



PHCD 145

Gustav Holst
SAVITRI
(chamber opera in one act)
featuring

Jessica Miller – Savitri
Kyu Won Han – Death
Simon O'Neill – Satyavan

MANHATTAN SCHOOL OF MUSIC CHAMBER SINFONIA
AND OPERA THEATER

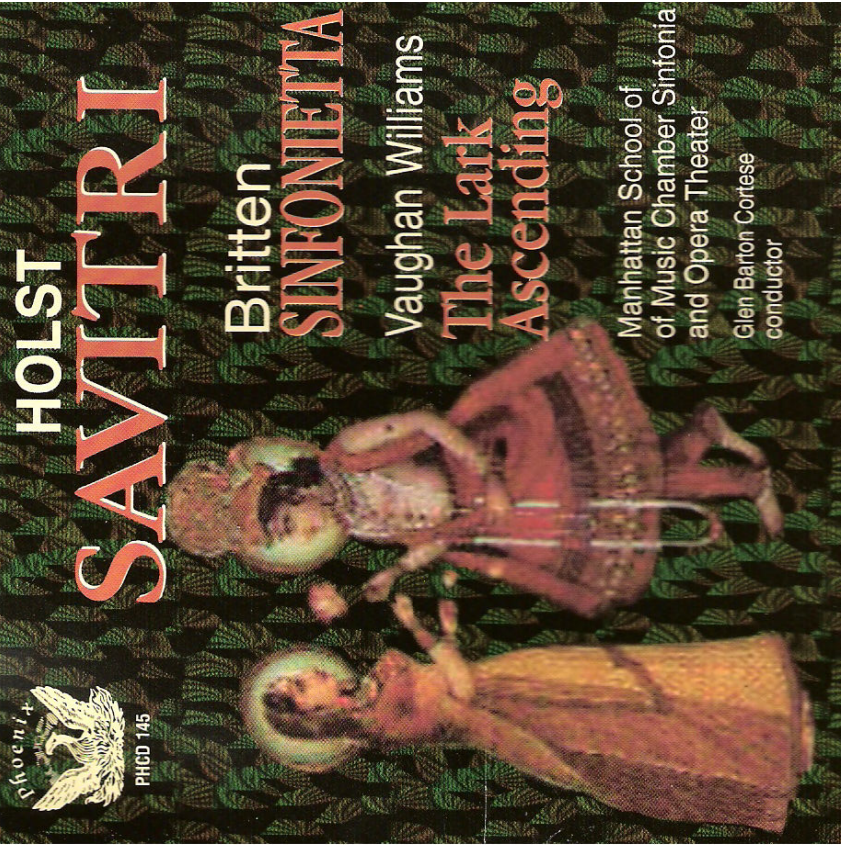
Glen Barton Cortese – conductor

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|------------------------------------|---------------------------------|
| Gustav Holst (1874-1934) | Benjamin Britten (1913-1976) |
| 1-9 Savitri | 25:19 Sinfonietta , Op.1 |
| Ralph Vaughan Williams (1872-1958) | 11. Poco Presto |
| 10. The Lark Ascending | 14:55 12. Variations |
| (Ik-Hwan Bae, violin) | 4:25 13. Tarantella |

Total timing: 53:26



PHCD 145



HOLST
SAVITRI

Britten
SINFONIETTA

Vaughan Williams
**The Lark
Ascending**

Manhattan School of
Music Chamber Sinfonia
and Opera Theater
Glen Barton Cortese
conductor

GUSTAV HOLST: SAVITRI
music and libretto by Gustav Holst
after an episode from the Mahabharata

Synopsis of the Plot

Death visits the woodland home of Savitri to take her husband, Satyavan. Savitri hears the voice of Death as he speaks: "I come for thy husband. For him the gate doth open." Satyavan is heard coming from the distance. He sings of his loving wife, Savitri, and the affection between them is apparent. Savitri warns Satyavan of the stranger who has appeared. Satyavan attempts to fight the apparition, but he grows pale and falters. It seems that Death has claimed him.

Savitri, respecting the power of Death, chooses to treat him as a divine figure. Amazed that she does not shrink from him, Death offers to grant Savitri a gift, saying that she can ask for anything, but she cannot ask for her husband. She asks for life, which Death grants to her. But she has tricked Death, for to her, Satyavan is life. Death leaves defeated as Satyavan awakens.

