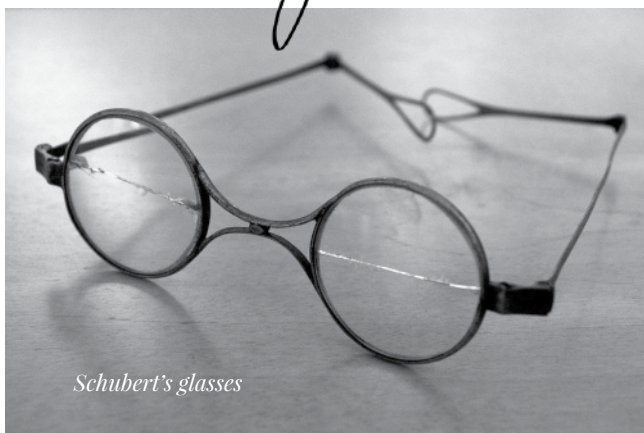
Symphony No. 6 in C major, D. 589

Although **Franz Schubert's** "Unfinished" Symphony is a staple of the orchestral repertoire, his first six symphonies have generally been understood as "apprentice" works, suggesting that his mastery of the form and its instrumentation came later. The earlier symphonies, including this one, show the influence not only of Haydn and Beethoven, but also often use an "Italianate" style, influenced by the Italian operas of both Mozart and, even more so, Rossini. (Schubert had also studied with the composer Antonio Salieri, who urged him to pattern his work on Italian opera.) Schubert was among the many Viennese who attended performances of Rossini operas at the Theater am Kärntnertor (pictured below) in 1816; apparently enthralled by Rossini, Schubert interrupted work on this symphony the next year to write two overtures, both titled "Overture in the Italian Style."



Of his symphonies, this one shows most clearly the influence of Rossini, especially in the first movement's coda, which bolts toward its conclusion like many of Rossini's overtures. Yet the Viennese influences are clearly audible as well. It is scored for the classical-era orchestra—strings, pairs of winds, including horns and trumpets, as well as timpani—and the forceful opening chords evoke nothing so much as Beethoven. However, Schubert almost immediately backs off from that intensity and follows it with much lighter woodwind writing, wherein he demonstrates his legendary gift for melody. The second movement alternates between two themes: the opening, in the violins, is gorgeous and quiet, and the second is more rhythmic. Rossini style makes another appearance in the *Scherzo*—this is the first time Schubert used the scherzo designation in a symphony, and it also pays tribute to Beethoven. The final movement is also Rossinian, and the entire piece seems a synthesis of the two dominant strands of composition of Schubert's time and place: the symphonic tradition of Beethoven, and the Italian operatic tradition of Mozart and Rossini.


This piece's nickname is the "Little C Major," setting it apart from the "Great C Major" symphony that he wrote almost ten years later.


