ANN ARBOR SYMPHONY ORCHESTRA
Earl Lee, Music Director

# MOZART & friends

Saturday, January 28, 2023 | 8pm
The Michigan Theater

**Chevalier de Saint-Georges**
Symphony No. 2
**Haydn** Symphony No. 49
**Mozart** Horn Concerto No. 4
**Mozart** Symphony No. 29

**Adam Unsworth** horn
**Tong Chen** guest conductor

This concert is generously sponsored by the Rebecca Sue Horvath Concert Endowment Fund

Supported in part by awards from

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## Digital program book

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January 28, 2023 • Michigan Theater

**TONG CHEN** guest conductor • **ADAM UNSWORTH** horn

*Tonight's concert is sponsored by the **Rebecca Sue Horvath Concert Endowment Fund** and is supported in part by an award from the Michigan Arts & Culture Council and the National Endowment for the Arts.*

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*Adam Unsworth's performance is sponsored by The Roof Family Foundation.*

## - PROGRAM -

**JOSEPH BOLOGNE, CHEVALIER DE SAINT-GEORGES** *Symphony No. 2 in D major, Op. XI*
Allegro presto
Andante
Presto

*Tonight's performance of Symphony No. 2 is sponsored by Henry & Billie Johnson in remembrance of their son, Eric Vincent Johnson.*

**FRANZ JOSEPH HAYDN** *Symphony No. 49 in F minor "La Passione," Hoboken I/49*
Adagio
Allegro di molto
Menuet & Trio
Finale: Presto

- INTERMISSION -

**WOLFGANG AMADEUS MOZART** *Horn Concerto No. 4 in E-flat major, K. 495*
Allegro moderato
Romanza: Andante
Rondo: Allegro vivace

Adam Unsworth, horn

**MOZART** *Symphony No. 29 in A major, K. 201/186a*
Allegro moderato
Andante
Menuetto & Trio
Allegro con spirito

*Tonight's performance of Symphony No. 29 is sponsored by Julie M. Loftin.*

*SHAR Music has sponsored the purchase of tonight's music for our permanent library collection.*

SHAR

# TONIGHT'S PERFORMERS

**Violin I**
Aaron Berofsky, Concertmaster
*Aaron Berofsky Concertmaster Chair*
Mallory Tabb
*Straka-Funk Associate Concertmaster Chair Honoring Kathryn Votapek*
Alena Carter
*Ruth Merigian and Albert A. Adams Chair*
Nathaniel Cornell
*Larry Henkel Memorial Violin Chair*
Annamaria Vazmatzidis
*Froehlich Family Violin Chair*
Jennifer Berg
Emily Hauer
Debra Terry
David Ormai
Alexandria Ott

**Violin II**
Barbara Sturgis-Everett *
Gates & Rudisill Endowed Principal Second Violin Chair
Michael Romans
*Sarah and Jack Adelson Violin Chair*
Dan Stachyra
*Brian Etter and Betty Nolting Memorial Violin Chair*
Linda Etter
*Linda Etter Violin Chair*
Stuart Carlson
*Nathalie & John Dale Violin Chair*
Cyril Zilka
*Doubleday Family Second Violin Section Chair*
Katie Rowan
Judy Blank

**Viola**
Scott Woolweaver *
*Brooks Family Principal Viola Section Chair*
Veronika Vassileva
Janine Bradbury
Samuel Koeppe
Hannah Breyer
Javier Otalora

**Cello**
Caroline Kim *
Sundelson Endowed Principal Cello Chair
Andrea Yun
Sarah Winans Newman Endowed Section Cello Chair
Lauren Mathews
Sarina Zhang
Sabrina Lackey
Benjamin Maxwell

**Bass**
Gregg Emerson Powell *
*Lesa & Mike Huget Principal Bass Chair*
Robert Rohwer
*A²SO Board Emerita Chair*
Joy Rowland
Jonathan Hammonds

**Oboe**
Timothy Michling *
Gilbert Omenn Endowed Principal Oboe Chair
Kristin Reynolds
*Bill and Jan Maxbauer Oboe Chair*