Gustav Holst was born in Cheltenham, England on September 21, 1874. Holst was described as a rather meek man in poor health, whose principal job was director of St. Paul's Girl's School, where he taught for his entire life. His output as a composer was not huge, and is fraught with strange inconsistencies; however, it did yield a few gigantic masterpieces and some truly refined jewels. Savitri is one of these finely honed gems. The conception of Savitri was directly affected by the almost obsessive fascination with spiritualism and Asian culture that swept through Europe prior to World War I. Holst was a happily-married, steadily employed man living in an era of peace and prosperity before the two great wars which would darken the first half of the twentieth century. Though his comfortable life was not consumed by the usual conflicts that artists would face in a more socially difficult era, he became a seeker of spiritual truths in order to rise above his stable material world.

Savitri is more of a music drama than an opera. Holst suggested that it be performed outdoors, in a forest clearing, void of elaborate sets and costumes. Its message, a deceptively simple parable of love conquering death, is conveyed through a brief, yet meaningful encounter between a woman, a man, and Death. Holst studied Sanskrit so that he could adapt texts from the *Rig Veda*, the *Bhagavad Gita*, and the heroic epic *Mahabharata* to use for his own musical purposes. The Mahabharata is the source for the story of Savitri.

SAVITRI

I am the law that no man breaketh;
 I am he who leadeth men onward;
 I am the road that each must travel;
 I am the gate that opens for all.

SAVITRI

And here the earth itself doth fade,
 Naught remains but that dread cry.
 'I come for thy husband!'

For Satyavan,

He, the strong and fearless one,
 In whose hands an axe is a feather;
 He in whom I live,
 Whose soul dwells in mine,
 'For him the gate doth open.'

SATYAVAN (*in the distance*)

Greeting to thee, my loving Savitri!
 What wife in all the world is like to Savitri?

SAVITRI

Satyavan!

Here I await thy coming.
 Haste to me!

SATYAVAN (*gradually approaching*)

(2) Like a spectre of the forest,
 Night's gloomy pall is drawing nigh;
 Every beast is wending homeward,
 Home to his nest each bird doth fly;
 So to thee I am returning.

Home unto thee, my loving Savitri,
 What wife in all the world is like to Savitri?

SCENE: A wood at evening

DEATH (*unseen*)

(1) Savitri! Savitri! I am Death.

I am the law that no man breaketh;

I am he who leadeth men onward;

I am the road that each must travel;

I am the gate that opens for all.

I, the Summoner, whom all obey,

Whose word may not be moved,

Whose path may not be turned,

I draw nigh to fulfil my work.

(Savitri enters. She is holding her hands to her ears as if to shut out the sound of the voice)

I come for thy husband:

For him the gate doth open.

SAVITRI (*almost in a whisper*)

Again, those words of dread;

Day or night, they never leave me.

Once in dreams I heard them,

But now they rob me of sleep

And give instead the gloom

Of ghostly fears and dread forebodings.

Within the house that voice of warning

Lurks in every corner;

Within the temple it enshrouds me

Until the song of thousands

Is to me a thing of naught

DEATH (*his voice grows more and more distant.*)

Savitri! I am Death.

(he enters)
 Ah! The trees, that stand so proudly,
 Know not I bring their deadly foe;
 'Tis mine axe, that, stealing near them,
 With but one stroke could lay them low.
(throwing down his axe)
 Farewell, friend, until the morn;
 To a fairer love I go.
 Greeting to thee, my loving Savitri!
 What wife in all the world is like to Savitri?
 But thou art pale and trembling:
 What ails thee?

SATYAVAN
 The forest is to me a mirror
 Wherein I see another world;
 A world where all is nameless,
 Unknown, all sick with fear.
(Satyavan kneels down beside her)
The scene darkens. Savitri remains motionless, crouching on the ground)
 SATYAVAN
 It is Maya!
 Dost thou not know her?
 Illusion - dreams - phantoms.
 But, to the wise,
 Maya is more.
 Look around:
 All that thou see'st, Trees and shrubs,
 The grass at thy feet, All that walks or
 creeps,
 All that flies from tree to tree,
 All is unreal:
 All is Maya.

