

2010

## The Louisiana Sinfonietta, a new orchestral model, and an original composition, Concerto for Guitar and Symphony Orchestra, Op. 12

Ronaldo Cadeu de Oliveira

*Louisiana State University and Agricultural and Mechanical College*

Follow this and additional works at: [https://digitalcommons.lsu.edu/gradschool\\_dissertations](https://digitalcommons.lsu.edu/gradschool_dissertations)



Part of the [Music Commons](#)

---

### Recommended Citation

Oliveira, Ronaldo Cadeu de, "The Louisiana Sinfonietta, a new orchestral model, and an original composition, Concerto for Guitar and Symphony Orchestra, Op. 12" (2010). *LSU Doctoral Dissertations*. 1994.

[https://digitalcommons.lsu.edu/gradschool\\_dissertations/1994](https://digitalcommons.lsu.edu/gradschool_dissertations/1994)

This Dissertation is brought to you for free and open access by the Graduate School at LSU Digital Commons. It has been accepted for inclusion in LSU Doctoral Dissertations by an authorized graduate school editor of LSU Digital Commons. For more information, please contact [gradetd@lsu.edu](mailto:gradetd@lsu.edu).

THE LOUISIANA SINFONIETTA, A NEW ORCHESTRAL MODEL,  
AND AN ORIGINAL COMPOSITION,  
CONCERTO FOR GUITAR AND SYMPHONY ORCHESTRA, OP. 12

A Dissertation

Submitted to the Graduate Faculty of the  
Louisiana State University and  
Agricultural and Mechanical College  
in partial fulfillment of the  
requirements for the degree of  
Doctor of Philosophy

in

The School of Music

by  
Ronaldo Cadeu de Oliveira  
B.M., Universidade Federal de Minas Gerais, 2001  
M.M., Louisiana State University, 2009  
August 2010

## ACKNOWLEDGEMENTS

I wish to thank Dr. Dinos Constantinides, Boyd Professor of Composition, for his guidance and advice during my years here at Louisiana State University. I will always remember the outstanding lessons he taught me and the innumerable opportunities he opened for me both as a composer and as a performer. I also wish to thank Dr. Stephen Beck, Dr. William Grimes, Dr. Jeffrey Perry, Dr. Robert Peck, Dr. Alison McFarland, Dr. Julian Shew, Dr. Cornelia Yarbrough, Dr. Lori Bade, Dr. Sara Lynn Baird, and Dr. Jane Cassidy, for the outstanding lessons I received at Louisiana State University.

I want to thank Dr. Lenna Constantinides for doing the revision of this work. Her help was extremely significant.

I wish to thank my brothers Cláudio Cadeu de Oliveira, who was with me in my first steps as a musician, and Wagner Cadeu de Oliveira, who recognized when I was a young child that music would be something important in my life. I want to thank my father Wagner de Oliveira, who provided my first music lessons in the best way he could at that time.

And finally, the warmest thanks go to my sister Dalva Cadeu de Oliveira, who has always helped me in any way she could. She has always been by my side, giving words of encouragement and making what would normally be considered impossible, possible. I dedicate this dissertation to her.

## TABLE OF CONTENTS

ACKNOWLEDGEMENTS .....	ii
ABSTRACT.....	v
 PART 1. THE LOUISIANA SINFONIETTA: A NEW ORCHESTRAL MODEL .....	1
CHAPTER	
1 INTRODUCTION .....	1
1. Justification of This Work .....	1
2. Methodology .....	10
 2 THE LOUISIANA SINFONIETTA: HISTORY FROM 1981 TO 1990.....	12
1. Introduction.....	12
2. The Baton Rouge Symphony String Octet.....	13
3. The Baton Rouge Symphony Chamber Orchestra.....	16
4. The Baton Rouge Sinfonietta – 1989/1990.....	24
5. The Official Beginning of The Louisiana Sinfonietta .....	28
 3 THE LOUISIANA SINFONIETTA: HISTORY FROM 1990 TO 2000.....	31
1. Introduction.....	31
2. The Beginning of a New Season as an Independent Group.....	32
3. The <i>Louisiana Sinfonietta Solo Series</i> .....	34
4. The Louisiana Sinfonietta Commissions .....	39
5. The Louisiana Sinfonietta Tenth Anniversary and the Expansion of the Orchestra .....	41
6. The Louisiana Sinfonietta Festivals of Music .....	43
7. The Different Venues of the <i>Sundays at 2</i> Concert Series.....	47
8. The Most Featured Soloists .....	48
9. The <i>Library Concerts</i> .....	49
10. <i>The Louisiana Sinfonietta at Schools</i> Concert Series .....	54
 4 THE LOUISIANA SINFONIETTA: HISTORY FROM 2000 TO 2010.....	56
1. The Louisiana Sinfonietta in a Concert with Important Professors from the LSU School of Music .....	56
2. The Louisiana Sinfonietta and the LSU School of Music in a Concert at Carnegie Hall.....	60
3. The Louisiana Sinfonietta Festivals.....	61
4. Remarkable Concerts from the Period of 2000 to 2010 .....	65
 5 THE LOUISIANA SINFONIETTA REPERTOIRE.....	71
1. What Do Orchestras Play? .....	71
2. The Louisiana Sinfonietta Repertoire .....	74
3. The Louisiana Sinfonietta World Premieres.....	78

6 INTERVIEWS WITH PEOPLE RELATED TO THE HISTORY OF THE LOUISIANA SINFONIETTA.....	84
1. Interview with Dr. Mikel LeDee, President of the Louisiana Sinfonietta, Baton Rouge, LA, March 29th, 2010 .....	84
2. Interview with Dr. Dinos Constantinides, Music Director and Conductor of the Louisiana Sinfonietta, Baton Rouge, LA, Tuesday, March 30th, 2010 .....	109
3. Interview with Kelly Smith Toney, Concertmaster of the Louisiana Sinfonietta, Baton Rouge, LA, March 31st, 2010.....	127
4. Interview with Sarah Beth Hanson, Baton Rouge, LA, April 1st, 2010 .....	159
5. Interview with Constance Navratil, Baton Rouge, LA, April 2nd, 2010.....	175
7 CONCLUSIONS.....	180
PART 2. AN ORIGINAL COMPOSITION: CONCERTO FOR GUITAR AND SYMPHONY ORCHESTRA, OP. 12 .....	185
Instrumentation .....	185
I – Moderato Deciso I .....	186
II – Serenata .....	210
III – Scherzo.....	246
IV – Aria .....	297
V – Finale – Moderato Deciso II .....	317
BIBLIOGRAPHY .....	339
APPENDIX	
1 – LIST OF PIECES PERFORMED BY THE LOUISIANA SINFONIETTA FROM 1981 TO 2009, ORGANIZED BY COMPOSER .....	340
2 – LIST OF PIECES PERFORMED BY THE LOUISIANA SINFONIETTA FROM 1981 TO 2009, ORGANIZED BY DATE WITH NOTES .....	438
3 – THE LOUISIANA SINFONIETTA CONCERTS, MUSICIANS, AND SOLOISTS, FROM 1981 TO 2009.....	542
4 – THE LOUISIANA SINFONIETTA MUSIC LIBRARY .....	633
5 – THE LOUISIANA SINFONIETTA DISCOGRAPHY FROM 1992 UNTIL 2009 .....	647
VITA.....	673

## ABSTRACT

This dissertation is divided into two parts. Part one is a historical paper about the chamber orchestra known as The Louisiana Sinfonietta and is divided into seven chapters. In the introduction I explain the methods used to conduct this research. Chapter one is an introduction that discusses the problem of the possible end of the long tradition of the symphony orchestra. Chapter one also investigates how the organizational model used by the Louisiana Sinfonietta may be a sign of a new orchestral model, one that may solve many of the problems that orchestras are facing today. Chapters two, three, and four investigate the history of the orchestra from 1981 until 2009. Chapter five outlines the Louisiana Sinfonietta repertoire. In this chapter I compare what the Louisiana Sinfonietta performs and what the average orchestra in the United States performs. Chapter six is a series of five interviews with people concerning the history of the Louisiana Sinfonietta. Chapter seven presents conclusions based on the preceding chapters.

Part two is an original composition: *Concerto for Guitar and Symphony Orchestra*, Op. 12. The piece is scored for symphony orchestra and solo guitar and is divided into five movements in which I use different orchestral combinations in order to create different colors and atmospheres. My main compositional influences were Igor Stravinsky, Alban Berg, Heitor Villa-Lobos, and Dinos Constantinides.

## PART 1. THE LOUISIANA SINFONIETTA: A NEW ORCHESTRAL MODEL

### CHAPTER 1 INTRODUCTION

The objective of this work is to relate the history of a chamber orchestra that has been active for the last 29 years in the state of Louisiana: the Louisiana Sinfonietta. A secondary goal is to defend the idea that this orchestra does not follow the model that defines the standard orchestras active in the United States at the beginning of the twenty-first century. The way in which the Louisiana Sinfonietta has managed to deal with many problems that are common to many orchestras in the last 30 years —1) budget, 2) repertoire, 3) venue, and 4) interaction with its audience—may signify a new model of orchestral organization in the sense of the orchestra as an institution.

#### **1. Justification of This Work**

According to Walter Benjamin:<sup>1</sup> “Just as the entire mode of existence of human collectives changes over long historical periods of time, so too does their modes of perception.”<sup>2</sup> Music as an active part of human culture does not behave differently. (Not only has the way Western society produces music changed since the birth of the orchestra, but also the way in which society perceives music has changed). However, if one looks at the society in which the

---

1. Walter Benjamin (1892 – 1940) was a Jewish-German philosopher-sociologist. His work is widely cited in the academic and literary world. He was associated with the Frankfurt School of critical theory formed by him, Theodor Adorno, Max Horkheimer, and later Herbert Marcuse.

2. Walter Benjamin, *The Work of Art in the Age of Its Technological Reproducibility and Other Writings on Media*, ed. Michael W. Jennings, Brigid Doherty and Thomas Y. Levin (Cambridge, MA: Harvard University Press, 2008), 23.

orchestra established itself, circa 1740 – 1815, one can see tremendous differences between the society of that period and today, but not much has changed in the organization of the orchestra as an institution. According to Spitzer and Zaslaw,

The transformation of instrumental ensembles into orchestras, which began in France around the middle of seventeenth century, spread rapidly to the rest of Europe, so that by 1740 almost every large city and every important court had an ensemble that called itself, or could be called, an orchestra. The ensuing period – from about 1740 to about 1815 – was a time of consolidation.<sup>3</sup>

Since then, the orchestral repertoire, the musical instruments, and the way in which the orchestra interacts with its public appears almost the same. This statement may sound false, because many transformations have occurred in the orchestra. Examples for these transformations include: the development of conducting techniques, the transformation of instruments in order to create more volume of sound, and the addition of instruments in order to make the orchestra larger and more diverse in types of sonorities. However, if one compares the immense changes in culture and technology from the society of that time with ours, one can conclude that the changes that have happened in the orchestra are not significant at all.

