

Tuesday, May 1, 2012, 8pm  
Zellerbach Hall

## San Francisco Symphony

Michael Tilson Thomas, *music director*

Jane Glover, *conductor*

### PROGRAM

George Frideric Handel (1685–1759) *Water Music* Suite No. 3 in G major,  
HWV 350 (1717)

[Sarabande] or [Menuet]  
Rigaudons I and II  
Menuets I and II  
[Bourrées I and II]

Johann Sebastian Bach (1685–1750) *Brandenburg* Concerto No. 3 in G major,  
BWV 1048

[Allegro]  
Adagio  
Allegro

Bach *Brandenburg* Concerto No. 2 in F major,  
BWV 1047

[Allegro]  
Andante  
Allegro assai

Nadya Tichman *violin*  
Robin McKee *flute*  
Jonathan Fischer *oboe*  
John Thiessen *trumpet*

INTERMISSION

Bach *Brandenburg* Concerto No. 6 in B-flat major,  
BWV 1051

[Allegro]  
Adagio ma non tanto  
Allegro

Jonathan Vinocour *viola I*  
Yun Jie Liu *viola II*  
Barbara Bogatin *viola da gamba I*  
Marie Dalby Szuts *viola da gamba II*

Handel Music for the Royal Fireworks, HWV 351 (1749)

Overture  
Bourrée  
La Paix  
La Réjouissance  
Menuet I  
Menuet II

*Cal Performances' 2011–2012 season is sponsored by Wells Fargo.*

**George Frideric Handel (1685–1759)**

*Water Music* Suite No. 3 in G major, HWV 350  
(1717)

Handel's life is the source of many anecdotes, none more famous than the story of the *Water Music*. In 1712–1713, Handel, then Capellmeister to the Elector of Hanover, outrageously overstayed a leave of absence. He had gone to England and had all but settled there. In the summer of 1714, the Elector of Hanover became King George I of England, so Handel found himself again within easy reach of his former and understandably angry employer. Baron Kielmansegge, Master of the Horse at Hanover and now part of the new king's court in London, arranged reconciliation. When the king took an excursion by barge on the Thames, Kielmansegge had a second barge with musicians follow. The music they played was by Handel, and it so enchanted the king that he forgave the delinquent composer.

Charming as the story is, it does not seem to be true. Handel was never in trouble with the king. What is true is that Handel did compose music for at least one royal river excursion, and at the king's request. The one we know of for certain took place on July 17, 1717. Similar royal river trips with music followed. That the music on those occasions was Handel's is possible but not certain.

Several movements exist in variant versions, but no autograph material exists for any of the *Water Music*. The whole composition consists of 22 movements that fall into three groups, or suites, distinguished by key and instrumentation. This eloquent and ingratiating music captures the spirit of 18th-century dance. We can well imagine how delighted the king must have been.

*Michael Steinberg*

**Johann Sebastian Bach (1685–1750)**

*Brandenburg* Concerto No. 3 in G major,  
BWV 1048

*Brandenburg* Concerto No. 2 in F major,  
BWV 1047

*Brandenburg* Concerto No. 6 in B-flat major,  
BWV 1051

Bach moved to Cöthen at the end of 1717 to assume the post of *Kapellmeister* to His Most Serene Highness, Leopold, Prince of Anhalt-Cöthen, a dignitary who loved music. Bach's chief task was to compose instrumental music and see to its performance, and he was staggeringly productive.

Bach composed the concertos we know as the *Brandenburgs* not later than March 1721 in the ordinary fulfillment of his duties to Prince Leopold, but by then he had grown restless and was determined to leave Cöthen. With his departure in mind, he prepared a presentation copy and sent it to His Royal Highness Christian Louis, Margrave of Brandenburg. (Brandenburg is the Prussian province immediately north of Berlin.) That copy went accompanied by a letter in Bach's most courtly French, a bid for employment.

The presentation is as to a connoisseur, and Bach picked carefully from his Cöthen repertory, revising while he was at it and, as usual when assembling a collection, taking pains to make its members as diverse as possible. Musicians have always been struck by the wonderful timbral variety of the *Brandenburgs*. No doubt Bach wished to impress his prospective patron with the coloristic possibilities a composer on his plane of imagination and technique could draw from a band of 18 players.

Bach was the first composer to respond to the orchestra as such, not just to the nature of specific instruments. Again and again in the *Brandenburgs*, he defines and articulates the succession of musical events by textural-timbral means. This is music "about" its textures, its colors, its instrumentation.