Our bodies, our limbs, our very thoughts.
 We ourselves are slaves to Maya.
 What remaineth?
 Who can say?
 (3) Love to the lover,
 The child to the mother,
 The song to the singer,
 God to the worshipper;
 These, wandering thro' the world of Maya,
 Are perchance shadows of that which is.
(A group darker)
 SAVITRI *(staring in front of her, as if in a trance)*
 Once I knew Maya:
 Now she is forgot.
 Mine eyes are open,
 Would they were shut!
 I see the heart of every tree
 Pale with terror:
 The elves that dance upon the grass blades
 Crouching earthward—
 Dost thou not feel?
 Ah! Canst thou not see?

SATYAVAN
 I see naught.
 What ails thee?
 SAVITRI
 He doth come!
 SATYAVAN
 He? Whom dost thou mean.
 A foe?
 (He picks up his axe)
 Who is lurking in the forest?

SAY, dost thou come as friend or foe?
 SAVITRI *(trying to restrain him)*
 Ah! Cease thy song!
 SATYAVAN
 Show thy face, O cringing coward,
 Then will I deal thee many a blow.
 SAVITRI *(following him)*
 Satyavan!
 SATYAVAN
 Mine axe, that leaps in wrath,
 SAVITRI
 Nay, nay, Satyavan!
 SATYAVAN
 Hungers for thy overthrow:
(He throws off Savitri and runs forward)
 It thirsteth for thy life-blood ...
(The axe falls from his hand; he staggers.)
Death is visible in the distance.
 SAVITRI, Savitri!
 Mine arm is powerless.
 SAVITRI
 Satyavan!
 SATYAVAN
 SAVITRI
 Savitri! Where art thou?
 Mine eyes are dim
 I see thee not.
 SAVITRI
 I am with thee;
 My arms are round thee.

SATYAVAN
 Savitri! Where are thou?
(He sinks to the ground.)
 SAVITRI *(bending over him)*
 (4) I am with thee;
 My arms are round thee.
 Thy thoughts are mine;
 My spirit dwells with thee.
 When thou art weary,
 I am watching.
 When thou sleepest,
 I am waking.
 When in sorrow, I am near,
 making it a thing of joy
 Beyond all other joys.
(Death is ever drawing nearer)
 Through the forest creeps the darkness;
 All is dark and cold and still.
 The world has now become a grave;
 I alone am living,
 And over me the gloom is pressing.
 Like to a babe in his mother's robe,
 Thou art enshrouded in my love.
 With my song I weave a spell:
 Evil powers may not approach
 Within the hearing of my voice;
 Only the Gods may enter here
 In holiness and love.
 DEATH *(close behind her)*
 Savitri!
 SAVITRI
 Ah! All fades!
 Death is at my heart!

DEATH
Savitri! I am Death
(5) I am the law that no man breaketh;
I am he who leadeth men onward;
I am the road that each must travel;
I am the gate that opens for all.

SAVITRI
Welcome, Lord!
Thou art called the just One;
Thou rulest all by the decree.
Thou callest men together;
Thou showest them the path
That leads to thine abode;
That leads to sure possession.
(*gazing round*)
Methinks even now
Thou has led me thither.
Round me, I see gentle faces,
I hear voices:
The air is holy.

DEATH
Thine is the holiness.
Thou art enshrouded in thyself.
The faces are the sufferers thou hast comforted.
The voices are the sweet words thou has spoke.
The air is made holy by thy love.
Being with thee is being in Paradise.
With thee the Gods themselves may dwell.

SAVITRI
(6) Then enter, Lord:
Dwell with me!

What better fate befalleth
Than being with the Holy Ones?
DEATH
That may not be.
I am he who leadeth men onward.
Yet, ere I go,
To thee, who dost not shrink from me,
Who badest me welcome,
I will grant a boon:
A boon for thyself.
Ask naught for Satyavan:
My breath hath chilled his heart.

SAVITRI
O Great One! Dost thou mock?
What boon hath valuc,
If I have not him
Who maketh all a boon?

DEATH
Then I tarry no longer.
Through the gate
A mortal enters.
Bid thy farewell.

SAVITRI
Stay!
Grant me this boon!
'Tis but slight.
Yet all it holdeth.
Give me Life!
Life is all I ask of thee.
'Tis a song I fain would be singing.
Thy song, O Death,
Is a murmur of rest;

What should be of the joy of striving,
Where disease hath spread her mantle,
Where defeat and despair are reigning,
There should my song,
Like a trumpet in battle,
Resound in triumph.
Grant me this boon!
I ask for Life.