**Bassoon**
Christian Green *
*E. Daniel Long Principal Bassoon Chair*

**Horn**
Kurt Civilette *
*Jon Beebe and Rich Wong Principal French Horn Chair*
Ben Wulfman
*Bradford Bates Memorial French Horn Chair*

* Principal

# PROGRAM NOTES

BY KEMPER EDWARDS

**Symphony No. 2 in D major, Op. XI** (c. 1777) 11 minutes
*Joseph Bologne, Chevalier de Saint-Georges*
BORN December 25, 1745; Guadeloupe, Lesser Antilles
DIED June 10, 1799; Paris, France

A pioneer, polymath, and one of the most remarkable figures of the 18th century, Joseph Bologne, Chevalier de Saint-Georges's career trajectory spanned humble beginnings on a plantation in Guadalupe to regularly performing in duet with Marie Antoinette, Queen of France. An accomplished swordsman, swimmer, dancer, composer and violinist, Saint-Georges attained stature and influence such as had been never achieved by a musician of African descent. Even when faced with prejudice and career setbacks, his compositions demonstrate a refinement of style and substance that made his success in French court circles all the more evident.

Born in the then-French colony of Guadeloupe to a wealthy, married plantation owner and his wife's 16-year-old maid of Senegalese descent, Saint-Georges was taken to France at the age of seven to begin his education. Enrolled in a prestigious fencing school at 13, he swiftly made a name for himself as one of the most gifted swordsmen in the country, besting several prominent masters of the discipline. Upon his graduation from the Royal Polytechnique Academy, Bologne became a Gendarme du roi (officer of the king's bodyguard) and a chevalier. He also formally adopted his father's suffix, becoming known as the Chevalier de Saint-Georges from this point onward.

Although gaining national attention through his fencing skills, Saint-George's passions lay in the musical arena. He was already an accomplished violinist by the time he received instruction from the highly-regarded composer François-Joseph Gossec, founder of the highly-regarded orchestra *Le Concert des Amateurs*, and became the ensemble's concertmaster and conductor a short time later. Contemporary accounts testify to the sensation his performances generated, with praise heaped on his instrumental dexterity, deft command of the orchestra, and well-balanced, pleasing compositions. Although a favorite in salons throughout the French capital, Saint-Georges found his career ambitions thwarted when it came time to name the new director of the Paris Opéra. With his skill on full display at nearly every performance stage, Saint-Georges was the clear choice to extricate the opera from its financial woes and return it to artistic eminence. However, the position was not to be his – machinations behind the scenes culminated in three of the opera's leading singers petitioning the Queen [Marie Antoinette] to deny the composer the post, insisting that their "honor and delicate conscience could never allow them to submit to the orders of a [person of color]."

The three movements of Saint-Georges's Symphony No. 2 comprises a re-formulation of the overture to the composer's opera *L'Amant Anonyme* ("The Anonymous Lover"). Central are two stylistic themes; one of the brilliant, sprightly instrument style cultivated by the Mannheim School of symphonists, and the other

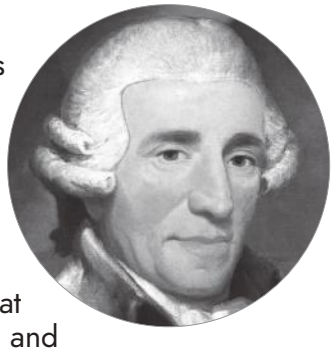
Kemper Edwards was raised in London and Pittsburgh. He joined the A²SO from the Academy of Ancient Music, the leading period instrument ensemble where he was Communications and Engagement Manager. Beginning work with AAM after studying music at the University of Cambridge, he oversaw a revitalization of the orchestra's digital presence, with AAM becoming the world's most listened-to ensemble of its kind online and producing a number of critically acclaimed recordings on its in-house label, AAM Records.

