

Berlioz's *Symphonie Fantastique*

CONCERT DEEP DIVE

SAT 2/11/23 at 7 PM & SUN 2/12/23 at 2 PM

Performances #227 & #228 Season 8, Concerts 16 & 17

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The Music

CARL MARIA VON WEBER'S *DER FREISCHÜTZ OVERTURE*

Notes by TÖN bass trombonist
Samuel Boeger



Matt Dine

The Opera

Der Freischütz (*The Freeshooter*) is a three-act opera composed by Carl Maria von Weber between 1817 and 1821 and premiered in Berlin in 1821. The opera is a story of persuasion, as many key plot points are focused on the concept of a Faustian Bargain. The tale itself is about a character named Max, who is down on his

confidence, struggling to find his true self both personally and on the shooting range. Max wants to be the best version of himself in preparation for his marriage to Agathe, but before their marriage, Cuno, Agathe's father and hereditary forester, declares that Max must win in a marksman competition to become true heir. Max meets with Caspar, another hunter who owes his soul to Samiel, the "Black Huntsman." Caspar convinces Max to enter a pact of forbidden power and summon the seven magic bullets, where he controls the first six bullets but the seventh is controlled by Samiel.

The Music

The overture gives a quick synopsis of the opera plot. It begins with massive orchestral swells as if Weber was asking the audience "good or evil?"—a question that is often asked throughout the opera. After this, the horns play a beautiful chorale, reminding us of the hunting horns. Suddenly the mood shifts completely into something much darker: in the unsettling tremolo of the strings we hear a diminished seventh

chord associated in the opera with Samiel, who is the devil in disguise.

Once the slow intro passes, we hear the theme from Max's aria in the first act that describes his unsure and a darker personality: from a violent and passionate flow of strings in C minor to a stately march; the question motif is heard again. The mood and the mode changes as we hear Agathe's theme in C major from her aria in the second act. A call and response effect is added to this theme, when the woodwinds are answered by the low strings and low brass, revealing a sense of doubt. But in the end C major wins over C minor, the love conquers dark powers, the question is answered, and the overture predicts a happy end of the opera.

ADOLF VON HENSELT'S PIANO CONCERTO

Notes by TÖN keyboard player Ji Hea Hwang



Matt Dine

Stretches and Jumps

Anton Rubinstein, one of the great virtuoso pianists of the 19th century, once heard Henselt play his own Piano Concerto in F Minor and "was amazed at his dexterity at the piano, especially in the way of stretches, wide-spread chords and incredible jumps around the keyboard." Rubinstein procured the music, worked on it for a few days, then declared it "a waste of time, for they were based on an abnormal formation of the hand" and said that "Henselt, like Paganini, was a freak." This was due to the fact that Henselt worked so diligently on stretching his hands that despite his short fingers and average sized hands, his left hand could play C-E-G-C-F and his right hand B-E-A-C-E, which means about ten inches from thumb to pinkie, with inner digits stretched about two-to-three inches apart from each other in positions that are quite awkward to maintain.

Years of Compulsive Practice

His diligence did not stop at hand extensions. By the age of 18, he got into the habit of practicing for ten hours a day. He was always with a dummy keyboard on his knees, in company or by himself, on which he uninterruptedly drummed his fingers, even during the intermissions of his concerts or on trains. Writer Wilhelm von Lenz, a friend and student of many mid-century Romantic

composers, including Liszt and Chopin (both Henselt's contemporaries), in his book *The Great Piano Virtuosos of Our Time From Personal Acquaintance* names Henselt as "the only artist among the great pianists who is Liszt's equal ... [having] the same command over the resources, in fullness of tone and the same finish of execution," and recounts how Henselt played Bach fugues every day on a piano with muffled strings to spare his ears and nerves while simultaneously reading the Bible or talking with people without being disturbed in his playing. Many years of compulsive practice gave him great finger independence and technique that enabled him to play amazingly clear counterpoint lines in Bach and accomplish feats such as adding octaves to the right hand when playing Chopin's Black Key Etude. He also possessed a lovely tone and legato quality in his playing, to which Liszt exclaimed, "I could have had velvet paws like that if I had wanted to!"