DEATH
Why dost thou ask for Life?
Thou hast it now-

SAVITRI
Art thou the Just One? Art thou Death?
Or art thou but a blind spirit,
Knowing naught of what is round thee?
Give me Life!
Life is all I ask of thee.
And Life is a path I would travel,
Wherein flowers should spring up
around me;
Stalwart sons whom I would send
Where fighting is fiercest;
Bright-eyed daughters following my path,
Carrying Life on through the ages.
Thou, O Death, workest alone.
Through thy gate, lonely and desolate,
Man must go.
But Life is communion;
Each one that liveth, liveth for all.
Thou art for the moment,
A portal soon passed;
But life is eternal,
Greater than thou.

Like bounteous rain, he showers his
gifts on us;
Like an o'erwhelming wind he urges
us on
Till time and space are forgot;
And joy and sorrow are on!
DEATH
Savitri, glorious woman!
Take the gift thou hast asked!
Life is thine in all its fullness;
Thine the song, the path of flow'rs.

SAVITRI
(7) Ah! Death, the just One,
Whose word ruleth all,
Grants me a boon;
He giveth me Life,
The life of woman, of wife, of mother.
So hath he granted that which alone
Fulfils his word.
If Satyavan die, my voice is mute;
My feet may never travel the path.
Then I were but a dream,
An image, floating
On the waters of memory.
Satyavan only can teach me the song,
Can open the gate to my path of flow'rs,
The path of a woman's life.
Away, Death!
Back to thy kingdom,
Alone must thou travel,
True to thy word.
(*Death sbrinks back. Savitri bends
over Satyavan.*)

(8) Loneliness and pain are ended;
Waken once more to home and wife.
Far thou journeyed in the darkness;
Fiercely around thee raged the strife.
Linger not upon the road;
Thou art bringing me my life.
(*Sathyavan opens his eyes.*)

SATYAVAN

Savitri! Is it thou?
I thought there was a stranger here
who threatened.

SAVITRI

One hath been here, a Holy One
Who blessed me.

SATYAVAN

Then it was but a dream!
Yea, so, too, was my weariness.
Maya had seized me,
I was her slave;

Now hath she fled.

Naught remains but thou and thy love.

Thou alone art free from Maya:

Thou alone art real.

(He stands)

SAVITRI

Without thee I am as the dead.
A word without meaning.

Fire without warmth,

A startless night.

Thou makest me real;

Thou givest me life.

When thou art weary,

I am watching;

When thou sleepest,

I am waking.

When in sorrow, I am near;

Making it a thing of joy

Beyond all other joys.

(They go off together)

DEATH (*in the background*)

(9) Unto his kingdom

Death wendeth alone.

One hath conquered him,

One knowing Life,

One free from Maya;

Maya who reigns where men dream they are
living;

Whose power extends to that other world

Where men dream that they are dead.

For even Death is Maya.

(He disappears)

SAVITRI (*in the distance*)

I am with thee,

My arms around thee;

Thy thoughts are mine,

My spirit dwells with thee,

When thou art weary,

I am watching;

When thou sleepest,

I am waking.

When in sorrow, I am near,

Making it a thing of joy

Beyond all other joy

RALPH VAUGHAN WILLIAMS: THE LARK ASCENDING

The Lark Ascending is in Vaughn Williams' words "an English landscape transcribed into musical terms" and it was greatly inspired by lines from the poem by George Meredith of the same title:

*"He rises and begins to round,
He drops the silver chain of sound,
Of many links without a break,
In chirrup, ubistite, star and shabe,
For singing till his beaven fills,
'Tis love of earth that be instills,
And ever winging up and up,
Our valley is his golden cup,
And be the wine which overflows
To lift us with him as he goes
Till lost on his aerial rings
In light, and then the fancy sings."*

- George Meredith

One of the most important and formative influences on the music of Ralph Vaughan Williams was his discovery and use of English folk song. In 1900 when he met Cecil Sharp the composer was in search for a new way to express his music ideas. The modernist movement was not his aesthetic, nor was he a chromatic romanticist. Sharp was a pioneer in the field of ethnic music who had also influenced Gustav Holst, George Butterworth, and others to use folk music in their work. Vaughan Williams used folk songs as the basis of many of his early pieces and this influence was to remain as a part of his music throughout his life. The process was in a continual state of development and became an intrinsic part of his art.