A keen musician, Kemper began studying violin and piano at a young age with Viktoria Grigoreva of the Royal College of Music and Alexandra Andrievski of the Yehudi Menuhin School, before continuing his studies with Rufina Yefimova, a graduate of the Moscow Conservatory. A 2012 Pittsburgh Concert Society Young Artist Winner and recipient of the Anna and Benjamin Perlow Prize and Blackwood Music Scholarship, Kemper was selected by Pittsburgh Symphony Orchestra Principal Guest Conductor Leonard Slatkin as the winner of the Pittsburgh Youth Symphony Orchestra Conducting Competition in 2010.

the tuneful, voice-like melodic invention found in arias and other operatic writing of the era. Scored for modest orchestra forces (strings, oboes, and horns), the symphony opens with energetic fanfares that map out the movement's tonal center. Contrasting these by-now-established initial structures are graceful passages for strings that trip about daintily and offer a respite from the brash utterances that continuously reappear. The Andante movement opens with scenes from a measured, stately minuet in ¾ time; the signature dance of European nobility in the mid-18th century. Saint-Georges adds a degree of complexity by opting for his supporting string forces to enter in sequence, an effect that resembles the canonic writing of the baroque masters. Torrid, driving momentum characterizes the writing of the finale; here, Saint-Georges utilizes devices that would become a recognizable feature of the later Classicists, namely Mozart and Salieri: upper strings outlining suspended closing cadences while lower strings rush upwards in driving, insistent passages.

A respected, well-liked contemporary of Mozart, Haydn, Gassman, and fellow composers that were crafting the Classical style of composition, Saint-Georges's accomplishments confronted what was understood to be possible for a person of African descent. Living and working under the restrictions of France's Code Noir decree first passed by King Louis XIV in 1685, Saint-Georges' influence broke new ground and drew the admiration of many. Called the "Black Mozart" even in his day, it is revealing to recognize that it was the younger Austrian composer who visited Paris in the hopes of watching and learning from Saint-Georges in action.

**Events of 1777 (Symphony No. 2 composed)**
- British Commander Hamilton makes Detroit a center of offense against American settlers during the Revolution
- Articles of Confederation adopted
- *The Watering Place* painted by Gainsborough
- Richard Brinsley Sheridan writes *School for Scandal*



**Symphony No. 49 in F minor "La Passione" (Hob. I/49) (**1768) 24 minutes
*Franz Joseph Haydn*
Born March 31, 1732; Rohrau, Austria
Died May 31, 1809; Vienna

1776 was a momentous year in history. Revolution was in the air; the same 12 months that saw 13 American colonies formally sever their political connections to Great Britain also codified an important and influential artistic movement in Europe that had been brewing for some decades. In the fall of the year, the respected playwright and novelist Friedrich Maximilian Klinger penned a comedy titled Wirrwarr ("confusion", "hubbub"); a colleague suggested the alternate title *Sturm und Drang* ("storm and stress"), and this name lent itself to the formation of the new movement. *Sturm und Drang* sought to break free from the perceived shackles of the Enlightenment and explore concepts of the individual, subjectivity, and emotional extroversion.

Proponents of *Sturm und Drang*, notably among them Johann Wolfgang von Goethe and Friedrich Schiller, characterized their stage works with rebellious celebration of the human in all of its emotional fragility. Gone were concepts of rationalism, universalism, and the pursuit of dispassionate objectivity; in its place, protagonists are given free reign to vigorous, even violent expressions of irrepressible anguish and mental unrest. A precursor to the dawn of Romanticism, themes of individual liberty and freedom from despotism are regularly explored, as are dark, tempestuous moods very much removed from the fabricated sentimentality and idealism that defined French neoclassicism.