*Brandenburg* Concerto No. 3 "for three violins, three violas and three violoncelli, with bass for the harpsichord" (all the instrumentations are transcribed from Bach's autograph) has no players specifically and consistently designated as soloists, but Bach can arrange his seven voices—three violins and three violas, with everybody else working on the bass line—to get more different combinations than any orthodox solo concertino could provide. All the violin and viola parts at some point become soloistic, and all contribute to the tutti in what is texturally the most inventive of the *Brandenburgs*.

Bach's concertos, like those of Vivaldi (on which they are modeled), normally have three movements, fast–slow–fast. *Brandenburg* No. 1 is an exception, in that it adds a minuet with three contrasting trios; *Brandenburg* No. 3 is another in that it lacks a slow movement. Between the two *Allegros* there is only a pair of chords marked *Adagio* and forming a possible close to a movement in E minor, the relative minor of the home key of G. It is perfectly clear from the autograph that nothing is lost or missing. We do not know what Bach intended, and many solutions have been tried.

Two of the *Brandenburgs* are for strings alone, and there Bach sets himself the challenge of creating contrast where none explicitly exists. In *Brandenburg* Concerto No. 2 in F for "one trumpet, one flute, one oboe, one violin, all solo, and two violins, one viola and bass in the orchestra, with violoncello and bass for the harpsichord," Bach's task is the opposite: to integrate his most heterogeneous consort of instruments. No wonder the dynamics are marked in unprecedented detail. The *Andante* is for the three gentler-voiced soloists with figured bass only. Here is another beautifully made passage that attests to Bach's concern with texture as structure: The pathetic three-note sighs are, at their last appearance, so consistently voiced as to be serial in their instrumentation. What is best remembered about this concerto is the trumpet part, the zenith of the whole clarino tradition, and on the right day the most spectacular sound in all of baroque music. (Since Bach specifies a *traversière* or transverse flute in Concerto No. 5, he

presumably means a recorder when he just says *flauto*; however, as in most modern-instrument performances in large halls, the part will here be translated to regular flute).

*Brandenburg* Concerto No. 6 in B-flat for "two violas, two violas da gamba, violoncello, bass and harpsichord" would, for Bach's audience, have introduced a new sound: the contrast of the gambas with their modern replacement, the violoncello. The *Adagio* is an impassioned vocal duet like the *Adagio* in No. 1, the finale a gigue as in No. 5. But how different the *adagios* and *gigues* are, how varied Bach is even when the same labels must serve. The first movement's closely woven canon between the two violas is one of Bach's most renowned *tours de force*.

*Michael Steinberg*

**Handel**

*Music for the Royal Fireworks*, HWV 351 (1749)

In October 1748, England and France signed the Treaty of Aix-la-Chapelle, ending the War of the Austrian Succession. The war actually involved Austria and Prussia, but Britain was an ally of Austria while France, in an uncharacteristic moment, was in league with the Prussians (as was Spain). In any case, the treaty ensured that the war was about to conclude. To celebrate, an immense structure in Palladian style was built in London's Green Park, meant as a launching pad for a spectacular fireworks display to celebrate the peace. Handel was the man to supply the music.

Mirroring the graciousness towards a former enemy expressed in the signing of the Treaty of Aix-la-Chapelle, Handel here writes music "in French." The French overture style, as codified by Lully and adapted in the 18th century by Rameau, had provided a model for many composers outside France. Structurally, it involved a slow, often pompous opening section, followed without break by rapid music marked by considerable imitative counterpoint. Handel generally follows that plan here, inserting a brief modulating passage between the two parts of

the overture. But he adapts the classic models in a way that is entirely his own. Notice, for example, how far the opening music transcends mere pomposity, achieving a noble, hymnlike feeling. And who but Handel would have gone the extra distance to harmonize that opening material in three different ways as it recurs in the movement? The composer is similarly idiosyncratic in the *Allegro* section, which is based on fanfare figures and their echoes, and which keeps the ear alert through constant variation of instrumental groupings.

A French dance follows, a merry *Bourrée* for two upper parts plus bass. The next two movements reflect the import of the occasion: a gentle siciliano titled *La Paix* (“Peace”), and a martial movement called *La Réjouissance* (“Rejoicing”). The latter is to be played three times through: the first time featuring trumpets, woodwinds and strings; the second by horns and woodwinds; and the third with all the instruments together. The cumulative effect is wonderful; a listener might imagine the music being played by a military band marching on a drill field, facing first one direction, then another, then turning to address the audience head-on. To end, Handel lines up two minuets in succession—the first full-toned and ebullient, the second restrained—and then repeats the first to round out the finale.