In 1908, Vaughan Williams went to study with Maurice Ravel in Paris and spent three months perfecting his technique in orchestration. He had felt his own style of orchestration to be too dense and lacking in color. The choice of Ravel may have seemed odd at the time, but the two men made fast friends in despite their differing musical ideals. Ravel, who admired the English composer's individuality, remembered him as "the only one of my pupils who does not write my music."

Vaughan Williams wrote this "Romance for Violin and Orchestra" in 1914 for violinist Marie Hall, and revised the score extensively in 1920. The composer provided this description of the work in a letter to his publisher:

"The violin wends its way in a mood of rapt contemplation, adding melismatic turns to the rising melodic line, accompanied by quiet lazy harmonies from the orchestra. The tranquil rapture is unbroken save for a brief folksong-like middle section, and the piece ends in the infinity of space, with the violin climbing ever higher until all sound ceases."

BENJAMIN BRITTEN: SINFONietta, OP. 1

When Benjamin Britten was only 18 years old and a music student, he dedicated the chamber music Sinfonietta, Op. 1, to his teacher Frank Bridge. Composed in 1931, the influence of Schoenberg and Stravinsky is still obvious. The horn-call that states the theme and the working out of the motifs in a way in which elements of the horizontal melody are reflected in the vertical harmony, are reminiscent of Schoenberg's *First Chamber Symphony*. Not unlike Igor Stravinsky, Benjamin Britten possessed the ability to assimilate musical currents from diverse times and origins into his work. Whether he took up Elizabethan Renaissance polyphony, the Baroque gestures of Purcell or elements of English folks songs, he always found an individual voice, a distinctive quality that makes it "Britten".

He used an expanded form of tonality and harmonic diversity as the basis of his writing, and as a composer of operas, symphonies, chamber music, orchestral works, songs and film music, as well as a conductor and piano accompanist, was a highly versatile musical craftsman. In clarifying his thoughts about his music, Britten formulated an artistic credo in the following words: "I am primarily an artist, and as an artist I want to serve society".

In his orchestral works, he avoids the term "symphony" it does not appear, not even once as the sole title of a work. Titles like "*Simple Symphony*", "*Sinfonietta*", "*Sinfonia da Requiem*" or "*Spring Symphony*" demonstrates his intention of exploiting varied aspects of the traditional genre, without being trapped by its confines. Though the Sinfonietta is the work of a young composer we already see that in the first five bars Britten exposes (over a bass pedal-point interval of the seventh (B flat-A) five small motives reduced to their smallest essence which furnish the material for the entire three-movement work.

Upon analysis of the score's formal structures, it is revealed that the composer completely fulfils the demands of a sonata form. Within this structure, he develops the motives giving them a

new thematic profile through, inversions and variations. The exposition is followed by a more quiet development and an abbreviated recapitulation in which the principal and second subjects appear simultaneously. The "variations" of the second movement do away with the presentation of a normal theme. They merely change the character of the preceding motives. The finale, which starts "attaca subito" is characterized by presence of seconds and sevenths. The five original themes are all presented in a tarantella-like *moto perpetuo* in a highly contrapuntal and energetic display.

— Glen Barton Cortese

GLEN BARTON CORTESE celebrates his twelfth season at Manhattan School of Music, where he has served as Resident Conductor, Director of Orchestral Studies and most recently was named Principal Conductor. He is also in his 14th season as Music Director of the New York Chamber Sinfonia. He has appeared as guest conductor both in the United States and abroad with the Symphonies of Austin, New Jersey, North Carolina, Bangor, Meridian, Queens, New Amsterdam, The New Orleans Philharmonic, the Orquesta Sinfonia Carlos Chavez, Noordhollands Philharmonisch, and the Altenburg Landeskapelle Orkest. Mr. Cortese covered as assistant conductor to the New York Philharmonic from 1990-92 for Zubin Mehta, Leonard Slatkin, Charles Dutoit, Yuri Temirkanov, Erich Leinsdorf, Zdenek Macal and Cristof Perick. In July of 1993, he was invited to guest conduct a reading with the New York Philharmonic at Carnegie Hall. In February of 1993, he traveled to Minsk where he was invited as the first American guest conductor of the Belarus State Philharmonic in the newly-formed country. In August 1994, Mr. Cortese began his tenure as Music Director of the East-West International Symphony Orchestra in Altenburg, Germany. He has conducted twenty-seven concerts and an opera in five seasons with the orchestra, comprised of advanced conservatory students from ten nations. His work at Manhattan School of Music has included the School's debut performances at Carnegie Hall, Lincoln Center and City Center as well as the Manhattan School of Music Symphony Orchestra's first performance on Live from Lincoln Center.