Egalitarianism: in 1800 the French Revolution was only eleven years old. That was when the concepts of equality and freedom were brought consistently into the social debate. The shift from a monarchic absolutist regime to progressively more democratic ones caused enormous changes in culture:

The [French] Revolution not only left tangible bequests such as flags, institutions, the Civil Code and new modes of social organization. It also left, more allusively, its traditions and myths.<sup>4</sup>

---

3. John Spitzer and Neal Zaslaw, *The Birth of the Orchestra: History of an Institution, 1615 – 1815* (New York: Oxford University Press, 2004), 187.

4. George Rudé, *The French Revolution: Its Causes, Its History, and Its Legacy after 200 Years* (New York: Grove Press, 1988), 179.



On the other hand, the orchestra as we know it today was founded by Jean-Baptiste Lully around the 1660s and was part of the tradition of the Ancient Regime. Lully used his power toward his musical endeavors in a similar manner as Louis XIV used his power towards the state:

... The royalist propaganda machine during and after Louis XIV's lifetime extended to all aspects of courtly life and society. The regime's brilliant manipulation of its own image tended to make what preceded it as faint by comparison. Lully's power, not only over music at court but also over opera and theater music throughout France, emanated directly from the King, and his music in turn reflected the power of the King.<sup>5</sup>

Currently, representative democracy is the main regime in the Western society, but the orchestra is a residual part of the interrupted tradition of absolutism. The antagonism of these two traditions may be the main source of problems that orchestras are facing today.

Industrialization: by the time of the standardization of the orchestra (1740 – 1815), the process of industrialization was in its infancy. Today, most of the Western world is comprised of industrialized countries:

The industrial revolution is to be thought of as a movement, not as a period of time. Whether it presents itself in England after 1760, in the United States and Germany after 1870, or in Canada, Japan, and Russia in our own days, its character and effects are fundamentally the same. Everywhere it is associated with a growth of population, with the application of science to industry, and with a more intensive and extensive use of capital.<sup>6</sup>

As a result of the Industrial Revolution, the main changes for the orchestra were some advances in musical instrument making; however, today the best instruments are still made by hand, as they were before the Industrial Revolution. Ironically, the orchestra precedes the Industrial Revolution in one of its main characteristics: the division of the work force into separate tasks in which each worker is responsible for his or her own part in a line of production, having no knowledge of the final result and no power over it. When one looks at the division of the

---

5. John Spitzer and Neal Zaslaw, *The Birth of the Orchestra: History of an Institution, 1615 – 1815* (New York: Oxford University Press, 2004), 104.

6. T. S. Ashton, *The Industrial Revolution* (New York: Oxford University Press, 1997), 114.

orchestra into instrumental parts and the way in which musicians within the orchestra relate to the music they are playing, one can conclude that the orchestra can be viewed as a powerful analogy to the industrial assembly line, where each musician plays his or her own part having no knowledge of the final result. This is even clearer in the case of music that no musician in the orchestra has played before. The conductor is the only one who has the complete musical score where all the instrumental and vocal parts are written, and as an absolutist leader, he or she dictates how musicians should play their parts in order to accomplish the desired final result.

Technology: new technologies were introduced into society very slowly, and social organization, even at the most basic level, was unbearable compared to contemporary culture:

The unsavory truth is that until the mid-nineteenth century, most cities were death traps, seething with disease, vermin, and parasites. Average life expectation in ancient Rome was only nineteen or twenty years – much lower than in the Neolithic [period] ..., but slightly better than in Britain's Black Country, evoked so vividly by Dickens, where the average fell to seventeen or eighteen.<sup>7</sup>

Today technology is not only present in social development; it is now part of everybody's life.

The development of personal computers on late 1970s was an upheaval and lately internet has become a necessity:

Both mirroring and contributing to the Internet's explosive growth has been the growth of the personal computer (PC): an affordable, multifunctional device that is readily available at retail outlets and easily reconfigurable by its users for any number of purposes. The audience writing software for PCs, including software that is Internet capable, is itself massive and varied. This diverse audience has driven the variety of applications powering the rapid technological innovation to which we have become accustomed, in turn driving innovation in expressive endeavors such as politics, entertainment, journalism, and education.<sup>8</sup>

Even considering all the problems resulting from wars and an uneven distribution of capital, the social conditions in the world now are much better on average than those centuries ago, mostly as a result of new technologies. If in the past new technologies were introduced very slowly

---

7. Ronald Wright, *A Short History of Progress* (New York: Carroll & Graf Publishers), 92.

8. Jonathan L. Zittrain, "The Generative Internet," *Harvard Law Review* 119, No. 7 (May 2006): 1976.

into people's lives, today they are introduced very quickly in such a way that it is almost impossible to the general public keep track of every single technological innovation available to the global world market every day.

Communication: even in the most developed cities, communication relied solely upon mail. In the era of information, one can talk to almost anybody anywhere in the world using audio-video computer programs in real time. In the twentieth-century, many communication devices were developed. Devices like radio, telephone, and television, were all synthesized into the possibilities of the personal computers connected to one another by the internet:

The Internet is unique because it integrates both different modalities of communication (reciprocal interaction, broadcasting, individual reference-searching, group discussion, person/machine interaction) and different kinds of content (text, video, visual images, audio) in a single medium. This versatility renders plausible claims that the technology will be implicated in many kinds of social change, perhaps more deeply than television or radio.<sup>9</sup>

Energy: The main energy source was animal, as steam technology<sup>10</sup> was still being developed:

In 1706, we used horses, oxen, donkeys, water buffalo, and other domesticated animals to do some of the work, for example, hitching them up to millstones to walk in circles to grind grain. We often, very often, used people for the same purposes ... The eighteenth was a peak century to the slave trade because Europeans needed more muscle their home continent could or would not supply to exploit the American plantations, so they went to Africa to get it.<sup>11</sup>

In our global society, electricity and oil are widespread necessities. In addition, atomic energy and other newer energy sources, like wind, solar and bio fuel, are being used more.

---

9. Paul DiMaggio, Eszter Hargittai, W. Russell Neuman, and John P. Robinson, "Social Implications of the Internet," *Annual Review of Sociology* 27 (2001): 308.

10. Thomas Crump, *The Age of Steam: The Power that Drove the Industrial Revolution* (New York: Carroll & Graf Publishers), 50-70.

11. Alfred W. Crosby, *Children of the Sun: A History of Humanity's Unappeasable Appetite for Energy* (New York: W. W. Norton & Company, 2006), 59.

When referring to the newly established standard orchestra around the 1800s, George B. Stauffer states that:

Indeed, it is the first type of ensemble that we can call an orchestra without hesitation of qualification. It deserves the epithet *classical*, for it has endured. Its assemblage of strings and paired winds and brass remains at the heart of the orchestra today. Its repertoire is still studied, performed, and esteemed.<sup>12</sup>

Starting in 1801 with the publication of his symphonies, Beethoven would be responsible for bringing “the classical ensemble to maturity as the modern orchestra.”<sup>13</sup>

A simple conclusion can be drawn from these points: although western society has changed radically since 1800, the shape of the modern orchestra is quite similar to that of the orchestra that was in use in the 1800s; even its repertoire has not changed significantly.

As an extension of this conclusion, one thing that has changed considerably is the way in which art is produced and consumed by society. According to Benjamin, “around 1900, technological reproduction not only had reached a standard that permitted it to reproduce all known works of art, profoundly modifying their effect, but it also had captured a place of its own among the artistic processes.”<sup>14</sup> By “technological reproduction,” Benjamin is referring to the technical ability that human society has acquired, which permits the reproduction of any work of art ever created by means of technologies such as photography or sound recording. Although these new technologies have resulted in many positive outcomes, they have also caused problems, mostly for the world of art. Benjamin states that whenever an object of art is

---

12. George B. Stauffer, “The Modern Orchestra: A creation of the Late Eighteenth Century,” in *The Orchestra: A Collection of 23 Essays on Its Origins and Transformations*, ed. Joan Peyser (Milwaukee: Hal Leonard Corporation, 2006), 41-72.

13. Ibid, 71.

14. Walter Benjamin, *The Work of Art in the Age of Its Technological Reproducibility and Other Writings on Media*, ed. Michael W. Jennings, Brigid Doherty and Thomas Y. Levin (Cambridge, MA: Harvard University Press, 2008), 21.

reproduced, one thing is missing: the *here and now* of the object. This is the quality that connects it to its historical context or, in Benjamin's words, its "historical testimony." The technical reproduction breaks the link to tradition which is present in an object of art, making the reproduced object not a part that connects past and present, but rather something actualized: something with no history.

One of the consequences of technical reproducibility is that in today's society, one can easily download a sound file of Beethoven's Ninth symphony, paying around 99 cents for each movement, and listen to it anywhere, at anytime. It is possible to access this aesthetic treasure of western culture without difficulty. That fact may wrongly imply that those 99 cents are "really" how much such a piece of music is worth, as is the last musical hit of any pop culture musical group. That puts Beethoven, Bach, Mozart, or Wagner on the same level as Madonna, Britney Spears, The Beatles, or any contemporary singer or songwriter. Moreover, in the capitalist system, one could even say that Britney Spears is much more valuable than Beethoven, because in one week the industry sells much more of her music than Beethoven's.

This discussion is not new. In one of his most famous works, *The Work of Art in the Age of Its Technological Reproducibility*, Walter Benjamin introduces the concept of aura in his analysis of the work of art. Aura is what the work of art loses when it is technically reproduced. Any Beethoven symphony reproduced in a downloadable computer file loses its historical aura and is judged by its value of consumption.

Looking at how music has been used by society over the past two hundred years, one can see that in order to be able to listen to a symphony, one needed to attend a concert, pay for it, and wait for it. The social importance of the orchestra and the composer were much greater, due to the uniqueness of the musical performance. A musical concert could never be reproduced. Each

one was unique. It is important to note that even today, the experience of a concert cannot be reproduced exactly. Although the sound of an orchestra can be reproduced, the precision of the reproduction can be highly criticized. So in societies of the past, the music concert was very much treasured and the opportunity to attend it would have been considered a privilege.