It was within this innovative movement that Joseph Haydn composed his Symphony No. 49. The composer's employer Prince Nikolaus Esterházy had completed his stunning new palace in 1766, and Haydn's duties and responsibilities had grown exponentially to keep up with the prince's artistic and cultural ambitions. The creative workload involved in entertaining and satisfying the tastes of his musically talented patron meant that Haydn, in his own words, "was forced to become original." The opening bars of the work extoll this daring new landscape that the composer felt empowered to explore. One of Haydn's earliest symphonic creations in a minor key, a somber, ominous mood sets in as brooding storm clouds fill the air. Recalling the "church" sonata styles of old, the Adagio sets up the slow-fast-slow-fast movement sequence that brings a deliberately archaic feel throughout the work. Aggression and motivic drive provide contrast in the second movement, as headlong movement from strings propel us across measures that systematically set up — and then dismantle — the trite, pedantic content that the composer was incredibly placing in the rearview mirror. The third movement's Trio section promises a moment of sunny respite as major tonality is tentatively probed; however this proves short lived. The eye of the hurricane passes by, and we are returned to stormy seas as the symphony concludes in a minor key.

As was to be the norm, the symphony's nickname, "The Passion," was not the work of the composer. Some have suggested that it stems from a Holy Week performance several decades after its premiere, or that the formal structure of the form references sacred themes. Another theory originates from the existence of a Viennese score with an alternative nickname, *Il quakuo di bel'humore* ("The Waggish Quaker"), perhaps a nod to a popular comic drama of the time. This reading gives a satirical interpretation to the somber mood that pervades the work, seen in this light as depicting the bumbling yet ultimately well-meaning Quaker protagonist.

**Events of 1768 (Symphony No. 49 composed)**
- Ownership of Hog Island (later Belle Isle) transferred by Indians to George McDougall
- Captain James Cook's first voyage and discoveries in the South Pacific
- Royal Academy of Arts founded in London
- John Dickinson's *Letters from a Farmer* in Pennsylvania widely read in the American colonies
- Chamber of Commerce of the State of New York, oldest American organization of its kind, formed

## **Horn Concerto No. 4 in E-flat major, K. 495** (1786) 16 minutes

*Wolfgang Amadeus Mozart*
Born January 27, 1756; Salzburg, Austria
Died December 5, 1791; Vienna

Mozart's reputation as a prodigious gifted composer and performer won him friends and admirers throughout Europe, many of them influential musicians in their own right. One such colleague of the composer was the horn player Joseph Leutgeb, one of the foremost instrumentalists of his day and a pivotal figure in emancipating the horn from its position as a mere signaling device and into new domain as a fully-fledged solo instrument. Leutgeb had made the acquaintance of Mozart's father Leopold when young Wolfgang was a precocious child, and the friendship between the Mozart family and the innovative horn performer continued to blossom as the younger Mozart reached adulthood.

Composed after his move to Vienna in 1781, Mozart's four horn concerti (Köchel numbers 412 (unfinished), 417, 417 and 495) were all composed for Leutgeb and took full advantage of the performer's extensive

technical expertise. It's important to remember that the modern valved horn was not to be invented until 1814, and therefore a contemporary performer needed exceptional lip control and innovative hand-stopping techniques to pull off the difficult chromatic passages contained within these works. What's more, although Mozart clearly had great respect and admiration for Leutgeb, he couldn't resist poking fun at his friend's challenging predicament. The dedication in the early concerto K. 417 bears witness to this: "Wolfgang Amadé Mozart takes pity on Leutgeb, ass, ox, and simpleton, at Vienna, March 27, 1783". In K. 495 (the work performed tonight), the multicolored inks used throughout the original manuscript have been commonly interpreted as a jocular attempt to confuse the soloist, although more recent research has suggested that they form a "secret code" with interpretative instructions.

"A hunting horn concerto for Leutgeb" ("Ein Waldhorn Konzert für den Leutgeb") is the composer's title for this concerto in E-flat major. A sprightly theme opens the work in the orchestra, with violins skipping up and down their registers before introducing more stately themes for contrast. When the horn enters, it's with an almost ethereal lightness, the full melodic terrain explored in mellifluous stepwise movement. Throughout the movement, the horn stays largely detached from the bustling orchestral fray, although it does comment from time to time when important themes are re-introduced. The emphasis here is on line and liminal reach; gone are the primitive arpeggios and simple harmonic series that defined early attempts at solo writing for the instrument. Instead, soaring, songful passages speak to the strengths of the soloist for which the work was composed. After thoroughly demonstrating this case in point, the movement ends with an effervescent coda.