His opera credits include guest conductor with the Florida Grand Opera, the Bowdoin Summer Music Festival Opera Theater, the Manhattan School of Music Opera Theater, the East-West International Opera Theater, and the New York City Opera. In January 1994, he conducted the world premiere of a new operatic comedy *How to Make Love* by Lawrence Widdoes. He has conducted at numerous summer festivals including Chautauqua, Bowdoin the American Dance Festival, The New York Music Institute and the Brevard Music Center. His work in education is extensive, conducting community outreach programs, educational concerts and children's videos on classical music.

Mr. Cortese has conducted concerti and solo works with many renowned performers, including: Ransom Wilson, Sharon Ishin, Ruth Laredo, Nathaniel Rosen, Glenn Dietrow, Dawn Upshaw and Sylvia McNair. A strong advocate of new music, he has conducted works in direct collaboration with composers such as Milton Babbitt, Elliott Carter, John Corigliano, George Crumb, Richard Danielpour, Peter Maxwell Davies, Lukas Foss, Hans Werner Henze, and Ralph Shapey. For six consecutive years - 1993 through 1998- he has been a recipient of the ASCAP New and Adventurous Programming Award for his work at Manhattan School of Music.

Mezzosoprano, **JESSICA MILLER** (Savitrî) arrived in New York after completing her Bachelor of Music Degree at Northwestern University. Since her arrival, she has had the opportunity to participate in the Manhattan School of Music Opera Theater production of *Argento's Poscard from Morocco*, covering the role of Lady with the Hat Box. She was also a participant in The Handel Project's production of *Ariodante*. Ms. Miller spent this past summer with the Opera Theater of St. Louis as Zhena in Katya Kabanova and covering the role of Selbel in Gounod's Faust as part of their Young Artist Program. She made her solo debut with the Manhattan School of Music Symphony, performing Mahler's Songs of a Wayfarer at The Riverside Church.

Born in Seoul, Korea, baritone **KYU WON HAN** (Death) began studying voice when he was a junior in high school, three months later winning first prize in the National Competition for Students. Recent awards and prizes include the Connecticut Opera Guild, the DiCapo Opera, and Mario Lanza competitions. A student of Ted Puffer at Manhattan School of Music, where he is enrolled in the Professional Studies program, Mr. Han has participated in various musical events at the School, including master classes with Sherrill Milnes, Dawn Upshaw and Hermann Prey. Upcoming engagements include a performance of Saint-Saens' *Christmas Oratorio* with the National Chamber Orchestra, soloist in a performance of Beethoven's *Ninth Symphony* at The Cathedral of St. John the Divine and a performance as part of the DiCapo Opera Competition Winners Concert.

New Zealand tenor, **SIMON O'NEILL** (Satyavan) has appeared in concert with Dame Kiri te Kanawa and Dame Malvina Major. A regular artist with the Auckland Philharmonia, Mr. O'Neill has performed as special guest at the Government House matinee concert for the past two years, the North Shore Stadium opening Classical Spectacular, the 1996 Opera in the Park with Dame Kiri and the 1998 SkyCity Starlight Symphony. He was also tenor soloist at the New Zealand Symphony Orchestra 50th anniversary celebration concert. In addition, Mr. O'Neill recently

gained critical acclaim for his debut professional acting role as the tenor Tony Candolino in the Auckland Theatre Company's production of Terrence McNally's *Play Master Class*. In 1997 Mr. O'Neill placed third in the Veronica Dunne Singing Competition in Dublin, Ireland. He was the only male finalist selected from more than 350 international contestants. Earlier this year, Mr. O'Neill recorded arias and duets from *La Bohème*, *Tosca*, *La Traviata*, *L'Elisir d'Amore* and *Lucia di Lammermoor* for his debut CD titled, *Opera Pieces* and appeared as the tenor soloist on the new Gareth Farr recording of *Je Papa* with the New Zealand Symphony Orchestra. He was recently guest artist at the *Last Night of the Proms* with the Auckland Philharmonia. He is currently completing a Masters Degree in Voice at Manhattan School of Music with Marlina Malas. Along with being awarded a 1998 Fulbright Scholarship and the Jack McGill Scholarship for post-graduate study he has also received a graduate scholarship from the institution. Originally from Ashburton in the South Island of New Zealand, he has also studied with Emily Mair in Wellington and Frances Wilson in New York. Mr. O'Neill is a graduate of the University of Otago and Victoria University of Wellington.