The Concerto

It is only natural that Henselt's own Piano Concerto reflects his characteristics as a pianist. The piece demands from the performer a hand stretch that can play chords spanning tenths with ease, lyrical cantabile playing, and incredible technical command to execute thunderous octave passages, flashy arpeggios, and fast octave jumps—something akin to a figure skater having to perform endless triple and quadruple jumps and land them perfectly and gracefully every time. One thing to note is that all the difficulties in the solo part and the incredible feats accomplished by the pianist are often not readily apparent without the score. With the constant technical demands, the concerto requires athleticism, endurance, and stamina from the pianist. There are only three recordings of this concerto available as of now, so it is an extremely rare treat to be able to hear this concerto live today.

HECTOR BERLIOZ'S SYMPHONIE FANTASTIQUE

Notes by TÖN cellist Amelia Smerz



Matt Dine

The Rise of Programmatic Music

Berlioz's *Symphonie fantastique* is considered by music historians to be an ideal example of programmatic music: music that follows a specific story or aims to depict a scene. Programmatic music rose to prominence in secular music during the Romantic era when Beethoven, one of the first to explore the style, composed his "Pastoral" Sixth Symphony. While Beethoven utilized a vignette-like structure, in which each movement depicted a different pastoral image, Berlioz's *Symphonie fantastique* furthered the form and pursued a more comprehensive narrative where each movement represented a different event of the story. *Symphonie fantastique* solidified the epic potential of programmatic music and the distinct emotional effect it could achieve. However, many were skeptical of the compositional style. Some argued that absolute music—music with no narrative—was a more pure, essential, and therefore higher form of music. These critics condemned programmatic music's reliance on a story, seeing it as a deficient musical style that necessitated a narrative crutch.

The Music

In Berlioz's case, critics of programmatic music, and even those who supported the

style, could find something controversial in the *Symphonie fantastique's* narrative content. The symphony follows the story of an artist who falls in love instantly with a beautiful young woman. Because his infatuation is so extreme and yet so superficial, the one-sided love affair quickly devolves into chaos. The artist finds himself at a ball where the image of the beauty torments him and he questions whether the glimpses he catches are real or imagined. The third movement's pastoral scene in the country provides an atmosphere for the artist to wrestle with his feelings of loneliness and hope, as well as a fear of rejection by the subject of his infatuation. From here, the piece escalates in emotion and in surreality. The artist, convinced that he has been spurned by the illusive love interest, ingests opium and descends into drug-induced dreams that he has killed his love. From an omniscient point of view,

he watches himself as he faces trial and execution for his crimes. The finale of the symphony comes as the artist sees his funeral transform into a witches' sabbath. He watches with horror as the only guests at his interment take the shape of sorcerers, monsters and other nightmarish figures there to mourn or perhaps celebrate his death. Though the symphony certainly provides a potent story, the subject material falls far from the expectation of high art. The scenes of opium-fueled debauchery, the paganist presence of sacrilegious figures in the final movement, the chaos and fear represented in Berlioz's programmatic symphony not only conflict with the values of the concert hall, but the values of Victorian culture in general. This conflict would explain the chaos that erupted upon the symphony's premiere, as well as *Symphonie fantastique's* legacy as a pioneering piece of programmatic splendor.

The Artists

LEON BOTSTEIN *conductor*



Matt Dine

Leon Botstein is founder and music director of The Orchestra Now (TÖN), music director and principal conductor of the American Symphony Orchestra (ASO), artistic codirector of Bard SummerScape and the Bard Music Festival, and conductor laureate and principal guest conductor of the Jerusalem Symphony Orchestra (JSO), where he served as music director from 2003 to 2011. He has been guest conductor with the Los Angeles Philharmonic, Royal Philharmonic Orchestra, Aspen Music Festival, Buffalo Philharmonic Orchestra, Mariinsky Theatre, Russian National Orchestra in Moscow, Hessisches Staatstheater Wiesbaden, Taipei Symphony, Simón Bolívar Symphony Orchestra, and Sinfónica Juvenil de Caracas in Venezuela, among others. In 2018, he assumed artistic directorship of Campus Grafenegg and Grafenegg Academy in Austria.