*James M. Keller*

*Michael Steinberg, the San Francisco Symphony's program annotator from 1979 to 1999 and a contributing writer to the Symphony's program book until his death in 2009, was one of the nation's pre-eminent writers on music, author of three "listener's guides"—The Symphony, The Concerto and Choral Masterworks—and co-author with Larry Rothe of the essay collection For the Love of Music. James M. Keller, program annotator for the San Francisco Symphony and the New York Philharmonic, is the author of Chamber Music: A Listener's Guide. Mr. Steinberg's and Mr. Keller's books, published by Oxford University Press, are available at [sfsymphony.org/store](http://sfsymphony.org/store).*

## SAN FRANCISCO SYMPHONY

Michael Tilson Thomas, *Music Director & Conductor*  
 Donato Cabrera, *Resident Conductor*  
 Ragnar Bohlin, *Chorus Director*  
 Vance George, *Chorus Director Emeritus*  
 Herbert Blomstedt, *Conductor Laureate*

## FIRST VIOLIN

Alexander Barantschik, *Concertmaster, Naoum Blinder Chair*  
 Nadya Tichman, *Associate Concertmaster, San Francisco Symphony Foundation Chair*  
 Mark Volkert, *Assistant Concertmaster, 75th Anniversary Chair*  
 Jeremy Constant, *Assistant Concertmaster*  
 Mariko Smiley, *Paula & John Gambs Second Century Chair*  
 Melissa Kleinbart, *Katharine Hanraban Chair*  
 Yun Chu  
 Sharon Grebanier  
 Naomi Kazama Hull  
 In Sun Jang  
 Yukiko Kurakata, *Catherine A. Mueller Chair*  
 Suzanne Leon\*  
 Leor Maltinski  
 Diane Nicholeris  
 Sarn Oliver  
 Florin Parvulescu  
 Victor Romasevich  
 Catherine Van Hoesen

## SECOND VIOLIN

Dan Nobuhiko Smiley, *Principal, Dinner & Swig Families Chair*  
 Dan Carlson, *Associate Principal, Audrey Avis Aasen-Hull Chair*  
 Paul Brancato, *Assistant Principal*  
 Kum Mo Kim, *The Eucalyptus Foundation Second Century Chair*  
 Raushan Akhmedyarova  
 David Chernyavsky  
 John Chisholm  
 Cathryn Down  
 Darlene Gray  
 Amy Hiraga  
 Chunming Mo  
 Kelly Leon-Pearce  
 Polina Sedukh,\* *Isaac Stern Chair*  
 Robert Zelnick  
 Chen Zhao

## VIOLA

Jonathan Vinocour, *Principal*  
 Yun Jie Liu, *Associate Principal*  
 Katie Kadarauch, *Assistant Principal*  
 John Schoening, *Joanne E. Harrington & Lorry I. Lokey Second Century Chair*  
 Nancy Ellis  
 Gina Feinauer  
 David Gaudry  
 David Kim  
 Christina King  
 Wayne Roden  
 Nanci Severance  
 Adam Smyla  
 Stephanie Fong†

## CELLO

Michael Grebanier, *Principal, Philip S. Boone Chair*  
 Peter Wyrick, *Associate Principal, Peter & Jacqueline Hofer Chair*  
 Amos Yang, *Assistant Principal*  
 Margaret Tait, *Lyman & Carol Casey Second Century Chair*  
 Barbara Andres, *The Stanley S. Langendorf Foundation Second Century Chair*  
 Barbara Bogatin  
 Jill Rachuy Brindel, *Gary & Kathleen Heidenreich Second Century Chair*  
 Sébastien Gingras  
 David Goldblatt, *Christine & Pierre Lamond Second Century Chair*  
 Carolyn McIntosh  
 Anne Pinsker

## DOUBLE BASS

Scott Pingel, *Principal*  
 Larry Epstein, *Associate Principal*  
 Stephen Tramontozzi, *Assistant Principal, Richard & Rhoda Goldman Chair*  
 S. Mark Wright  
 Charles Chandler  
 Lee Ann Crocker  
 Chris Gilbert  
 Brian Marcus  
 William Ritchen

## FLUTE

Tim Day, *Principal, Caroline H. Hume Chair*  
 Robin McKee, *Associate Principal, Catherine & Russell Clark Chair*  
 Linda Lukas, *Alfred S. & Dede Wilsey Chair*