IK-HWAN BAE (violin) was born in Seoul, Korea, and made his professional debut with the Seoul Philharmonic at the age of twelve. Two years later, he became the youngest recipient of the Korean Government Award in the Arts. After studying with Ivan Galamian at The Juilliard School, Mr. Bae held a professorship at the University of Connecticut between 1976-79. His recitals in Amsterdam, Brussels, The Hague and New York have been received with much acclaim. The ensembles he has appeared with include the Bavarian Radio Orchestra, the French Radio Orchestra, the National Orchestra of Belgium, Liege Philharmonic, Rochester Philharmonic, the National Orchestra of Mexico, TASHI, the Chamber Music Society of Lincoln Center and the Chick Corea-Gary Burton Duo. Mr. Bae performs in festivals worldwide including the Casals Festival in Puerto Rico, the Stavelot Festival in Belgium, the Amsterdam Kamermuziekfestival in the Netherlands, the Cracow Festival in Poland, the Gotland Festival in Sweden, Kuhmo Festival in Finland, National Arts Festival in Korea, Okinawa Festival in Japan, Nova Scotia, Montreal and Domaine Forget Festival in Canada and the Sitka Festival in Alaska, among others.

His many honors and prizes include the Gold Medal at the Queen Elisabeth Competition in Brussels and a prize winner at the Munich International Competition. He has also been the recipient of a Solo Recitalist Grant from the National Endowment for the Arts. Mr. Bae has served as artistic director of Bargemusic, Ltd., one of the leading presenters of chamber music in New York City, until 1995. He is currently the co-artistic director of the Pusan Ibach International Chamber Music Festival in Pusan, Korea. A recording of the complete Brandenburg Concertos

of Bach with Baroque music under his direction is available on the Koch International Label. Much sought after as a pedagogue, Mr. Bac has taught at the Peabody Institute of Music and is currently a member of the violin faculty at Manhattan School of Music, where he has served since 1995. In addition he has given master classes at Köln Musikhochschule in Germany, the Toho School of Music in Japan, and at Indiana University.

**HOLST:
SAVITRI
PERSONNEL**

- Violin I:** Omar Guey (Concertmaster), Sophia Kessinger
- Violin II:** Maria Kistner (Principal), Mari Kawabata
- Viola:** Bernard Vallandingham (Principal), Chu Ying Hu
- Cello:** Aliah Rosenthal (Principal), Ailistair Macrae
- Bass:** Ranaan Meyer
- Flute:** Keren Schweitzer, Yevgeny Faniuk
- English Horn:** Stefan Farkas

MANHATTAN CHAMBER SINFONIA

- VIOLIN I**
 - Allison Bailey, Concertmaster
 - Bori Choi
 - Yelena Kvaes
 - Yo Kyung Min
 - Florian Ammer
 - Entscho Todorov
 - Ann Estelle Medouze
 - Charles Picmonte
 - Arkadiusz Astriab
 - Krzysztof Kuznik
- VIOLIN II**
 - Anait Arutunynova, Principal
 - Jungsun Yoo
 - Dong Uek Kim
 - Mateusz Wolski
 - Alex Woods
 - Daniel Guecles
 - Pablo Schatzman
 - Bernard Vallandingham

- VIOLA**
 - Alissa Smith, Principal
 - Jethro Marks
 - Maurycy Banaszek
 - Yu Zhao Guo
 - Todd Low
 - Maryam Blacksher
- CELLO**
 - Kate Sanford, Principal
 - Jason Lippman
 - Michael Palcewicz
 - Morgan Magionos
 - Alexander Kadvan
- BASS**
 - John Grillo, Principal
 - Matthew Way
 - Mark Theophilis
 - Darryl Miyasato
- FLUTE**
 - Anne Katherine Heinzmann
 - Riona O'Duinnin

- OBOE**
 - Elizabeth Gibbs
- CLARINET**
 - Renee Rosen
 - Carol McGonnell
- BASSOON**
 - Alden Banta
 - Ying Ju Chen
- HORN**
 - Cheng Hui Chen
 - David Smalley
- PERCUSSION**
 - Amy Salsgiver
- ORCHESTRA LIBRARIAN**
 - Michael Powers
- ORCHESTRA MANAGER**
 - Barry L. Stern