Recordings include acclaimed recordings of Othmar Schoeck's *Lebendig begraben* with TÖN, Hindemith's *The Long Christmas Dinner* with the ASO, a Grammy-nominated recording of Popov's First Symphony with the London Symphony Orchestra, and other various recordings with TÖN, ASO, the London Philharmonic, NDR Orchestra Hamburg, and JSO, among others. He is editor of *The Musical Quarterly* and author of numerous articles and books, including

The Compleat Brahms (Norton), *Jefferson's Children* (Doubleday), *Judentum und Modernität* (Böhlau), and *Von Beethoven zu Berg* (Zsolnay). Honors include Harvard University's prestigious Centennial Award; the American Academy of Arts and Letters award; and Cross of Honor, First Class, from the government of Austria, for his contributions to music. Other distinctions include the Bruckner Society's Julio Kilenyi Medal of Honor for his interpretations of that composer's music, the Leonard Bernstein Award for the Elevation of Music in Society, and Carnegie Foundation's Academic Leadership Award. In 2011, he was inducted into the American Philosophical Society.

EVREN OZEL *piano*



Pianist Evren Ozel performs frequently throughout the United States as a soloist and chamber musician. His playing has earned him success in several major piano competitions, such as the Dublin Competition, the Cooper Competition, and the U.S. National Chopin Competition, the last of which secured him a spot in the biggest piano competition in the world: the International Chopin Competition in Warsaw, where he participated in October 2021 and advanced to the quarter-final stage.

As a chamber musician, Mr. Ozel has performed at Marlboro Music Festival (with artists including Jonathan Biss and Joseph Lin) and ChamberFest Cleveland (with Franklin Cohen and Peter Wiley), and performed

twice with the Jupiter Chamber Players in NYC, who specialize in non-standard repertoire. Performance venues include apartments in Boston via Groupmuse as well as places like Boston's Symphony Hall, Philadelphia's Kimmel Center and New York's Carnegie Hall.

Mr. Ozel is currently in the Master of Music program at New England Conservatory, where he has been a student of Wha Kyung Byun since 2014. He is represented by Concert Artists Guild as an Ambassador Prize winner of their 2021 Victor Elmaleh Competition.

THE ORCHESTRA NOW



David DeHee

The Orchestra Now (TÖN) is a group of vibrant young musicians from across the globe who are making orchestral music relevant to 21st-century audiences by sharing their unique personal insights in a welcoming environment. Hand-picked from the world's leading conservatories—including the Yale School of Music, Shanghai Conservatory of Music, Royal Academy of Music, and the New England Conservatory of Music—the members of TÖN are enlightening curious minds by giving on-stage introductions and demonstrations, writing concert notes from the musicians' perspective, and having one-on-one discussions with patrons during intermissions.

Conductor, educator, and music historian Leon Botstein, whom *The New York Times* said "draws rich, expressive playing from the orchestra," founded TÖN in 2015 as a graduate program at Bard College, where he is also president. TÖN

offers both a three-year master's degree in Curatorial, Critical, and Performance Studies and a two-year advanced certificate in Orchestra Studies. The orchestra's home base is the Frank Gehry-designed Fisher Center at Bard, where it performs multiple concerts each season and takes part in the annual Bard Music Festival. It also performs regularly at the finest venues in New York, including Carnegie Hall, Lincoln Center, The Metropolitan Museum of Art, and others across NYC and beyond. *HuffPost*, who has called TÖN's performances "dramatic and intense," praises these concerts as "an opportunity to see talented musicians early in their careers."

The orchestra has performed with many distinguished guest conductors and soloists, including Leonard Slatkin, Neeme Järvi, Gil Shaham, Fabio Luisi, Vadim Repin, Hans Graf, Peter Serkin, Gerard Schwarz, Tan Dun, and JoAnn Falletta. Recordings featuring The Orchestra Now include two albums of piano concertos with Piers Lane on Hyperion Records, and a Sorel Classics concert recording of pianist Anna Shelest performing works by Anton Rubinstein with TÖN and conductor Neeme Järvi. *Buried Alive* with baritone Michael Nagy, released on Bridge Records in August 2020, includes the first recording in almost 60 years—and only the second recording ever—of Othmar Schoeck's song-cycle *Lebendig begraben*. Recent releases include *Classics of American Romanticism*—featuring the first-ever complete recording of Bristow's *Arcadian Symphony*—and an album of piano concertos with Orion Weiss, both on Bridge Records, and the soundtrack to the motion picture *Forte*. Recordings of TÖN's live concerts from the Fisher Center can be heard on Classical WMHT-FM and WWFM The Classical Network, and are featured regularly on Performance Today, broadcast nationwide.