## PICCOLO

Catherine Payne

## OBOE

William Bennett, *Principal, Edo de Waart Chair*  
 Jonathan Fischer, *Associate Principal*  
 Pamela Smith, *Dr. William D. Clinite Chair*

## ENGLISH HORN

Russ deLuna, *Joseph & Pauline Scafidi Chair*

## CLARINET

Carey Bell, *Principal, William R. & Gretchen B. Kimball Chair*  
 Luis Baez, *Associate Principal & E-flat Clarinet*  
 David Neuman

## BASS CLARINET

Steve Sánchez†

## BASSOON

Stephen Paulson, *Principal*  
 Steven Dibner, *Associate Principal*  
 Rob Weir

## CONTRABASSOON

Steven Braunstein

## HORN

Robert Ward, *Principal, Jeannik Méquet Littlefield Chair*  
 Nicole Cash, *Associate Principal*  
 Bruce Roberts, *Assistant Principal*  
 Jonathan Ring  
 Jessica Valeri  
 Kimberly Wright

## TRUMPET

Mark Inouye, *Principal, William G. Irwin Charity Foundation Chair*  
 Glenn Fischthal, *Associate Principal, Peter Pastreich Chair*  
 Michael Tiscione,\*  
 Ann L. & Charles B. Johnson Chair  
 Jeff Biancalana  
 Micah Wilkinson†

## TROMBONE

Timothy Higgins, *Principal, Robert L. Samter Chair*  
 Paul Welcomer

## BASS TROMBONE

John Engelkes

## TUBA

Jeffrey Anderson, *Principal, James Irvine Chair*

## HARP

Douglas Rioto, *Principal*

## TIMPANI

David Herbert, *Principal, Marcia & John Goldman Chair*

## PERCUSSION

Jack Van Geem, *Principal*  
 Raymond Froehlich  
 Tom Hemphill  
 James Lee Wyatt III

## KEYBOARDS

Robin Sutherland, *Jean & Bill Lane Chair*

## ADMINISTRATION

John D. Goldman, *President*  
 Brent Assink, *Executive Director*  
 John Kieser, *General Manager*  
 Nan Keeton, *Director of External Affairs*  
 D. Lance King, *Director of Development*  
 John Mangum, *Director of Artistic Planning*  
 Oliver Theil, *Director of Public Relations*  
 Rebecca Blum, *Orchestra Personnel Manager*  
 Margo Kieser, *Orchestra Librarian*  
 Joyce Cron Wessling, *Manager, Tours and Media Production*  
 Tim Carless, *Production Manager*  
 Vance DeVost, *Stage Manager*  
 Dennis DeVost, *Stage Technician*  
 Rob Doherty, *Stage Technician*  
 Roni Jules, *Stage Technician*

\* On leave

† Acting member of the San Francisco Symphony

The San Francisco Symphony string section utilizes revolving seating on a systematic basis. Players listed in alphabetical order change seats periodically.

**T**HE SAN FRANCISCO SYMPHONY (SFS), which celebrates its centennial this season, gave its first concerts in December 1911. Its music directors have included Henry Hadley, Alfred Hertz, Basil Cameron, Issay Dobrowen, Pierre Monteux, Enrique Jordá, Josef Krips, Seiji Ozawa, Edo de Waart, Herbert Blomstedt and, since 1995, Michael Tilson Thomas. The SFS has won such recording awards as France's Grand Prix du Disque, Britain's *Gramophone* Award and the United States' Grammy Award. For RCA Red Seal, Michael Tilson Thomas and the SFS have recorded music from Prokofiev's *Romeo and Juliet*, Berlioz's *Symphonie fantastique*, two Copland collections, a Gershwin collection, Stravinsky ballets (*Le Sacre du printemps*, *The Firebird* and *Perséphone*) and *Charles Ives: An American Journey*. Their cycle of Mahler symphonies has received seven Grammys and is available on the Symphony's own label, SFS Media. Some of the most important conductors of the past and recent years have been guests on the SFS podium, among them Bruno Walter, Leopold Stokowski, Leonard Bernstein and Sir Georg Solti, and the list of composers who have led the Orchestra includes Stravinsky, Ravel, Aaron Copland and John Adams.