The concerto's inner movement constitutes a Romanza, a verdant song intensely lyrical and intimate in content. Like skeins of delicate filament from a roll, the main melody unwinds from the solo instrument, sequences descending one after another. Leutgeb's skill is again showcased in the daring exploration of the horn's upper and lower reaches, with deft hand-stopping required to "bend" the chromatic passages in the bottom-most registers. Graceful arabesques in the orchestra bring the movement to a close, uniting both soloist and ensemble.

Whereas the slow movement might've been heard as dusk fell over a town, the concerto's third movement sweeps us off into the hills at the break of day. Brisk in pace, high in energy, and sunny in temperament, this movement provides the signature "hunt" theme that characterized so much of the horn's usage, both in practice and in performance. The thrill of the chase drives us forward as bouncing 6/8 writing imitates the manner of a horse's gallop. Once again, technical feats of skill are demanded of the performer with the orchestra's goading presence never far behind. This most memorable of horn concerto movements ends in thrilling fashion over a sustained dominant pedal as the hunting party returns to the lodge.

Nearly 240 years later, this concerto still confronts, challenges, and ultimately champions its performer, just as it did to Leutgeb at its first performance. Pioneering in their day, Mozart's works for horn as a solo instrument continue to exist as staples of the repertoire, rewarding both listener and performer alike.

**Events of 1786 (Concerto composed)**
- Bill for establishing religious freedom in Virginia, written by Thomas Jefferson, becomes law
- First performance of *The Marriage of Figaro*, by Mozart, in Vienna
- First Sunday school introduced into the U.S by Methodists
- Nail machine, first for making cut nails, made by Ezekiel Reed in Bridgewater, Massachusetts

## **Symphony No. 29 in A major, K. 201/186a** (1774) 28 minutes
*Wolfgang Amadeus Mozart*

> "A landmark … personal in tone, indeed perhaps more individual in its combination of an intimate, chamber music style with a still fiery and impulsive manner."

You'd be forgiven for assuming that the eminent musicologist Stanley Sadie was describing a late Mozart work in those effusive lines. Yet the symphony in question was the work of a teenager, 18 in age, yet so developed in skill and personal style as to make a lasting impression on the future of his art form. This

symphony not only represents a groundbreaking achievement, but also a pivotal bookmark in Mozart's compositional output. In its content, we can discern notable developments, central among them the "personal tone" that would define the great symphonies of the composer's final years: impish and flamboyant in its treatment of instruments, yet polished, elegant and presentable to a prospective employer. Created amidst a whirlwind of inspiration, the symphony would be his last for some time, as other forms and instrumental combinations diverted his attention as he entered his twenties.

The richness of melodic invention that already defined Mozart's output meant that he could say a great deal with very little. Here we discover an ensemble minimal in size, merely a pair each of oboes and horns in addition to strings. As a musician found frequently on the road amidst concert tours, the composer could not expect grandiose instrumental resources at each stage of his journey. Versatility was of critical importance when it came to presenting a new work, and an economy of means when it came to scoring guaranteed that the composer's skill could be demonstrated with minimal resources. Mozart also did away with the portentous introduction that featured in so many works of the time; instead the central theme is presented immediately with mic-drop swagger. A downward octave leap followed by syncopated pulses from the strings surges higher and higher, resolutely etching the main theme's figuration more firmly into our consciousness. Violins enter with a songful, expansive second theme, before the composer obliges stylistic norms with a perfunctory development that lasts just 30 bars. The spirit of invention proves irrepressible: whereas standard sonata form procedure dictates that this section should "develop" the first and second themes in workmanlike fashion, Mozart can't help but introduce new material that threatens to derail the entire enterprise. Finally the recapitulation arrives. Stability is restored through stolid, literal repetition of the opening themes, in much the same manner that an irreverent child might repeat back the admonishments of their parents.