Explore upcoming concerts, see what our musicians have to say, and more at ton.bard.edu.

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Lim *Principal*
Kathryn Sloat

Keyboard

Ji Hea Hwang*

¹ Weber

² Henselt

³ Berlioz

*not performing in this concert

OLIVIA HAMILTON *clarinet*

Matt Dine

@Oliviasheri

Olivia will talk briefly about the music on stage before the performances.

Hometown: Dallas, TX

Alma maters: University of North Texas, B.M., Clarinet Performance; Northwestern University, M.M., Clarinet Performance

Appearances: Kennedy Center Honors Orchestra; Sphinx Symphony Orchestra; Princeton Symphony Orchestra; Classical Tahoe Clarinet Fellow; Chautauqua Music Festival, 2020–21; International Lyric Academy, Tarquinia, Italy, 2017; Selmer Clarinet Academy, Michigan State University, 2017; Rocky Ridge Music Festival, Estes Park, Colorado, 2016

What is your earliest memory of classical music? My father habitually watched old western movies on the weekends and I was always fascinated by the sounds I would hear.

When did you realize you wanted to pursue music as a career? In high school, I enjoyed watching communities come together to watch or participate in the arts, and I wanted to further explore that with a career in music.

Favorite memory from your time in TÖN: Playing Julia Perry, Florence Price, and Rachmaninoff under the leadership of Maestro Joseph Young was incredibly inspiring because I was able to play a program of composers who shared my gender and racial/ethnic identity while maintaining the integrity of their musicianship with Young's vision of the works.

What do you think orchestra concerts should look like in the 21st Century? I believe that orchestra concerts should be accessible to as many people as possible in the 21st Century. That comes with physically bringing concerts to the community instead of all of them being in a concert hall, lower admission costs, and representation of the communities' backgrounds in the works that are performed and the people performing them. We should also expand our use of technology to reach more people globally.

Favorite non-classical musician: Erykah Badu

If you could play another instrument, what would it be? Cello or voice

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Dumaine Williams '03 *Vice President for Student Affairs; Dean of Early Colleges*

FISHER CENTER AT BARD

Advisory Board

Jeanne Donovan Fisher *Chair*
Carolyn Marks Blackwood
Leon Botstein *ex officio*
Stefano Ferrari
Alan Fishman
Neil Gaiman
S. Asher Gelman '06
Nina Matis
Rebecca Gold Milikowsky
Anthony Napoli
Denise S. Simon
Martin T. Sosnoff
Toni Sosnoff
Felicita S. Thorne *Emerita*
Taun Toay '05 *ex officio*

Bard Music Festival Board of Directors

Denise S. Simon *Chair*
Roger Alcaly
Leon Botstein *ex officio*
Michelle R. Clayman
David Dubin
Robert C. Edmonds '68
Jeanne Donovan Fisher *Emerita*
Dr. Sanford J. Friedman
Christopher H. Gibbs *ex officio*
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Kenneth L. Miron
Christina A. Mohr
James H. Ottaway Jr.
Felicita S. Thorne

Artistic Director and Chief Executive

Gideon Lester

Chief Operating Officer

Aaron Mattocks

Administration

Shannon Csorny *Executive Coordinator*
Kayla Leacock *Hiring/Special Projects Manager*

Artistic Direction

Caleb Hammons *Director of Artistic Planning and Producing*
Carter Edwards *Producing Operations Manager*
Jason Collins *Associate Producer*
Rachael Gunning '19 *Producing Coordinator*

Development

Debra Pemstein *Vice President for Development and Alumni/ae Affairs*
Alessandra Larson *Director of Institutional Advancement and Strategy*
Kielely Michasiow-Levy *Individual Giving Manager*
Cate Hope *Development Communications Manager*
Caroline Ryan *Development Operations Coordinator*
Michael Hofmann VAP '15 *Development Associate*

Theater & Performance and Dance Programs

Jennifer Lown *Program Administrator*
Sophia Doctoroff '20 *Administrative & Digital Operations Assistant*