But today, why would a teenage music student go to see the local community orchestra playing a Mozart concerto for violin and orchestra, if he or she could instantly download the same concerto being performed by the Berlin Philharmonic and Itzhak Perlman under the direction of Herbert von Karajan? Furthermore, imagine that the ticket for the concert is 10 dollars and the three movements of the concerto can be downloaded for 3 dollars. (Ironically if the student does not like the third movement he or she can skip downloading it and save some money). This idea of a real local orchestra competing with a recording of an internationally famous orchestra with internationally famous soloists and conductors could be discussed further, but the main point is that an unrealistic comparison is always made. Today everyone has access to this type of technology, which is good, but not everyone has the ethical or aesthetic knowledge to reflect on why it is better to have a local orchestra performing a live concert than a sound recording of a famous orchestra from some place far away.

In addition to the problems described above, the financial condition of orchestras today is in very bad shape:

Clearly, the economic foundations underpinning many orchestras are problematic. Even in cities which were previously notably generous, such as Berlin, significant cutbacks have recently been instituted.<sup>15</sup>

---

15. Stephen Cottrell, "The Future of the Orchestra," in *The Cambridge Companion to the Orchestra*, ed. Colin Lawson (New York: Cambridge University Press, 2003), 253.

Some scholars do not believe it is a lack of money<sup>16</sup> since local football teams are supported by millions every year and no complaints are made. Maybe the orchestra, as it is now, is no longer something interesting, and as such it should be banished as an antique artifact. If that is true, every single school of music in this country, and many other countries, should be very concerned because their musical programs are based on the presumption that society needs to produce musicians to play in orchestras. If orchestras are no longer needed, then no violinists, cellists, violists, percussionists, flutists, oboists, clarinetists, (we could list them all), would be needed, at least not that many, because chamber music does not involve as many musicians as orchestras and does not have the same commercial market as orchestral music.

If the schools of music accept that defeat, what would be studied in these institutions? Pop music? Jazz? Hip-hop? In that case, we would be looking at the end of an entire musical tradition as we know it.

Still, it is possible to examine this conclusion to see if it is true, and whether it could be avoided. Maybe the major symphony orchestra as it is, and as it has been since 1800, needs to be restructured. All of the glamour of the tuxedos and the white ties of the maestro and soloists may need to be rethought. Maybe the orchestra in general needs to lose a little bit of its pride and draw nearer to the public. Maybe the concert hall is no longer the best venue, or at least not the only possible venue, in which an orchestra should perform. Maybe paying millions in order to bring a famous soloist like Perlman to play a local concert would be not as valuable as inviting a professor of violin from one of many schools of music to play a fairly good Mozart or Sibelius concerto. Why not? The key consideration for that change would be how the orchestra interacts with and serves the community in which it is embedded. This is the precise perspective from which to examine the Louisiana Sinfonietta. It is a local orchestra that performs music from the

---

16. Ibid.

canon repertoire as well as music by local composers, and it is also an orchestra that employs talented local soloists and continuously promotes outreach concert programs for children in East Baton Rouge Parish. Furthermore, a composer / performer leads the orchestra, a situation that generates many different approaches to management and goals. Studying the history of the Louisiana Sinfonietta and its strategies may be helpful in clarifying if this orchestra has found a new way of being an orchestra, and if that new model is worth reproducing elsewhere.

## **2. Methodology**

The present work was accomplished by the completion of the following steps:

1. Bibliographic research about the history of the orchestra in general and about the condition of the orchestra today.
2. Research and organization of the archives of the Louisiana Sinfonietta in order to recover every concert program from the past twenty-nine years of the orchestra.
3. Cataloguing all of the information present in the programs in two ways. First, a table containing dates and times of concerts, venues, names of the musicians, and the repertoire performed was created. Second, a table containing each piece that was performed by the Louisiana Sinfonietta in the last twenty-nine years was created. Using these tables, it was possible to visualize how many pieces from each stylistic period were performed, when each piece was performed, and how many times each piece was performed. This information was particularly important in order to examine the kind of repertoire the Louisiana Sinfonietta performs, which is discussed and analyzed in chapter four.



4. Elaboration of a table containing information about the discography of the Louisiana Sinfonietta.
5. Elaboration of a table containing information about the Louisiana Sinfonietta music library.
6. Interviews with people relating to the history of the orchestra.

After finishing these steps, the process of writing began. The length of the present work is due to the fact that nothing has ever been written about this orchestra, and lots of the information that was uncovered is also provided in the appendices, which may be helpful for future research on this orchestra or orchestras in general. At the end of this dissertation are five appendices, which the readers can consult while reading.

## CHAPTER 2

### THE LOUISIANA SINFONIETTA: HISTORY FROM 1981 TO 1990

#### **1. Introduction**

In 1981 the Baton Rouge Symphony Orchestra (BRSO) hired members for two string quartets as full-time musicians. The orchestra's executive director, Rick Mackie, wanted the eight musicians to work as much as possible promoting music within Baton Rouge. The board of the orchestra put the violinist, composer and conductor Dinos Constantinides in charge of the string octet. He was responsible for organizing, directing and conducting the Baton Rouge Symphony String Octet. The appointment by the orchestra board was predictable, because Constantinides had served as the concertmaster, as well as the assistant conductor, of the Baton Rouge Symphony Orchestra for many years. In addition, Constantinides had been the co-concertmaster of the Little Orchestra of Athens, Greece, where he performed literature similar to what he would be expected to perform with the small BRSO group. As the director of the Baton Rouge Symphony String Octet, Dinos Constantinides started organizing baroque performances, imprinting each program with his own musical views and strategies for promoting new music. That is how the orchestra Louisiana Sinfonietta was born. Even though the name and musicians have since changed, a couple of things were established then: the leadership of a violinist/composer who was supposed to administrate the orchestral group, working on a repertoire different from that performed by most orchestras.

## 2. The Baton Rouge Symphony String Octet

The members of the two string quartets hired by the Baton Rouge Symphony Association were meant to form the core of the orchestra. They were the only ones who were full-time musicians employed by the orchestra. One string quartet was named “The New Richmond String Quartet” and was composed of Frank Ferguson, violin; Joan Griffing, violin; James F. Hanna, viola; and Larry Sharpe, cello. The other string quartet was named “The Valcour String Quartet” and was composed of Reginald Williams, violin; Marcia Kaufmann, violin; Scott Hosfeld, viola; and Daniel Cassin, cello.

From the beginning, the Baton Rouge Symphony String Octet performances were conducted by Dinos Constantinides and included a string bass player and a soloist, either a singer or flutist. Thus, the Baton Rouge Symphony String Octet actually presented itself more as a small string orchestra than as a chamber string octet. Two factors in particular support this observation. First, the orchestra has always performed with a conductor. Second, it has always included a string bass and, for some pieces such as a baroque concerto or contemporary work, a soloist.

The earliest concert program that survives is dated November 6th, 1983. On this date, the Baton Rouge Symphony String Octet presented a concert at the Louisiana Arts and Science Center Riverside, performing the *Adagio for Strings, Op. 11*, by American composer Samuel Barber and Leos Janacek’s *Suite for String Orchestra*, in eight movements, among other pieces. Both pieces are commonly performed by string orchestras, which supports the observation that the Baton Rouge Symphony String Octet, from its inception, performed mostly chamber orchestra repertoire, not chamber music pieces.

Another notable observation is that Barber is a twentieth-century composer. In fact, the Louisiana Sinfonietta eventually established itself as an orchestra that performs mostly a contemporary repertoire. That tendency was already present many years earlier in this concert by the Baton Rouge Symphony String Octet.

In the November 6th concert, the String Octet was joined by William Hunsinger, playing the string bass, and the soprano soloist Susan Faust Straley. Ms. Straley performed a selection of Three Greek Folksongs arranged for voice and strings by Dinos Constantinides. Two more important features of the Louisiana Sinfonietta repertoire are also present in this concert: first, the promotion of Greek music and Greek composers, and second, the promotion of local soloists. According to the program,

Miss Straley, of Baton Rouge, received her B.M. and M.M. degrees from Louisiana State University, and an Artistic Certificate in Performance from the College Conservatory of Music at the University of Cincinnati. Her professional career includes appearances with the New Orleans, Memphis, Cincinnati, Manhattan Bay and Louisiana Opera companies. She has appeared with the Baton Rouge Symphony in 1973, and most recently in July in the outdoor concert.<sup>17</sup>

Very few concert programs of the Baton Rouge Symphony String Octet have survived. Besides the November 6th, 1983, program, however, there are three more that clearly show strategies that the Louisiana Sinfonietta would later adopt.

The only program that survived from 1984<sup>18</sup> features the “String Octet of the Baton Rouge Symphony Orchestra,” conducted by Dinos Constantinides with William Hunsinger playing the string bass and Jean Rickman playing the flute. This concert is the only example of a more chamber-like program. The Richmond String Quartet and the Valcour String Quartet performed one chamber piece each, and after intermission, both groups performed two more

---

17. Concert program, Baton Rouge Symphony String Octet, November 6th, 1982.

18. Concert at the Martin L. Harvey Auditorium at Southern University on May 2nd, 1984.

pieces as an octet. This type of division did not happen in any other program of the Baton Rouge Symphony String Octet. Besides the individual performances of the two string quartets, the Baton Rouge Symphony String Octet performed a piece by Dinos Constantinides, *Inaugural Images* for flute and strings (a work commissioned by the BRSO for the inauguration of governor Edwin Edwards). Correspondingly, another characteristic of the repertoire of the Louisiana Sinfonietta is the performance of commissioned pieces by Dinos Constantinides.

On January 20th, 1985, the Baton Rouge Symphony String Octet, with William Hunsinger on string bass, featured soloists Karen White, playing the violin, and Sarah Beth Sharpe,<sup>19</sup> playing the solo flute. (Mrs. Sarah Beth Sharpe, along with the Louisiana Sinfonietta's Concertmaster Mrs. Kelly Smith Toney, is the most active soloist in the history of the orchestra.) This concert provides an initial example of the type of repertoire the Louisiana Sinfonietta would present regularly, one that features a mixture of many different repertoire styles:

1. Contemporary music by Dinos Constantinides and other internationally active composers, in this particular program the Romanian composer Violeta Dinescu.<sup>20</sup>
2. Contemporary music that features a soloist.
3. Baroque pieces, either baroque symphonies or concertos, for which the orchestra usually invites a local soloist.