The Andante that follows is one of delicate tapestry. A silken theme emerges from the violin; wistful, whisplike, and achingly lovely. A recurring feature of the melody is a pattering trill figure, bringing life and animation to the restrained galant-esque measures. The musicologist Edward Downes has remarked that the texture and treatment of ornamentation render this movement more akin to a string quartet than a symphony, such was the composer's dexterity at achieving the musical intimacy and moderation of the salon.

Mozart's signature humor peeks from behind the curtain in the third movement. Although staged as a minuet and bearing the recognizable trappings of this most polite of dance forms, the wigs are itchy and the skirts are awkward to wear. Stilted dotted rhythms and irritating pin-prick bowing techniques speak of the discomfort such forced refinement places on those eager to break free from the cultured boundaries of propriety. Each utterance of protest is immediately and loudly reaffirmed by the full ensemble, as if announcing that the assembled guests share in the protagonist's plight yet are at a loss to do anything about it. The composer shows us the ease by which he handles the form, yet appears anxious to sweep us away from the stuffy atmosphere.

Sweep us away he does, most emphatically so in the finale. Sonata form returns with a playful 6/8 meter, much is demanded of the horn performers, and exuberant strings tear up and down their register in unbridled excitement. Plunging leaps recall the character of the opening movement, and golden hunting fanfares fill the air as we are spirited away from the confines of court and into the open air. Sun, wind, and festivity ply the senses, and the symphony closes with a flourish.

**Events of 1774 (Symphony No. 29 composed)**

- Quebec Act passed, providing first English civil government for the territory including Detroit
- First Continental Congress at Philadelphia
- Joseph Priestly isolates oxygen in its pure form.
- Louis XVI becomes King of France

# TONG CHEN

Tong Chen has established herself as one of her generation's most promising and exciting young conductors. Currently the Assistant Conductor of the New Jersey Symphony Orchestra, Chen is a prizewinner of the prestigious International Malko Conducting Competition and a proud participant in the 2020 Bruno Walter National Conductor Preview, postponed to March 2022. Highlights of the 2022-23 season include debuts with the Vancouver Symphony Orchestra and Ann Arbor Symphony Orchestra. In the 2021-22 season, Tong made her conducting debut with the New York Philharmonic, led subscription concerts with the New Jersey Symphony orchestra, and worked as cover conductor with the St. Louis Symphony Orchestra and the National Symphony Orchestra of Washington, DC.

Born in Shanghai, China, Tong Chen is a guest conductor of numerous orchestras internationally and throughout China including the Shanghai Philharmonic; Leipzig Symphony Orchestra; Qing Dao Symphony Orchestra; Charleston Symphony Orchestra; the Orchestra of St. Luke's in 2015 (for her Lincoln Center debut); and the Shanghai Opera House, where she worked as the Assistant Conductor from 2004-2009. In addition, Tong has worked for Gustavo Dudamel of the Los Angeles Philharmonic and Ivan Fischer of the Budapest Festival Orchestra as a cover conductor.

An education advocate, Chen taught orchestral conducting and led the Copland School of Music orchestral program from 2012-2018. She is a regular guest conductor at the Manhattan School of Music and a guest lecturer at the Shanghai Conservatory of Music.

Founder of the new music project *NOW!*, Tong has commissioned and performed new compositions throughout different cultural backgrounds and genres. Recent world premieres include Allen Shawn's Concerto for Clarinet and Cello, Ellis Marsalis' *The Fourth Autumn*, Thu Diêu by Viet Cuong, and *Queenie Pie Suite* by Duke Ellington.

This is Tong's first appearance with the A$^2$SO.