The SFS Youth Orchestra, founded in 1980, has become known around the world, as has the SFS Chorus, heard on recordings and on the soundtracks of such films as *Amadeus* and *Godfather III*. For two decades, the SFS Adventures in Music program has brought music to every child in grades 1 through 5 in San Francisco's public schools. SFS radio broadcasts, the first in the United States to feature symphonic music when they began in 1926, today carry the Orchestra's concerts across the country. In a multimedia program designed to make classical music accessible to people of all ages and backgrounds, the SFS has launched *Keeping Score* on PBS-TV, DVD, radio and at the website [keepingscore.org](http://keepingscore.org). San Francisco Symphony recordings are available at [sfsymphony.org/](http://sfsymphony.org/) store, as is a history of the SFS, *Music for a City*, *Music for the World: 100 Years with the San Francisco Symphony*.



**Jane Glover** (*conductor*) is Music Director of Chicago's Music of the Baroque and Artistic Director of Opera at London's Royal Academy of Music. She studied at St. Hugh's College, Oxford, and made her professional debut at the Wexford Festival in 1975, when she conducted her own edition of Cavalli's *L'Eritrea*. She was music director of the Glyndebourne Touring Opera from 1981 to 1985. Artistic director of the London Mozart Players from 1984 to 1991, she has also served as principal conductor of the Huddersfield and the London Choral Societies. Ms. Glover made her San Francisco Symphony debut in 2006, conducting *Messiah*. She has conducted all the major British orchestras, as well as many orchestras in Europe, the United States, Asia, Australia and New Zealand. She has appeared with numerous opera companies, including the Royal Opera, Covent Garden, English National Opera, Berlin State Opera, Royal Danish Opera, New York City Opera, Opera Theatre of Saint Louis and Teatro La Fenice. Her repertoire includes all the Mozart operas; Handel's *Giulio Cesare*, *Alcina*, *Agrippina*, *Tamerlano*, *Ariodante* and *Theodora*; and her own editions of the Monteverdi trilogy. Among the other operatic productions she has led are *Orfeo ed Euridice*, *Fidelio*, *Il barbiere di Siviglia*, *Don Pasquale*, *Albert Herring*, *A Midsummer Night's Dream*, *The Turn of the Screw* and Oliver Knussen's *Where the Wild Things Are*. She collaborates closely with the Mark Morris Dance Group, for whom she has conducted productions of Purcell, Handel and Mozart. Ms. Glover's recordings include a series of Mozart and Haydn symphonies for ASV, all with the London Mozart Players. She has also recorded with the London Philharmonic, Royal Philharmonic and BBC Singers. Her broadcasting credits include the television series *Orchestra* and *Mozart* and the radio series *Opera House* and *Musical Dynasties*, all for the BBC. Her

book, *Mozart's Women*, published in 2005, was nominated for the Samuel Johnson Prize and the Whitbread Prize for nonfiction. Ms. Glover holds honorary degrees from several universities and is a fellow of the Royal College of Music. She was named a Commander of the British Empire in 2003.



**Nadya Tichman** (*violin*), Associate Concertmaster and occupant of the San Francisco Symphony Foundation Chair, joined the Orchestra in 1980 and served as acting concertmaster from 1998 to 2001. Born in New York, she studied with Dorothy DeLay at Juilliard and received a bachelor's degree from the Curtis Institute. She was a founding member of the Donatello Quartet and co-directed Chamber Music Sundaes from 1984 to 1986. Ms. Tichman has often been a soloist with the Orchestra, and her performance of Vaughan Williams's *The Lark Ascending* was selected by the *San Francisco Chronicle* as one of 2009's ten outstanding performances. Before joining the SFS, she was a member of ensembles including the Santa Fe Opera Orchestra, Aspen Festival Orchestra and Concerto Soloists of Philadelphia. She has performed at such festivals as the Grand Teton Music Festival, Chamber Music West and Midsummer Mozart. Ms. Tichman plays a 1724 Stradivarius violin purchased by the San Francisco Symphony for her exclusive use.



**Robin McKee** (*flute*) is Associate Principal Flutist of the San Francisco Symphony and occupant of the Catherine and Russell Clark Chair. A native of Tulsa, Oklahoma, she began her music studies on piano before switching to flute. She later studied with Robert Willoughby at the Oberlin Conservatory. Before joining the SFS in 1984, she played piccolo in the Richmond (Virginia) Symphony and served as assistant principal flutist of the Baltimore Symphony. Ms. McKee has performed as soloist many times with the SFS, including in the May 2004 "Beethoven's Vienna" Festival and in performances of the *Brandenburg* Concertos; in February 2005 she was featured in Gang Situ's *Echoes* at the Chinese New Year concert. She is a frequent participant in the SFS Chamber Music Series.