Schubert's glasses

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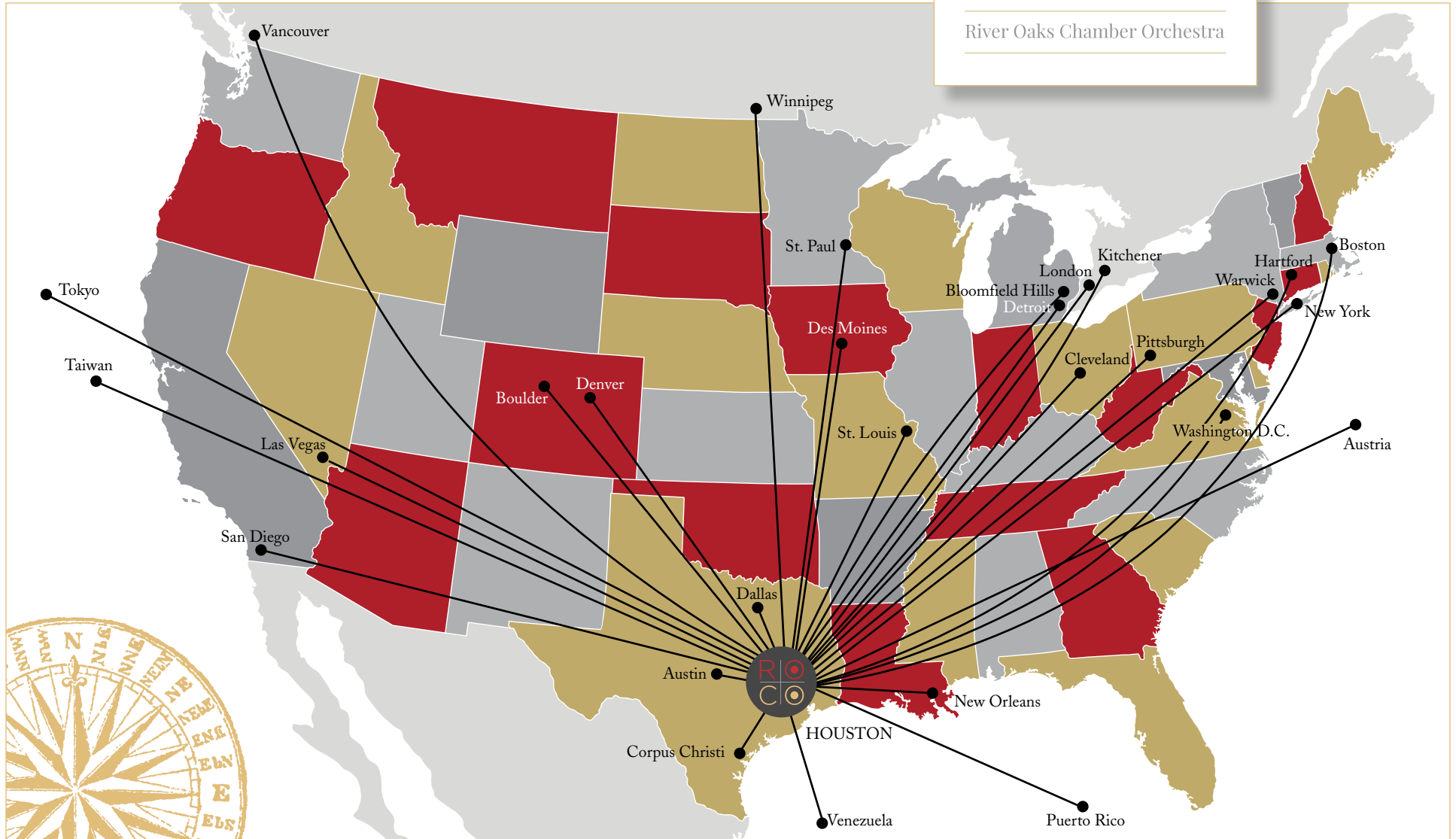
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|-------------------|---------------|----------------------|
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ROCO ROCCs



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September 24, 2016
River Oaks Chamber Orchestra

Margaret Alkek Williams

Host Committee

Margaret Alkek Williams

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My husband, Larry, adopted this as our family motto years ago.
ROCO has blossomed so much these 12 years due to the support, work and
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I shall just say my gratitude grows daily.
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-- Alecia

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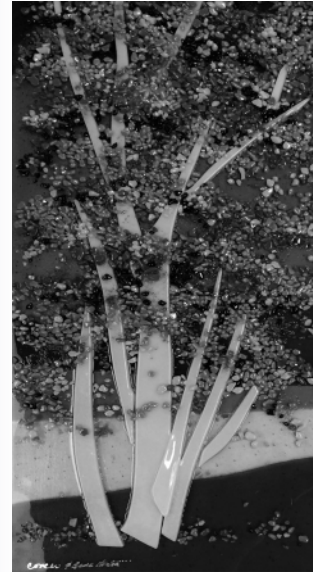
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THE KINGS SINGERS
Tuesday, December 6, 2016
Holiday songs from Orlando Lasso and Arvo Pärt to Irving Berlin