# ADAM UNSWORTH

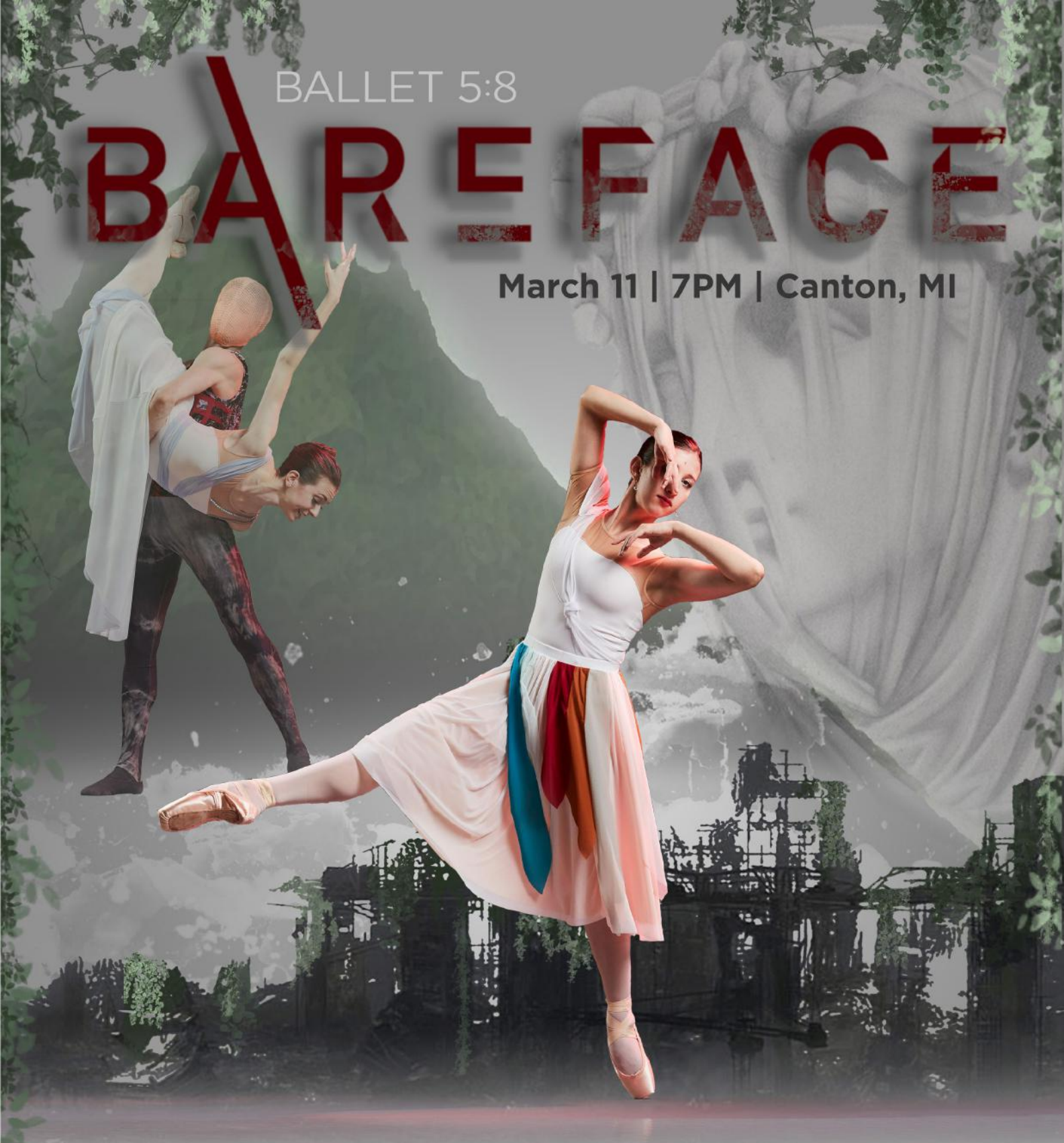
Adam Unsworth is Professor of Horn at the University of Michigan's School of Music, Theatre & Dance. Prior to his appointment in Ann Arbor, Adam was a member of The Philadelphia Orchestra (1998-2007) and the Detroit Symphony Orchestra (1995-1998). He has toured Asia and Europe with the San Francisco Symphony, is a frequent guest with the Detroit Symphony. Currently he serves as Principal Horn of the Ann Arbor Symphony Orchestra and is a member of the Bay Area horn quartet, Quadre.