On that occasion the orchestra performed two pieces by Dinos Constantinides: *Dedications for Strings*, composed in 1974, and *Inaugural Images* for solo flute and strings with Sarah Beth Sharpe as the flute soloist. In addition, the following pieces were performed: Violeta Dinescu's *Memories for Strings*, composed in 1982; G. B. Sammartini's *Sinfonia in G Major* in

---

19. Sara Beth Sharpe's second married name is Sara Beth Hanson. She also appears in some programs with her maiden name, Sara Beth Phillip (in 1990).

20. Violeta Dinescu (born 13 July 1953 in Bucharest) is a Romanian composer, pianist and professor, living in Germany since 1982.

four movements; F. M. Veracini's *Largo*, in which Karen White performed the solo violin part; and finally, B. Marcello's *Concerto in D Major*, in which Karen White again performed. Both soloists in this program were local musicians from the Baton Rouge community. At that time, Sara Beth Sharpe was the principal flute and Karen White was Assistant Concertmaster for the Baton Rouge Symphony Orchestra.

The latest concert program which has survived and in which the orchestra appears using the name of Baton Rouge Symphony String Octet is dated February 17th, 1985. This concert featured three soloists and confirms the tendency to select a certain repertoire as well as use local soloists. The composers featured in this program were, from the baroque period: G. P. Telemann, Vivaldi, F. M. Veracini, and Marcelo. From the twentieth-century, the program featured works by Witold Lutoslawski and Dinos Constantinides. The soloists were:

- 1) Daniel Cassin, a cellist and native of New Orleans, who graduated from Loyola College of Music and the LSU School of Music, was a member of BRSO and was the recipient of many awards.
- 2) Scott Hosfeld, a Baton Rouge Symphony Orchestra violist full-time musician for two seasons.
- 3) Karen White, mentioned previously.

### **3. The Baton Rouge Symphony Chamber Orchestra**

In an interview about the origins of the Louisiana Sinfonietta, Dr. Dinos Constantinides stated,

I used to be the concertmaster of the Baton Rouge Symphony Orchestra for many years and in 1980 the executive director of the Baton Rouge Symphony [Orchestra]... his name was Mackie [Richard H. Mackie, Jr.], asked me to take a few musicians to make this small group in order to play baroque music mainly. As a matter of fact, at that time, the

Baton Rouge Symphony [Orchestra] [had] hired two string quartets and they wanted to give them work to do to justify their salary, and they added ... they put them together and they made it a string octet. That was the first time... that was the beginning of the Louisiana Sinfonietta. Before that, however, Mr. Mackie gave me a concert with the Baton Rouge Symphony for promotion purposes. And that was music, music... you know, music for the regular concert...<sup>21</sup>

A program dated November 6th, 1981, includes the first reference by name to the *Baton Rouge Symphony Chamber Orchestra* with Dinos Constantinides as conductor. This chamber orchestra, with Constantinides as music director and conductor, was a small part of the complete Baton Rouge Symphony Orchestra, which, at that time, had Mr. James Paul as music director and conductor.<sup>22</sup>

On February 14th, 1982, the Baton Rouge Symphony Chamber Orchestra presented a concert at the 37th Festival of Contemporary Music at Louisiana State University. At this concert, conducted by Dinos Constantinides, the orchestra performed pieces by Samuel Barber, Charles Ives, Howard Hanson and the world premiere of Constantinides' *New Orleans Divertimento* for strings and trumpet, French horn and trombone. This program, completely constituted by twentieth-century composers, features another tendency that will be established later by the Louisiana Sinfonietta: the presentation of a concert featuring only contemporary composers at least once an year. Again, local soloists performed in this concert; remarkably, the piece by Dinos Constantinides was composed for them. In his own words from the program notes, Constantinides stated:

... I have drawn my ideas for the "New Orleans Divertimento" from personal experiences and general observations of common life around me. ... Walking in the various streets of the city and listening to the music have made me understand the fascination that Ives found in juxtaposing different musical ideas in the same work. My works are usually

---

21. Dinos Constantinides, interview by author, Baton Rouge, LA, March 30th, 2010. All the interviews in this dissertation are completely transcribed in chapter 6.

22. James Paul (born 1940 in Forest Grove, Oregon, U.S.) is an American conductor. He is currently the music director and conductor of The Shedd Institute's Oregon Festival of American Music (OFAM) and its *American Symphonia*, and music director of the Oregon Coast Music Festival. He was appointed music director of the Baton Rouge Symphony Orchestra in 1981. His final concerts took place in February 1998. Mr. Paul was recently named Conductor Emeritus of the BRSO.

written with specific soloists in mind and this work is no exception. It is composed for my colleagues James West<sup>23</sup>, Richard Norem<sup>24</sup> and Larry Campbell.<sup>25 26</sup>

An exception occurred in 1983, when the Baton Rouge Symphony Chamber Orchestra presented a program at the 38th Festival of Contemporary Music at Louisiana State University that was not conducted by Dinos Constantinides. The conductor for this concert was Mr. James Yestadt<sup>27</sup>; Constantinides performed as Concertmaster.

Starting in 1986 more programs can be found, but there are no more appearances of the Baton Rouge Orchestra String Octet. From 1986 until 1989, the group appeared using the name the Baton Rouge Symphony Chamber Orchestra. The formation was very similar to that of the Baton Rouge Symphony String Octet: two first violins, two second violins, two violas, two cellos, and one string bass, but with the addition of a harpsichord. On April 20th, 1986, the harpsichord appeared as part of the orchestra for the first time. The harpsichordist was Beth Fuller. Also on April 20<sup>th</sup>, the name Kelly Smith Toney appears for the first time. Since then, Ms. Toney has remained as the concertmaster of the Louisiana Sinfonietta. In an interview with Ms. Toney about how she got in contact with the orchestra, she says:

[I] started out just in the orchestra because I ... just had moved here. And actually the way I got into the orchestra was that my parents [had] met Dinos in a concert and they mentioned that I was a [former] Juilliard [School of Music student] and of course since he went to Juilliard he immediately wanted me in the orchestra. So when I came back

---

23. James West is currently Associate Professor of Trumpet at Louisiana State University School of Music. He has been at LSU since 1978.

24. Richard Norem is Professor Emeritus of Horn at Louisiana State University.

25. Larry Campbell is retired Professor of Low Brass at Louisiana State University. He served on the faculty of Louisiana State University for more than 29 years, and since 1969 has been principal trombonist with the Baton Rouge Symphony Orchestra.

26. Program notes in a concert program by the Baton Rouge Symphony Chamber Orchestra. February 14th, 1982.

27. Mr. James Yestadt was the Music Director of the Baton Rouge Symphony Orchestra from 1976 to 1982. He was also professor of orchestral conducting at Louisiana State University.



from Singapore [I] started playing. At some point, and I don't know exactly which, maybe looking into the programs we could figure it out, Reggie [Reginald Williams] and I started alternating as concertmasters. Literally alternating every other concert.<sup>28</sup>

In 1986, many soloists performed with the Baton Rouge Symphony Chamber Orchestra, including four LSU School of Music professors (at the time): William Ludwig, Bassoon Professor; J. David Harris, Clarinet Professor; Hye Yun Chung, Harp Professor; and Larry Campbell, Trombone Professor. Furthermore, an LSU student was featured as a soloist for the first time during 1986. On November 30th, 1986, Ms. Cynthia Dewey, a mezzo soprano and, at the time, a doctoral student in voice at the LSU School of Music, performed the world premiere of a piece by Joseph Cosgrove, *Two Songs*, composed in 1986. In addition to that world premiere, Kenneth R. Benoit's *Air*, composed in 1986, was also premiered by the Baton Rouge Symphony Chamber Orchestra.

In 1987 the role of the Baton Rouge Chamber Orchestra in the Baton Rouge artistic scene seems to have grown in importance. On March 21st, 1987, conductor and music director Constantinides promoted his own works at Carnegie Hall in New York. Although the group he took to New York carried the name *LSU New Music Ensemble*, the personnel involved in the performance were virtually the same people who performed in the Baton Rouge Symphony Chamber Orchestra. Names like the sopranos Susan Straley and Evelyn Petros as well as the violinist Kelly Smith Toney, the harpist and LSU professor Hye Yun Chung and the percussionist John Raush had already appeared as performers with the Baton Rouge Symphony Chamber Orchestra, either as members of the orchestra or as soloists. The only exception was the clarinetist Mr. Richard Jernigan. Tim Page, then critic of the *New York Times*, commented on March 22nd, 1987, that: "... [this group] offered proof that there is skillful and idiomatic music-making to be heard in bayou country."

---

28. Kelly Smith Toney, interview by author, Baton Rouge, LA, March 31st, 2010.

One cannot say for sure that any increase in the importance of the Baton Rouge Symphony Chamber Orchestra was related to the success that its music director had at Carnegie Hall. However, for the first time in 1987, the Baton Rouge Symphony Association issued a season brochure with the following text:

The Baton Rouge Symphony Chamber Orchestra is one of the many performing ensembles of the Baton Rouge Symphony [Orchestra]. *It is the mainstay of the Chamber Music Series* which also includes performances of the Valcour String Quartet of the Baton Rouge Symphony Orchestra, the Baton Rouge Symphony Brass Quintet, and the Baton Rouge Symphony Woodwind Quintet. This Chamber Music Series is presented from September through May and the concerts are held in the elegant De La Ronde Hall in downtown Baton Rouge's newly renovated Versailles Building. If you are interested in having the Baton Rouge Symphony Chamber Orchestra perform in your area, please contact Genie Epperson at the Baton Rouge Symphony Office, ... for further information.<sup>29</sup>

In that brochure the orchestra also started using a logo that showed “Dinos Constantinides Music Coordinator/Conductor” underneath. At that time a tense discussion within the Baton Rouge Symphony Orchestra Director Board about the activities of the Baton Rouge Symphony Chamber Orchestra was already occurring. According to Dinos Constantinides, Mr. James Paul, the music director of the Baton Rouge Symphony Orchestra at the time, was not pleased with the amount of success the Chamber Orchestra was having:

The music director of the Baton Rouge Symphony, James Paul was complaining and pushing the board constantly. (...) I think I felt sorry for the board. So, [at] that time the music director of Baton Rouge Symphony [said] “We can't really have two music directors! [I am] the music director, but there is a part of the symphony [in which] Dinos appears as music director!” I said “Call me music coordinator!” If I conduct the music, I have to do the rehearsals, I have to do the program... can't be [different]. It was obvious that the Baton Rouge Symphony had to decide for the regular conductor, who, by the way, Jim Paul was a very good conductor, by the way... [it] is too bad that happened those kind of things.<sup>30</sup>