Production

Stephen Dean *Orchestra Production Manager*
Jessica Myers *Production Manager*
Carmine Covelli *Satellite Project Manager*
Dávid Bánóczy-Ruof '22 *Production Administrator*
Rick Reiser *Technical Director*
Tim Duffy *Assistant Technical Manager*
Hick Renadette *Head Rigger*
Sam Dickson *Carpenter*
Maggie McFarland *Carpenter*
Josh Foreman *Lighting Supervisor*
Nick Hawrylko *Head Electrician*

Walter Daniels Sosnoff *Light Board Operator*
Moe Schell *Costume Supervisor*
Sara Sa *Assistant Costume Shop Manager*
Kat Pagsolingan *Video Supervisor*
Will Olivia *Video Engineer*
May Pocsy *Video Technician*
Lex Morton *Audio Supervisor*
Olivia Denison *Audio Engineer*
Duane Laughniger *Audio Engineer*
Adam Bach *Audio Engineer*
Booker Stardrum *Audio Engineer*
Manuel Martinez *Audio Engineer*
Danielle Brescia *Orchestra Stage Manager*
Jarrod Briley *Orchestra Stage Manager*
Grace Locklin *Orchestra Stage Manager*
Lydia McCaw *Orchestra Stage Manager*
Nora Rubenstone '11 *Orchestra Stage Manager*
Lauryn Schaffer *Orchestra Stage Manager*

Communications

Mark Primoff *Associate Vice President of Communications*
Amy Murray *Videographer*

Publications

Mary Smith *Director*
Jenna Obrizok *Production Manager*

Marketing and Audience Services

David Steffen *Director of Marketing and Audience Services*
Nicholas Reilingh *Database and Systems Manager*
Paul Laibach *Manager, Technical Services*
Maia Kaufman *Audience and Member Services Manager*
Brittany Brouker *Marketing Manager*

Sean Jones *Assistant Marketing Manager*
 Garrett Sager HRA '23 *Digital Archive Associate*
 Elyse Lichtenhal *House Manager*
 Rea Ábel '23 *Assistant House Manager*
 Lukina Andreyev '23 *Assistant House Manager*
 Ana Aparicio '23 *Assistant House Manager*
 Joel Guahnich '24 *Assistant House Manager*
 Azalea Hudson '23 *Assistant House Manager*
 Kaeley Kim '23 *Assistant House Manager*

Paulina Swierczek VAP '19 *Audience and Member Services Assistant Manager*
 Jardena Gertler-Jaffe VAP '21 *Audience and Member Services Coordinator*
 Erik Long *Box Office Supervisor*
 Sarah Rauch VAP '22 *Box Office Supervisor*
 Lea Rodriguez '22 *Box Office Supervisor*
 Alexis Seminario VAP '22 *Box Office Supervisor*
 Courtney Williams *Box Office Supervisor*

Facilities

Mark Crittenden *Facilities Manager*
 Ray Stegner *Building Operations Manager*
 Hazaiah Tompkins '19 *Building Operations Assistant*
 Liam Gomez *Building Operations Assistant*
 Chris Lyons *Building Operations Assistant*
 Robyn Charter *Fire Panel Monitor*
 Bill Cavanaugh *Environmental Specialist*
 Drita Gjokaj *Environmental Specialist*
 Oksana Ryabinkina *Environmental Specialist*

BARD MUSIC FESTIVAL

Executive Director

Irene Zedlacher

Artistic Directors

Leon Botstein
 Christopher H. Gibbs

Associate Director

Raissa St. Pierre '87

Scholars in Residence 2023

Byron Adams
 Daniel Grimley

Program Committee 2023

Byron Adams
 Leon Botstein
 Christopher H. Gibbs
 Daniel Grimley
 Richard Wilson
 Irene Zedlacher

Director of Choruses

James Bagwell

Vocal Casting

Joshua Winograde

Fisher Center

The Fisher Center develops, produces, and presents performing arts across disciplines through new productions and context-rich programs that challenge and inspire. As a premier professional performing arts center and a hub for research and education, the Fisher Center supports artists, students, and audiences in the development and examination of artistic ideas, offering perspectives from the past and present as well as visions of the future. The Fisher Center demonstrates Bard's commitment to the performing arts as a cultural and educational necessity. Home is the Fisher Center for the Performing Arts, designed by Frank Gehry and located on the campus of Bard College in New York's Hudson Valley. The Fisher Center offers outstanding programs to many communities, including the students and faculty of Bard College, and audiences in the Hudson Valley, New York City, across the country, and around the world. Building on a 161-year history as a competitive and innovative undergraduate institution, Bard is committed to enriching culture, public life, and democratic discourse by training tomorrow's thought leaders.