Adam has five recordings as a leader to his credit: *Balance* (2014), a jazz recording for horn, jazz sextet and chamber orchestra, *Snapshots* (2013), a recording of contemporary classical music in collaboration with composer/pianist Catherine Likhuta, *Just Follow Instructions* (2009), featuring the chamber music of saxophonist/composer Daniel Schnyder, *Next Step* (2008) and *Excerpt This!* (2006) – jazz recordings which received critical acclaim from both jazz and classical reviewers. He was soloist on the premiere of Mondrian's *Studio*, a concerto by Paul Dooley for horn and wind ensemble, and the premiere recording of Dana Wilson's Concerto for Horn and Wind Ensemble with the University of Michigan Symphony Band.

Adam is a member of the New York based Gil Evans Centennial Project, which has received two Grammy nominations for its recordings *Centennial* and *Lines of Color*, and won the 2013 Jazz Journalist Association Award for Large Jazz Ensemble of the Year. He is part of Japanese big band leader Miho Hazama's M-Unit Band and has appeared on the most recent Grammy nominated recordings, *Dancer in Nowhere* and *Time River*. He has appeared alongside new music ensembles Alarm Will Sound, the Meridian Arts Ensemble, Ensemble Signal, Ensemble Linea, and the Slee Sinfonietta.

A former faculty member at Temple University, Adam has appeared as a recitalist and clinician at many universities across the United States, and has made several solo and chamber appearances at Carnegie's Weill Recital Hall. Unsworth received his formal training at Northwestern University and the University of Wisconsin-Madison.

This is Adam's first solo appearance with the A$^2$SO.

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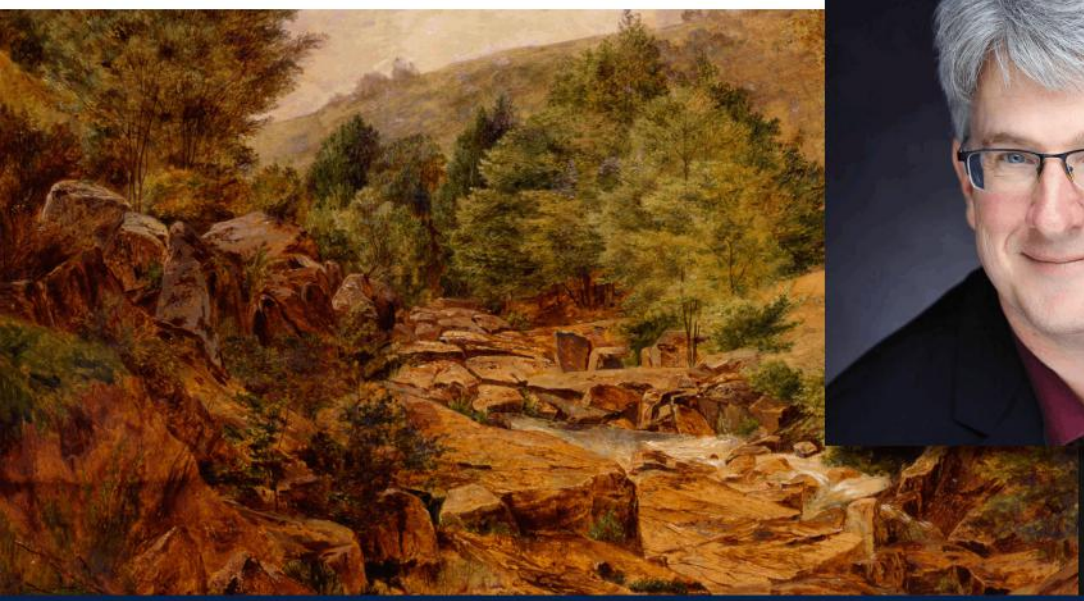
ANN ARBOR SYMPHONY ORCHESTRA
Earl Lee, Music Director

# Dvorák
## *Symphony No. 7*

Saturday, March 18, 2023 // 8 pm
The Michigan Theater

**Debussy** *Prelude to the Afternoon of a Faun*
**Prokofiev** Violin Concerto No. 2
**Dvořák** Symphony No. 7

**Kyung Sun Lee** violin
**Timothy Muffitt** guest conductor



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