---

29. Baton Rouge Symphony Chamber Orchestra brochure for the season 1987 / 1988.

30. Dinos Constantinides, interview by author, Baton Rouge, LA, March 30th, 2010.

In earlier programs the name of Dinos Constantinides had appeared as conductor, but from the beginning of the Baton Rouge Symphony String Octet he had acted as music director. Even in the brochure, he presents text that clearly has the tone of a music director:

My interest and experience in Baroque music can be traced back to my youth when I served as concertmaster of the Little Orchestra of Athens (Greece). This ensemble gave numerous weekly concerts attracting overwhelming crowds and outstanding reviews from all Athenian newspapers. There is similarity in between the Baton Rouge Symphony Chamber Orchestra and the Little Orchestra of Athens. The concert series offered by the BRSOCO has also been extremely popular with the public since its inception five years ago. This ensemble is also comprised of very talented young musicians who have, and should have, the opportunity to perform as soloists. Although not exclusively, the main music repertoire is taken from the Baroque period. In addition, the BRSOCO gives audiences the opportunity to hear premieres of new works. Ensembles of this size with excellent personnel have always been found in the concert halls, especially in Europe. However, according to a recent New York Times article, it seems that here in the United States there is a burgeoning interest in chamber orchestras and they are rapidly taking over the performance of music written for smaller ensembles. This is something I have noted in my visit to New York, London and other musical centers. Baton Rouge is fortunate to have such an elite group to present the magnificent works of such composers as Vivaldi, Bach and Handel. The Baton Rouge Symphony Chamber Orchestra invites you to enjoy.<sup>31</sup>

There are many interesting points in this text that publically set forth the main objectives that will guide the Louisiana Sinfonietta, as, for example, the presence of both Baroque and Contemporary repertoires and the opportunities given to local soloists to perform with the orchestra. These points will be considered later in more depth, but at this point it is important to remark that since then, although the brochure shows Dinos Constantinides' name as music coordinator, he has used his reputation and power to claim his place as music coordinator and the main person responsible for the orchestra and directly responsible for its growing success.

In 1987 the orchestra changed venues. Previously, the orchestra had performed in the Louisiana Arts and Science Center at 100 South River Road. However, starting on April 12th, 1987, the orchestra began performing at *De La Ronde Hall*, Versailles Building at 320 Riverside Mall. Also in 1987, the number of soloists increased. The soloists that performed with the

---

31. Baton Rouge Symphony Chamber Orchestra brochure for the season 1987 / 1988.

orchestra during this year were: on April 12th, Jerzy Kosmala, viola; Richard Norem, French horn; Kent Jensen, cello; James West, trumpet; and Reginald Williams, violin. On May 17th, Hye Yun Chung, harp; John Raush, percussion; Kelly Smith Toney, violin; Jennifer Cassin, viola; and Judith Weininger Aslanian, soprano, performed. On October 11th, Genie Epperson, piccolo, and Mark Ostoich, oboe, performed.

In the four concerts presented during 1987 by the Baton Rouge Symphony Chamber Orchestra, including the concert at Carnegie Hall, three pieces were premiered. On March 21st, 1987, the group premiered *Genteel Dialogue* for harp and percussion by Dinos Constantinides, written in 1986. On April 12th, 1987, the orchestra premiered *Mutability Quintet for Horn and Strings*, also by Dinos Constantinides. This piece was written in 1987. Finally, on May 17th, 1987, the orchestra premiered *In a Dry and Weary Land* by Phillip Young (LSU DMA). This piece was also composed in 1987.

In 1988 the orchestra showed a substantial growth in the number of performances and in importance. Six concerts in total were presented, compared with three in the last year including the Carnegie Hall concert. In the season brochure for 1989 a good review was published. Interestingly, the review mentioned how different it was to listen to music in a small hall:

... The concert presented Sunday by the Baton Rouge Symphony Chamber Orchestra reminded me how much pleasure can be found in listening to music in an intimate setting.  
--Helen Deermont, State Times

The choice of venue for the Louisiana Sinfonietta—small halls with an intimate setting—has been remarked upon by many people. When I asked Kelly Smith Toney in an interview about the “advantages of having a smaller group” she answered that,

Of course it is usually a more intimate [room] that you are playing in, because it is a smaller group, also I believe that the audience is a different kind of audience, because not everybody can appreciate different kinds of chamber orchestra music, you know, it is just a different kind of music, different combinations of instruments.<sup>32</sup>

---

32. Kelly Smith Toney, interview by author, Baton Rouge, LA, March 31st, 2010.

Ms. Sara Beth Hanson used the same word when I asked her to define the Louisiana Sinfonietta's repertoire:

Oh, of course! It is always an intimate repertoire but it is more varied. The [Louisiana] Sinfonietta is able to present new music much more often than the large orchestra does. ... But also they do a lot of baroque music which was written for chamber kinds of settings. The large orchestra doesn't do that, it doesn't generally cut down its players very much. ... I think that they should present more chamber groups. That is what the [Louisiana] Sinfonietta does.<sup>33</sup>

The type of concerts remained the same in 1988, although some new composers were included in the repertoire. In a concert on January 17th, 1988, for the first time the orchestra performed a piece by Debussy, who is one of the composers least performed by the Louisiana Sinfonietta. When I asked Dinos Constantinides about the repertoire, he said that,

We still have to realize that the number of musicians cannot be more than twenty five or so, right? But even in the twentieth-century we can find works for smaller groups. In other words in effect [the Louisiana Sinfonietta] plays everything [that] can be played with a small orchestra, even works that [would] need a bigger orchestra. Because even Mozart symphonies need more musicians, but we manage to have extremely good musicians so usually we sound good.<sup>34</sup>

The orchestra continued to perform baroque and twentieth-century compositions, but during 1988 only one piece was premiered. The piece was *Homage – A Folk Concerto for Flute and Orchestra* by Dinos Constantinides, one of his most frequently performed pieces. It was premiered on December 4th, 1988, by the Baton Rouge Symphony Chamber Orchestra. (The work was dedicated to the former Dean of the LSU School of Music, Dr. Everett Timm, and premiered by Timm's student Eugenia Epperson.)

---

33. Sarah Beth Hanson, interview by author, Baton Rouge, LA, April 1st, 2010.

34. Dinos Constantinides, interview by author, Baton Rouge, LA, March 30th 2010.

On November 11th, the Baton Rouge Symphony Chamber Orchestra performed at the American Music Week, at the Fourth Festival of New Music in New Orleans. The internationally famous Kronos String Quartet also performed a recital at this event.

The beginning of 1989 was the last year in which the orchestra would present itself as Baton Rouge Symphony Chamber Orchestra. The last three concerts in the first half of 1989 were in the usual form with two premiered pieces, baroque pieces and pieces by famous twentieth-century composers. But the relationship between the chamber orchestra and the Baton Rouge Symphony Orchestra was about to end.

#### **4. The Baton Rouge Sinfonietta – 1989/1990**

In the brochure for the Chamber Music Series issued by the Baton Rouge Symphony Association in 1989, the former Baton Rouge Symphony Chamber Orchestra took one step further towards its complete disconnection from the Baton Rouge Symphony Orchestra. It now had a different name: *The Baton Rouge Sinfonietta*. The first concert of that season, on October 29th, 1989, was a huge success. It presented the complete set of Vivaldi's *The Four Seasons* with soloist Kevork Mardirossian,<sup>35</sup> at that time Concertmaster of the Baton Rouge Symphony Orchestra and later (1995) LSU violin professor.

---

35. Kevork Mardirossian is the former concertmaster of the Plovdiv Philharmonic Orchestra (Bulgaria). Mardirossian performed as concerto soloist and recitalist throughout Bulgaria, the former Soviet Union and Eastern Europe before moving to Europe, where he developed an impressive solo career, with tours of England, Wales, Italy and the U.S., including debuts in London and New York's Carnegie Recital Hall in 1992. Between 1988 and 1990, Mardirossian was concertmaster of the Baton Rouge Symphony, after which he was appointed artist-in-residence in violin at the University of Central Arkansas. In 1995, he was appointed as violin professor at the College of Music and Drama at Louisiana State University in Baton Rouge. Mardirossian is a recipient of the LSU Distinguished Faculty Award, the LSU School of

This was the last season in which the orchestra would have an institutional relationship with the Baton Rouge Symphony Orchestra. When I asked Dinos Constantinides about that moment of breaking with the Baton Rouge Symphony he said,

The music director of the Baton Rouge Symphony, James Paul was complaining and pushing the board constantly. I will tell you how things happen. They were giving us a lot of trouble for this and the board was in between. They didn't know what to do, because they really liked me, after all I [used] to be [concertmaster]... I had to leave. I [had] already retired as a concertmaster. At that point I was really apart from the Baton Rouge Symphony as a violinist, as a concertmaster, but, I was [part] as the director of the [Louisiana] Sinfonietta. (As seen in the letter by Dr. Eugene Barry, president of the BRSO, dated July 15, 1987) <sup>36</sup>

At that time the music director of the Baton Rouge Symphony Orchestra, James Paul, pushed the board of directors until its president called a meeting with Dinos Constantinides. Constantinides said in an interview that he “knew what he was going to tell me,” so Constantinides prepared in advance his letter of resignation. According to him, he understood that the board of directors needed to make a choice and that that choice would obviously be for its official musical director. So he decided to resign and end a situation that could not continue. The president of the board was uncomfortable saying that the Baton Rouge Association had decided to cut the Chamber Orchestra, so he also mentioned that they would cut the string quartet and even the youth orchestra. Dinos Constantinides gave him his letter of resignation, what was a surprise for the president of the board:

So I sent him my letter [in which] I said: “Thank you very much for all these years but I do realize that the Baton Rouge Symphony should really focus on the Baton Rouge Symphony, so, therefore, I think it is a good idea to disband the chamber orchestra and I withdraw myself,” and that was the end. <sup>37</sup>

---

Music Award for Excellence in Teaching and the LSU San Diego II Alumni Professorship. Kevork Mardirossian is presently professor at Indiana University.

36. Dinos Constantinides, interview by author, Baton Rouge, LA, March 30th, 2010.

37. Ibid.

The split between the Baton Rouge Sinfonietta and the Baton Rouge Symphony Orchestra occurred in conjunction with budget problems for the latter. The two string quartets were dissolved and the full-time musicians became “per service” players like the others:

The Baton Rouge Symphony [Orchestra] had eight full-time string players, ... actually, one of the cello players was my husband. That’s how I know about that group. ... I do know that the full-time players were dissolved so they were no longer full-time players. ... They were no longer on salary so there was no longer a “Baton Rouge Symphony Chamber Orchestra.”<sup>38</sup>

Right after his resignation from the Baton Rouge Symphony Orchestra, Dinos Constantinides held a meeting in his house. He invited all of the musicians who were currently playing with the Baton Rouge Sinfonietta and explained to them that he wished to continue as an independent orchestra. In order to accomplish that, he would need to form an independent organization with its own board, its own name and, most importantly, its own ways of accessing funds that would make it possible for the group to continue.