Bard College

Founded in 1860, Bard College is a four-year, residential college of the liberal arts and sciences located 90 miles north of New York City. With the addition of the Montgomery Place estate, Bard's campus consists of nearly 1,000 parklike acres in the Hudson River Valley. It offers bachelor of arts, bachelor of science, and bachelor of music degrees, with majors in nearly 40 academic programs; advanced degrees through 13 graduate centers; eight early colleges; and numerous dual-degree programs nationally and internationally. Building on its 163-year history as a competitive and innovative undergraduate institution, Bard College has expanded its mission as a private institution acting in the public interest across the country and around the world to meet broader student needs and increase access to liberal arts education. The undergraduate program at the main campus in upstate New York has a reputation for scholarly excellence, a focus on the arts, and civic engagement. Bard is committed to enriching culture, public life, and democratic discourse by training tomorrow's thought leaders. For more information about Bard College, visit bard.edu.

Land Acknowledgment for Bard College in Annandale-on-Hudson

Developed in Cooperation with the Stockbridge-Munsee Community

In the spirit of truth and equity, it is with gratitude and humility that we acknowledge that we are gathered on the sacred homelands of the Munsee and Muhheaconneok people, who are the original stewards of this land. Today, due to forced removal, the community resides in Northeast Wisconsin and is known as the Stockbridge-Munsee Community. We honor and pay respect to their ancestors past and present, as well as to future generations, and we recognize their continuing presence in their homelands. We understand that our acknowledgement requires those of us who are settlers to recognize our own place in and responsibilities towards addressing inequity, and that this ongoing and challenging work requires that we commit to real engagement with the Munsee and Mohican communities to build an inclusive and equitable space for all.

Diversity, Equity & Inclusion

The Bard College music community celebrates its wide-ranging approaches to musical studies by emphasizing creative expression and the development of each individual's artistic voice. Our programs include:

- The Undergraduate Music Program (classical instrumental and voice, composition, electronic music, ethnomusicology, history, jazz, theory)
- The Conservatory of Music (composition, conducting, instrumental, US-China, voice)
- The Orchestra Now

Historically, classical music education has foregrounded European practices of the 17th through 20th centuries. As we become accountable for discriminations relating to that narrow focus, we affirm our intention to break down those boundaries of exclusion. Actionable steps towards equity include: the long term cultivation of a diverse faculty, staff, and student body that is inclusive of a diverse range of races, ethnicities, genders, and LGBTQ+ identities; the practice of respectful listening and communication within and between our programs; the regular review of curricula and their successful inclusion of multiple perspectives; the presentation of diverse musical programming that features and furthers collaborations across the Bard campus; and the forging of initiatives that engage with underserved communities and underrepresented populations. As we pursue these goals, we remain committed to taking actions that combat discrimination and racism in order to create a more diverse, equitable and inclusive program.



THE ORCHESTRA NOW.
Bard's Orchestral Masters

Upcoming Events

Denis Savelyev, Flute

FEB 22

WEDNESDAY AT 7 PM
at Olin Hall

Music by Polish and Ukrainian composers,
with pianist Radoslaw Jasik.

Gilbert & Sullivan's *Iolanthe*

MAR 4 & 5

SATURDAY AT 7 PM | SUNDAY AT 3 PM
at the Fisher Center at Bard

James Bagwell *conductor*
Vocal soloists from the Bard
Conservatory Graduate Vocal Arts
Program

Beethoven's *Missa solemnis*

APR 1 & 2

SATURDAY AT 7 PM | SUNDAY AT 3 PM
at the Fisher Center at Bard

Leon Botstein *conductor*
Meigui Zhang *soprano*
Cierra Byrd *mezzo-soprano*
Jonah Hoskins *tenor*
Bard Festival Chorale
James Bagwell *choral director*

Naomi Woo conducts Ravel

APR 8

SATURDAY AT 7 PM
at the Fisher Center at Bard

Naomi Woo *conductor*
Stella Chen *violin*

Gabriela Lena Frank *Elegía Andina*
Bartók *Violin Concerto No. 2*
Ravel *Mother Goose Suite*
Ravel *La Valse*

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