**Jonathan Fischer** (*oboe*) joined the San Francisco Symphony in 2003, and he currently serves as Associate Principal Oboist. He has served as assistant principal with the Cleveland Orchestra and as principal oboist with the Lyric Opera of Chicago and the Grant Park Symphony Orchestra. He has performed as soloist with the Grant Park and New World Symphony Orchestras, and he has held positions with the Savannah Symphony and the Santa Fe and Canadian Opera Orchestras. He holds a degree from the Curtis Institute of Music, where he studied with Richard Woodhams. In May 2004, Mr. Fischer performed Beethoven's Variations on "Là ci darem la mano" from *Don Giovanni* with SFS musicians William Bennett and Pamela Smith in the Symphony's festival focusing on Beethoven's Vienna.



**John Thiessen** (*trumpet*) appears as soloist and principal trumpet with the Philharmonia Baroque Orchestra, American Bach Soloists, Juilliard Baroque, Tafelmusik, Boston Early Music Festival, Trinity Baroque Orchestra, Early Music Vancouver, the American Classical Orchestra

and other early music ensembles. He has also performed with the English Baroque Soloists, Amsterdam Baroque Orchestra, Taverner Players and the Academy of Ancient Music. This season, he records *Messiah* with Tafelmusik and is featured in Vivaldi's Concerto for Two Trumpets with the American Classical Orchestra. Mr. Thiessen serves on the faculties of Juilliard's Historical Performance department and the American Bach Soloists Academy. He has recorded extensively for the Sony Classical Vivarte, Telarc, EMI, BMG, Deutsche Harmonia Mundi, London Decca, Analekta, CBC and Denon labels.



**Jonathan Vinocour** (*viola*) joined the SFS as Principal Violist in 2009, having previously served as principal violist of the Saint Louis Symphony and guest principal of the Gewandhaus Orchestra of Leipzig. A native of Rochester, New York, he graduated from Princeton

University in 2001 with a degree in chemistry and was awarded the university's Sudler Prize in the Arts. He completed his master's degree in 2003 at the New England Conservatory of Music, where he studied with Kim Kashkashian. Mr. Vinocour has been a regular participant at the Marlboro Music Festival and has toured with Musicians from Marlboro in past seasons; he has also participated in numerous other festivals, including the Steans Institute at the Ravinia Festival, Open Chamber Music at

Prussia Cove, the Aspen Music Festival and the Tanglewood Music Center. In June 2010, Mr. Vinocour was featured in the Symphony's performances of Berlioz's *Harold in Italy*.



**Yun Jie Liu** (*viola*) is Associate Principal Violist of the San Francisco Symphony. Born in Shanghai, he began his violin studies with his father. He entered the middle school of the Shanghai Conservatory of Music and was named assistant professor of

viola upon graduation. Mr. Liu regularly gives chamber music concerts and solo recitals, having performed in New York, Los Angeles, San Francisco, San Diego, Washington DC, Shanghai and Hong Kong. In 1990, he was invited by Mstislav Rostropovich to join the National Symphony. Mr. Liu joined the SFS in 1993 and has played chamber music with the SFS many times.



**Barbara Bogatin** (*viola da gamba*) joined the San Francisco Symphony in 1994. She has served as principal cellist with the Milwaukee and New Jersey symphony orchestras, and she was a frequent substitute player with the New York Philharmonic for ten

years. A native of Santa Rosa, she studied at the San Francisco Conservatory of Music Preparatory Division and holds bachelor's and master's degrees from the Juilliard School. Ms. Bogatin has performed with the New York Chamber Soloists and Chamber Music Society of Lincoln Center, and at the Casals Festival and Chamber Music Northwest. As viola da gambist

and baroque cellist, she has performed and recorded with Aston Magna, Connecticut Early Music Festival, the Amati Trio and New York's Classical Band.



**Marie Dalby Szuts** (*viola da gamba*) frequently performs on viola da gamba in the San Francisco Bay Area and around the country. In New York and Connecticut, she was a member of the New York Consort of Viols and various other groups. She was on the

teaching faculty of the Neighborhood Music School in New Haven, Connecticut, and also founded and directed the Yale Temperament Consort. Ms. Szuts is a founding member of Quaver viol consort, which recently performed at the National Gallery of Art in Washington DC and has appeared on both coasts and at the Viola da Gamba Society of America Conclave. The ensemble's first CD was released in 2010. This July, Ms. Szuts will become the youngest-ever President of the Viola da Gamba Society of America.