Concerning the meeting in Dinos Constantinides’ house, Kelly Smith Toney said that,

I just remember that it was a big, intense type of atmosphere because we kind of knew, or he had told us that he wanted to cut away from the big symphony, and of course some people were for it and some people were against it.<sup>39</sup>

She also explained that the scheduling of rehearsals and possible conflicts concerned the musicians. How would it work with two different independent groups? The issue of possible conflicts needed to be clearly settled so that the musicians would feel safe committing to rehearsals and concerts. By comparing the programs, one can see that the vast majority of musicians kept playing in the new independent orchestra. Nicole Hammill, assistant concertmaster, spoke favorably about the formation of the new group. Actually, nobody

---

38. Sara Beth Hanson, interview by author, Baton Rouge, LA, April 1st, 2010.

39. Kelly Smith Toney, interview by author, Baton Rouge, LA, March 31st, 2010.



appeared to be against it. Many musicians were silent in the meeting, including the concertmaster Kelly Smith Toney, but all of them played when they were called by the director.

**Table 1**

<b>Baton Rouge Sinfonietta Last Concert – May 06th, 1990<sup>40</sup></b>	<b>Louisiana Sinfonietta First Concert – September 23rd, 1990<sup>41</sup></b>
Kelly Smith Toney – First Violin	Kelly Smith Toney - concertmaster
Nicole Hammill – First Violin	Nicole Hammill – Violin
Maurice Sklar – First Violin	* Barbara Hornstein – Violin
Deanna Lewis – Second Violin	* Eduard Eanes – Violin
Nancy Langham – Second Violin	Nancy Langham – Violin
Jennifer Harris Cassin – Viola	Jennifer Harris Cassin – Viola
Lisa Smith – Viola	Lisa Smith – Viola
Kent Jensen – Cello	Kent Jensen – Cello
Ning Tien – Cello	Ning Tien – Cello
William Hunsinger – Double Bass	William Hunsinger – Double Bass
Beth Fuller – Harpsichord	Beth Fuller – Harpsichord

\* New Musicians playing with the Louisiana Sinfonietta.

At the meeting, Dinos Constantinides told the musicians about the situation. He was resigning from the Baton Rouge Symphony Orchestra, and he said “I want to start this on my

---

40. Baton Rouge Sinfonietta concert program, May 6th, 1990.

41. Louisiana Sinfonietta concert program, September 23rd, 1990.

own.”<sup>42</sup> According to him, all of the musicians automatically agreed to keep playing with the orchestra: “I had to ask the musicians. So I asked the musicians, and they all told me ‘yes!’”<sup>43</sup>

## **5. The Official Beginning of the Louisiana Sinfonietta**

After obtaining the agreement of the musicians, the next steps included registering an official organization, establishing a new board, deciding on a name, designing a logo, and, finally, raising funds in order to make sure the Louisiana Sinfonietta could maintain its activities as a professional orchestra. After so many years as head of the orchestra, Dinos Constantinides had many people support him, even the president, at that time, of the Baton Rouge Symphony Orchestra.

When Dinos Constantinides resigned from the Baton Rouge Symphony Orchestra, so did Cecilia Franklin. She became the first president of the Louisiana Sinfonietta and, according to Constantinides, was one of the major supporters in many ways. The fact that Cecilia Franklin was resigning from the Baton Rouge Symphony Orchestra was very significant:

That was a big thing... yes, Cecilia Franklin was the president then she was, of course, on the board of the [Baton Rouge] Symphony and probably president of it a couple of times. That I remember now. That was kind of a big thing too, because she was cutting away from the Baton Rouge Symphony [Orchestra] also [at] the same time. (...) It was a major upheaval.<sup>44</sup>

Besides Cecilia Franklin, Dinos Constantinides had the support of Mrs. Constance Navratil, who was at the time, and still is, heavily involved with Baton Rouge’s musical life. In a board

---

42. Dinos Constantinides, interview by author, Baton Rouge, LA, March 30th, 2010.

43. Ibid.

44. Kelly Smith Toney, interview by author, Baton Rouge, LA, March 31st, 2010.

meeting, they decided on a name for the orchestra and after the meeting, Mrs. Constance Navratil designed the orchestra's logo.

I do remember all that, but I don't remember what year. It was important for us also to keep that name. Because, after all, we did have a symphony orchestra in various other cities. New Orleans, Baton Rouge... anyway, the Louisiana Sinfonietta was the name we stuck with.<sup>45</sup>

After the first board meeting, Constance Navratil's husband wrote the document to register the orchestra, and they registered the Louisiana Sinfonietta as a non-profit organization. With the new organization created, it was time to make it work as it had since 1981, but now with a new challenge: finding funds.



Figure 1

Figure 1 shows the Louisiana Sinfonietta logo, on which Dinos Constantinides' name appears as the music director and conductor of the orchestra. Sarah Beth Hanson says about the new orchestra,

Eventually the Baton Rouge Symphony [Association] decided to stop funding this group and to use all of its funds for the large orchestra and Dinos [Constantinides] decided, somehow, I don't know the complete background on how all this happened, but he decided to continue having the Sinfonietta on his own, to have his own entity, his own group, so he founded the Louisiana Sinfonietta and had his own board of directors, received his own funding and everything, so... uh... I don't know if I should call it "his

---

45. Constance Navratil, interview by author, Baton Rouge, LA, April 2nd, 2010.

own” but, the Louisiana Sinfonietta has its own independent funding and it is an independent group.<sup>46</sup>

The Louisiana Sinfonietta was officially established but had no sponsors and no right to apply for funds, because registration as a non-profit organization takes three years to be processed by the state. It was an independent orchestra but that also meant that it no longer had support from the Baton Rouge Symphony Association. The Louisiana Sinfonietta had great musicians who had played with the orchestra for almost ten years. It had a strong reputation and strong-minded leadership, however, everything else still needed to be done.

---

46. Sarah Beth Hanson, interview by author, Baton Rouge, LA, April 1st, 2010.

## CHAPTER 3

### THE LOUISIANA SINFONIETTA: HISTORY FROM 1990 TO 2000

#### 1. Introduction

In the intermediate period after splitting off as an independent organization, the Louisiana Sinfonietta would change and expand its actions within the Baton Rouge community, within the state of Louisiana, and even internationally. The orchestra that started with one main concert series, presented mainly in a single venue, would expand to four different concert series, each reaching out to a vastly different segment of the public and interacting in important ways with the community. These interactions transcend art and entertainment, assuming an educational role within the Baton Rouge community that considers both children at the elementary level and composition and performance students at the highest educational levels, such as master's and doctoral students at the LSU School of Music.

Between 1990 and 2000, the main concert series *Sundays at 2* would be expanded. The *Solo Series* would be created, allowing the Louisiana Sinfonietta to act in partnership with other institutions like the National Association of Composers of the USA and, most importantly, the LSU School of Music and the LSU Composers' Forum. Two new concert series developed by the orchestra would also be initiated during this period: the *Library Concert Series*, started in 1997 and usually presented in June, and the *Louisiana Sinfonietta at Schools* concert series, started in 2000 and usually presented at the end of the spring semester. These last two concert series assume major importance for characterizing the value that Louisiana Sinfonietta places on music education and outreach in order to expose children to art and music. Many of the children that attend Louisiana Sinfonietta concerts would probably never have the opportunity to attend an orchestral concert if the orchestra did not play for them in their own communities.

## 2. The Beginning of a New Season as an Independent Group

On September 23rd, 1990, the orchestra presented its first concert under the name “Louisiana Sinfonietta”. In this first program, no sponsor logo appears. At the time, money for the orchestra was very short. The Louisiana Sinfonietta was not legally a non-profit organization, which made it impossible for the orchestra to apply for grants. Instead, the Arts Council of Greater Baton Rouge applied for grants that would then be used by the Louisiana Sinfonietta. The Arts Council of Greater Baton Rouge also helped make copies of the programs. The orchestra started its first season as an autonomous organization receiving help from many people. The program states,

The Louisiana Sinfonietta gratefully acknowledges Chef Bill for the use of De La Ronde Hall. Special thanks to our wonderful friends and lovers of music for their continued support and encouragement. This program is made possible in part by a grant from the Arts Council of Greater Baton Rouge, Opportunity Knocks Program, funded by Junior League of Baton Rouge, Inc. to support the development of cultural services of our community, and a grant from the Downtown Development District of Baton Rouge.<sup>47</sup>

In the concert presented September 23rd, 1990, the orchestra featured Katherine Kemler<sup>48</sup> as soloist playing the *Suite in A Minor for solo flute and strings* by Telemann, and Kelly Smith Toney and Nicole Hammil performing J. S. Bach’s *Concerto for two violins in d minor*. The orchestra also premiered Dinos Constantinides’ *China II-Beijing*, which was composed in 1990.

In the same year, the Louisiana Sinfonietta printed two brochures advertising two different venues for the main concert series. The first brochure advertised the ongoing concert series *Sundays at 2 at De La Ronde*. The second had no title, but advertised concerts that took

---

47. Louisiana Sinfonietta concert program, September 23rd, 1990.

48. Dr. Katherine Kemler is currently (2010) the Charles and Mary Barré Alumni Professor of Flute at Louisiana State University, flutist with the Timm Wind Quintet, and a regular visiting teacher at the Oxford Flute Summer School in England.

place at the church First Assembly of God in the city of Metairie<sup>49</sup>. The concerts of the two series were organized so that they took place on proximal dates, as shown below:

**Table 2<sup>50</sup>**

<b>Concerts in Baton Rouge at De La Ronde Hall</b>	<b>Concerts in Metairie at the First Assembly of God</b>
Sunday, September 23rd, 1990	Concert in another venue, on September 30th
Sunday, October 28th, 1990	Friday, October 26th, 1990
No concert on a proximal date	Friday, November 30th, 1990
Sunday January 27th, 1991	Monday, January 28th 1991
Sunday, May 5th, 1991	Monday, May 6th, 1991

The concerts on proximal dates presented the same repertoire. The concerts in Baton Rouge were funded by the Arts Council of the Greater Baton Rouge, while those in Metairie were sponsored by WWNO-FM, CityBusiness, New Orleans Magazine and Audio Resource. This list of sponsors shows that the orchestra was obtaining funds from any possible source. The concert series in the greater New Orleans area was later discontinued.