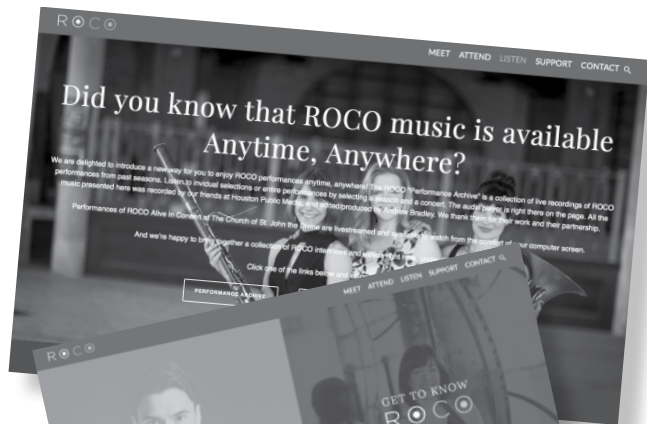
MONTROSE TRIO WITH IVO-JAN VAN DER WERFF
Tuesday, January 24, 2017
Shostakovich, Mozart, Brahms

CUARTETTO CASALS WITH MANUEL BARRUECO
Tuesday, February 14, 2017
Mozart, Bartok, Boccherini

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2016-2017 *Calendar*

- In Concert
- Brass Quintet Series
- Unchambered
- Connections



■ **“Dance Like No One’s Watching”**
Mei-Ann Chen, conductor
Jennifer Higdon, composer
Chester Englander, cimbalom soloist
Fri, Sep 23, 2016 • 8 pm • Miller Outdoor
Sat, Sep 24, 2016 • 5 pm • SJD

■ **“Fantasy, Love and Sex(tet)”**
Cece Belcher, violin
Richard Belcher, cello
Sun, Oct 9, 2016 • 5 pm • MATCH

■ **“From Russia with Valves”**
Fri, Oct 14, 2016 • 6 pm • MATCH
Sun, Oct 16, 2016 • 5 pm • TWUMC

■ **Musical and Literary Ofrenda**
Tue, Nov 1, 2016 • 6 pm • Lawndale

■ **“Tasting Menu”**
Featuring Aloysia Friedmann, violin
Sun, Nov 13, 2016 • 5 pm • MATCH

■ **“Space: The Final Playground”**
David Danzmayr, conductor
Michael Gilbertson, composer
WindSync, Wind Quintet
Fri, Nov 18, 2016 • 7:30 pm • TWUMC
Sat, Nov 19, 2016 • 5 pm • SJD

■ **Yuletide**
Mon, Dec 5, 2016 • 10am • Bayou Bend

■ **ROCO Brass Quintet on Cypress Creek FACE Series**
Tue, Dec 13, 2016 • 3 pm • The Centrum

■ **“Beer and Brass”**
Thu, Jan 5, 2017 • 6 pm
Saint Arnold Brewing Company

■ **“Peter and The Wolf”**
Sun, Jan 15, 2017 • 2 pm, 3 pm and 4 pm
Houston Zoo
Tue, Jan 17, 2017 • 10am, 11am
Texas Children’s Hospital

■ **“Crossing over the English Channel”**
ROCO BRASS QUINTET
Fri, Jan 27, 2017 • 6 pm • MATCH
Sun, Jan 29, 2017 • 5 pm • TWUMC

■ **“Stolen Moments”**
Maureen Nelson, violin
Matt McClung, percussion
Sun, Feb 12, 2017 • 5 pm • MATCH

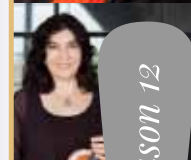
■ **“People Are People”/ Conductorless**
Andrés Cárdenes, violin soloist & concertmaster
Ricardo Lorenz, composer
Fri, Feb 24, 2017 • 7:30 pm • TWUMC
Sat, Feb 25, 2017 • 5 pm • SJD

■ **“Schubert Octet”**
Featuring Nathan Williams, clarinet
Sun, Mar 5, 2017 • 5 pm • MATCH

■ **“Roots, Reeds and Rhapsody”**
Featuring Maiko Sasaki, clarinet
Thu, Mar 23, 2017 • 7:30 pm • Asia Society

■ **“Double Trouble”**
Steven Jarvi, conductor
Alexander Miller, composer
Brook Ferguson, flute soloist
Fri, Mar 31, 2017 • 7:30 pm • TWUMC
Sat, Apr 1, 2017 • 5 pm • SJD

■ **“Music from the Americas”**
Fri, Apr 7, 2017 • 6 pm • MATCH
Sun, Apr 9, 2017 • 5 pm • TWUMC



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