The Louisiana Sinfonietta as an independent group started presenting concerts in more varied places. Besides the main concert series at *De La Ronde Hall* in Baton Rouge and at the church First Assembly of God in greater New Orleans, the orchestra presented a concert at the *Sunday Chamber Series* of the Fanfare festival, promoted by Southeastern Louisiana

---

49. Metairie is a census-designated place in Jefferson Parish, Louisiana. Adjacent to New Orleans, Metairie is the largest community in Jefferson Parish.

50. According to the Louisiana Sinfonietta brochure for the season 1990 – 1991.

University,<sup>51</sup> in Hammond, Louisiana. Also at this time, the Louisiana Sinfonietta started one of its most traditional series of concerts: the *Louisiana Sinfonietta Solo Series*.

### **3. The *Louisiana Sinfonietta Solo Series***

The ongoing *Louisiana Sinfonietta Solo Series* is a series of concerts that features musicians who primarily play with the orchestra in chamber solo recitals. The recital may be solo, accompanied by a pianist, or even performed by a small ensemble. The first program for a *Louisiana Sinfonietta Solo Series* concert dates from November 30th, 1990. This program featured Dinos Constantinides, playing the violin, and Louis Wendt, playing the piano. The concert took place at St. Joseph's Cathedral.<sup>52</sup>

Guest soloists who play with the Louisiana Sinfonietta for the main concert series *Sundays at 2* usually also present a solo recital for the *Solo Series*. The audience for the *Solo Series* is mainly composed of senior citizens who live in retirement homes, but the series is also open to the general public. The members of this elderly audience are always very interested in the concerts, and appreciate them very much. In 1991, the *Solo Series* changed its venue to the Catholic-Presbyterian house<sup>53</sup>, and, after that, moved to its current location, the Saint James Place<sup>54</sup> retirement home (since January 15th, 1993).

---

51. Southeastern Louisiana University is a state-funded public university in Hammond, Louisiana, founded in 1925.

52. Saint Joseph's Cathedral is located at 401, Main Street, Downtown Baton Rouge. The Parish of St. Joseph was established in 1792. The present church was built in 1853, and raised to the rank of Cathedral in 1961.

53. The address shown on the program is 665 North Street, Baton Rouge.

54. Saint James Place, 333 Lee Drive, Baton Rouge.



Right now we play at the Saint James Place, this is every month, every [second] Friday of the month, [most of the time] I believe, and he [Dinos Constantinides] tries to get people from the [Louisiana] Sinfonietta to play the concert or the soloist [that eventually comes to play in the big concert Sundays at 2] to play the concert, and [also] sometimes we are all busy so we can't do it so he will try to bring in somebody else. Looking here [at the programs] I see I have forgotten that we started that series [at] the Catholic Presbyterian house, which is a neat little place too. That is for retired catholic people. That was a nice place because they really appreciated it.<sup>55</sup>

In the new venue, the orchestra diversified its role as a musical organization by offering a sustainable monthly recital that employed its musicians as soloists. It was impossible to acquire all the programs from the solo series, but considering that the concerts have taken place monthly, from 1993 at Saint James Place until 2009, one can estimate that around 192 concerts, at least, have been performed in this series. Although solo or small chamber group recitals, the programs reflect the repertoire that the Louisiana Sinfonietta usually presents in its main concert series. In other words, lots of contemporary music, world premiers and also baroque music are performed. In the *Solo Series* the repertoire is chosen by the soloist; however, the music director can ask musicians to play one or more particular pieces that are composed by either him or his composition students. Accordingly, contemporary pieces continue to be performed. Unlike other concert series presented by the orchestra, the *Louisiana Sinfonietta Solo Series* at Saint James Place often features composers from the nineteenth century in addition to baroque, classical and twentieth-century composers.

Besides its most common venue, Saint James Place, the *Solo Series* presents in other venues in conjunction with the LSU Composers' Forum at the LSU School of Music or in conjunction with NACUSA<sup>56</sup> in one of its regional concerts. The venue for concerts offered by NACUSA and the Louisiana Sinfonietta is often the Baton Rouge Arts Gallery. Both concerts

---

55. Kelly Smith Toney, interview by the author, Baton Rouge, LA, March 31st, 2010.

56. NACUSA stands for the National Association of Composers USA.

feature primarily contemporary music and are closely related to the department of composition at Louisiana State University. The LSU Composers' Forum meets every Monday at 4:30 at the LSU School of Music. It features many different events like lectures about new music, lectures by students about their own compositions, and recitals of new music. When the Louisiana Sinfonietta offers either a *Solo Series* recital or a concert featuring the entire group at the LSU Composers' Forum, the Louisiana Sinfonietta pays the musicians while the venue is free. LSU students are not required to pay to attend the concerts or to pay for the performance of their pieces. On the other hand, the Louisiana Sinfonietta's music director chooses whether or not an LSU student's piece is going to be performed. As an LSU School of Music Boyd Professor of Composition, Dinos Constantinides typically is familiar with his students' pieces from their first draft. Therefore, he can plan a recital in advance. When a soloist comes to Baton Rouge, Constantinides usually asks his best students to compose a piece for that soloist's instrument. For this reason, when a soloist comes from out of town, or from abroad, he or she is expected to perform on Friday at the *Solo Series* at Saint James Place, Sunday at the main series *Sundays at 2*, and Monday at the LSU Composers' Forum. By offering at least three different recitals, the Louisiana Sinfonietta makes it more attractive for soloists to come to town to perform recitals and concertos. In one trip, the soloist can play to many people and put all of the performances on his or her résumé.

Louisiana Sinfonietta musicians have different approaches to the *Solo Series*. The flute soloist Sarah Beth Hanson stated her enjoyment in performing at that series:

There was also the Saint James [Place] Series, [Solo Series], that I enjoyed very much because I got to choose the program and everything there, which, you know, were wonderful opportunities for me to play solo repertoire and flute and piano repertoire. (...) I tried to do shorter pieces in Saint James, and I would speak in between the pieces and talk about the composers. I felt like the people at Saint James Place were there because they truly were interested. They didn't necessarily just [want] to be entertained, but they

enjoyed learning a little bit about the things as well. (...) At Saint James Place I often played pieces by LSU composers.<sup>57</sup>

The orchestra's concertmaster, Kelly Smith Toney has performed regularly at that concert series since its inception. She also enjoys performing there. She explains,

I like doing it because it does give me another outlet for doing solo work. If he [Dinos Constantinides] asks me to play too often, too close, then I don't have enough different pieces to play, so I have to say no. Because, you know, I've played so many times [there] that it is difficult for me to come up with a program that is different. ... I definitely enjoy doing it of course. Like I've said, that one time when I played with Dan another time I've split half of the program with my friend who plays bass. We did a duet and he did some solo stuff. So I like to do a little more creative things, I guess, with that series.<sup>58</sup>

For the average orchestral musician it is rare to have an opportunity to play a solo recital. The solo series, as Ms. Kelly Smith Toney said, is a very good venue for performing solo pieces. Musicians usually feel welcome and comfortable playing at Saint James Place. The current president of the Louisiana Sinfonietta, Dr. Mikel LeDee, brings up the importance of the interaction of the performer with the audience and how welcoming the audience at Saint James Place is:

The Solo Series has been going on since before my time as president of the [Louisiana] Sinfonietta. This was a tradition that it's been going on for some time. We do the Solo Series and we present it to an accepting wonderful audience, and I was listening to the radio and someone, a musician, was on saying that he loves doing these performances at retirement homes, and the host said "why?" because you have an audience that is educated, you have an audience that is happy to see you there, and you have an audience that, you know, after the concert someone will come to say "you know, my brother in law plays the cello in such and such symphony, and he plays this piece" so you have that connection with the audience. And as a musician who wouldn't love that? You get that invitation, you get to perform, and the audience is very warm and accepting towards you... that's fantastic. And, of course, you are giving back something as well.<sup>59</sup>

The opportunity to perform new pieces in close contact with the composers is also appreciated by musicians. The Louisiana Sinfonietta offers a type of interaction to local composers that is very important for them in their process of study. The opportunity to have

---

57. Sarah Beth Hanson, interview by author, Baton Rouge, LA, April 1st, 2010.

58. Kelly Smith Toney, interview by author, Baton Rouge, LA, March 31st, 2010.

59. Mikel LeDee, interview by author, Baton Rouge, LA, March 29th, 2010.

pieces performed and to establish a constructive dialogue directly with the performer is incredibly important for building a sense of how “things work” in the real world. That sense is of the utmost importance for composers, especially today, in an era in which composing with computer notation software, which plays pitches and rhythms using a distant approximation of the real timber of an instrument, is so common. Using computer notation software, originally meant to be a powerful notational tool, as a means of performing a piece prevents many composers from having an idea about the real possibilities and limitations of each instrument in an orchestra. In the idealized reality of music notation software, the composer can write musical ideas that sound fine when played back by the computer, but that are actually impossible to perform on a real instrument. Thus, simple mistakes like notes outside of an instrument’s range, notes that are too long to be sustained, or even phrases for woodwind instruments that are not suitable because woodwind musicians need to take a breath are very common. Whenever a composer is in contact with the musician who is going to perform his or her piece, it is possible for the composer to learn how effective or ineffective his or her musical notation actually is. Despite the remarkable and undeniably positive possibilities that MIDI playback software provides, like checking for wrong notes, or allowing the composer to hear how the harmony or melody sounds, many other different and important dimensions of music cannot be performed by a computer. For example, a computer cannot convey expressiveness, accurate articulations, real dynamic ranges, or timber. All of these arguments are meant to reinforce how important it is for a composer to have his or her pieces performed, because only then will the composer know how his or her music sounds and learn from his or her own mistakes.

Regarding the experience of performing new music composed for her instrument, Sarah Beth Hanson comments that,

I really enjoyed the opportunity to do that especially because the composers would be right there! I could ask them questions and they could ask me questions. We could talk about the piece and I knew that they were also learning how to write for my instrument, [the flute] and I was learning how to interpret what they wanted to write. So we could talk about if we were thinking the same thing. I also think that it is important for new music to be performed because it keeps live performance fresh. That is valid for everyone, not only for the composer or the musician, but also for the listener. It makes a different part of your brain work when you are listening to music. I really appreciated the opportunity to do that and I've continued relationships with some of these composers and I still perform their pieces.<sup>60</sup>

#### **4. The Louisiana Sinfonietta Commissions**

The orchestra, besides regularly performing contemporary music, goes beyond and commissions new pieces every year. The Louisiana Sinfonietta does not have a huge budget to spend, so the payment for these commissions is not large; however, it targets mostly local composers and former composition students of the LSU School of Music.

It is a fact that it is almost impossible for a young composer to get a piece performed by an orchestra. If the composer never has a piece performed, it can diminish his or her interest in composing for orchestras. In the long run, this factor would contribute to the death of the orchestra. Some composers actually pay lots of money in order to get their pieces performed, which of course is possible only with respect to a small chamber group, not an orchestra. The point is that it is very beneficial for a young, not famous, composer to receive a commission from an orchestra, even if the amount of money paid for the composition is not huge. The composer can include the commission on his or her résumé and also have a professional recording of the work, which can be used to obtain professional performances by other orchestras in the future. In fact, many composers would pay for an orchestral performance if they

---

60. Sarah Beth Hanson, interview by author, Baton Rouge, LA, April 1st, 2010.

could; in this case, it is much more worthwhile because the composer actually receives payment and composes for an orchestra that he or she is familiar with.

The first piece commissioned by the Louisiana Sinfonietta was *Input* by Mikel LeDee in 1990. At that time Mikel LeDee was a doctoral composition student under Dinos Constantinides; now he is the president of the Louisiana Sinfonietta. When he was commissioned to write that piece he was very excited and eager to do well:

I was a student of Dinos [Constantinides], ... I had no contact with the organization... and I think, probably in the late 80's early 90's, (I don't remember the exact dates, maybe 1987 or 1990, I don't remember) ... I had a performance. I was commissioned. That was my first contact with the Louisiana Sinfonietta. ... For me it was very exciting. I knew that I would have to be [at] my best, so at the moment, at that time I did my best... what I thought was my best act of composing. That was completely motivating because of this: the opportunity to get a commission, first of all, I didn't want [to] let this commission, you know, go bad, I want[ed] it to be a wonderful stepping stone... and the fact that they were professional musicians and they were going to practice the piece! I was overjoyed with that. And I was going to have a great performance and I was really happy and excited, and a little nervous.<sup>61</sup>

Since 1990 when the orchestra achieved independence and established its own budget, almost once a year, and sometimes more than once, the orchestra has commissioned a new piece, usually by a local composer. Through these commissions, the Louisiana Sinfonietta expands the repertoire for chamber orchestras and contributes to the continuation of a line of heritage. Besides pieces commissioned by the orchestra, Dinos Constantinides, as composition professor at LSU, also asks his students to compose new pieces for chamber orchestra and often premieres these pieces with the Louisiana Sinfonietta. Due to these two activities, many good new chamber orchestra pieces have been written and premiered, a point further developed in chapter four when discussing the Louisiana Sinfonietta repertoire.

---

61. Mikel LeDee, interview by author, Baton Rouge, LA, March 29th, 2010.

## 5. The Louisiana Sinfonietta Tenth Anniversary and the Expansion of the Orchestra

For the season of 1991 / 1992, the Louisiana Sinfonietta issued a brochure with the title *Tenth Anniversary Series*. This brochure contains two important passages that need to be quoted in their entirety. It is important to note that although the orchestra was named the Louisiana Sinfonietta only one year before this brochure was issued, the orchestra had fondly called itself *Sinfonietta* even when it was the Baton Rouge Symphony String Octet. The first concert of the string octet was in 1981 and in 1991 they celebrated the tenth anniversary of the *Sinfonietta*. Although it had assumed four different names since its inception—Baton Rouge Symphony String Octet, Baton Rouge Symphony Chamber Orchestra, Baton Rouge Sinfonietta and Louisiana Sinfonietta—it had maintained nearly the same group of musicians, the same music director and the same type of repertoire.

Cecilia Franklin, the president of the Louisiana Sinfonietta at that time, wrote:

This year we celebrate the tenth anniversary of making music in the heart of Baton Rouge. Throughout these years, we have been happy to give the opportunity to children, senior citizens, students and everyone to hear some of the most celebrated music for strings – music written in the Baroque as well as later eras for ensembles of the Sinfonietta's size. One of our most valuable endeavors is to give our local young musicians the opportunity to appear as soloists here and in other concert halls in Louisiana. The Sinfonietta is comprised of very talented players who perform not only with the ensemble in our concert series, but also as individual soloists in recitals on our association's Senior Solo Series at the Catholic Presbyterian house and the Solo Series of the Presbyterian Church.<sup>62</sup>

In this passage, Cecilia Franklin reiterates the role of the Louisiana Sinfonietta in promoting local musicians as soloists and also emphasizes how the *Solo Series* is an important venue for that effort. Another thing she mentions is the “opportunity [given] to children” to attend concerts. At this time there were no concerts that were exclusively dedicated to children, but towards the

---

62. Louisiana Sinfonietta brochure for the season 1991 – 1992.

end of the decade this will be established as one of the most important concert series that the orchestra presents.

In the same brochure, Dinos Constantinides wrote:

... This season, the Sinfonietta is celebrating its tenth anniversary with two all Mozart concerts in commemoration of the bicentennial year of his death. In addition, international award-winning soloists, excellent local soloists, and commissioned works will highlight its new season of twelve concerts, four in Baton Rouge and eight in surrounding cities.<sup>63</sup>

These words by the music director are especially important for two reasons. First, the orchestra is presenting twice as many concerts in the main concert series than before, reaching more people in places other than Baton Rouge. Second, in order to perform Mozart, for the first time the orchestra is going to employ winds as part of the orchestra, not as soloists. Two oboists, Carrie Vecchione and Jennifer Potochnic, and also one French horn player, Janiece Luedeke, performed in many concerts during the season. Carrie Vecchione also performed as soloist in many solo series concerts. Another curious feature that distinguishes the Louisiana Sinfonietta from other orchestras is that the majority of the musicians performing in the orchestra have been women. During this season (1991 – 1992) ten of the fourteen musicians playing in the orchestra were women. For the last concert of the 2009 – 2010 season, twenty-three of the thirty-three musicians were women.<sup>64</sup>

---

63. Ibid.

64. Louisiana Sinfonietta concert program, May 2nd, 2010.



## 6. The Louisiana Sinfonietta Festivals of Music

During the period between 1990 and 2000, the Louisiana Sinfonietta promoted three festivals of music. The first was the *American Music Series* in 1995 and 1996. The second was the *Festival of Hellenic Music* from May 15<sup>th</sup>, 1998, to June 21<sup>st</sup>, 1999, and the third, in January of 2000, the *Festival of Otto Luening's Music – Celebration of the Centennial of his Birth*. Promoting festivals of music with specific themes would become an important activity for the orchestra. In all of these festivals, the orchestra would sponsor a series of activities, including concerts, panels of discussion and lectures mostly in association with other institutions.

The *American Music Series* was a festival promoted in conjunction with the LSU Composers' Forum. On March 7<sup>th</sup>, 1995, it featured the New York University New Music Ensemble. On Monday, October 9<sup>th</sup>, 1995, the festival presented a chamber recital featuring the soloists Dr. Michael Gurt, Kelly Smith Toney and John Raush at the LSU Composers' Forum. Both Dr. Gurt and Dr. Raush were LSU professors. In this concert the piece *Lecheuguilla* by Stephen Lias<sup>65</sup> was premiered. On January 30<sup>th</sup>, 1996, the festival featured a recital with the guest composer Dinu Ghezzo.<sup>66</sup> The festival also featured Al Benner<sup>67</sup> on February 26<sup>th</sup>, 1996,

---

65. Dr. Stephen Lias currently resides in Nacogdoches, Texas, where he is Professor of Composition and Theory at Stephen F. Austin State University. Dr. Lias is also active in the area of theatrical incidental music and has served for eleven years as composer and music director at the Texas Shakespeare Festival.

66. Dinu Ghezzo is a Romanian composer. He received his education in conducting, music education and in composition at the Romanian Conservatory in Bucharest (1964 & 1966), and subsequently earned a Ph.D. in composition at the University of California, Los Angeles (UCLA) in 1973. He has concluded a thirty-two year career at New York University as a professor of music and director of the Composition Studies. Dr. Ghezzo remains as a Professor Emeritus at New York University, also teaching at Lehman College (CUNY).

and Paul Basler<sup>68</sup> on April 15th, 1996, as guest composers. There are no concert programs for these final two events and it is possible that they were lectures, not recitals.

The *Festival of Hellenic Music* was bigger and more ambitious in nature and featured seven different events, including two concerts at Carnegie Hall. This festival featured mostly local musicians and the Louisiana Sinfonietta. The first event took place on Friday, May 15th, 1998, at Saint James Place. It was a *Louisiana Sinfonietta Solo Series* recital featuring Dinos Constantinides on violin and Jan Grimes<sup>69</sup> on piano. The second event took place on Thursday, June 11th, 1998, and featured the Louisiana Sinfonietta String Quartet and the soloists Sarah Beth Hanson, flute, and René Singleton<sup>70</sup>, soprano. The third event was also a *Solo Series* recital and featured Stephen and Eleanor Brown, two pianists who play as a duo. This event took place on Sunday, September 20th, 1998. The next event took place on Sunday 27th, 1998, at the LSU School of Music Recital Hall, featuring the soprano René Singleton, the flutist Sarah Beth Hanson and the pianist Jan Grimes. The fifth event was a *Sundays at 2* a concert with the

---

67. All Benner is an American composer from Spartanburg, South Carolina. He has had many local and international performances of his compositions. He has taught composition and theory at Louisiana State University and St. Norbert College. He holds undergraduate degrees in philosophy and music and a Master's degree in composition from Tulane University. His Doctorate of Musical Arts in composition was awarded by LSU. Currently he is on the music faculty of the Louisiana School for Math, Science and the Arts in Natchitoches, LA.

68. Paul Basler is currently Professor of Music at the University of Florida, where he teaches horn and composition.

69. Jan Grimes is a LSU School of Music faculty member. She is a Professional-in-Residence, Piano and Coordinator of Collaborative Activities. Ms. Jan Grimes holds degrees from the University of Cincinnati College-Conservatory of Music and Louisiana State University. Ms. Grimes specializes in contemporary solo and chamber music and has performed the U.S. Premiere of Schnittke's Piano Concerto, Takamitsu's *Riverrun*, and John Cage's *Concerto for Prepared Piano and Orchestra*.

70. René Singleton is one of the most frequent soloists, together with Sarah Beth Hanson and Kelly Smith Toney, who has performed with the Louisiana Sinfonietta. She holds a Master's degree in singing performance from LSU School of Music.

complete orchestra plus soloists. This time the mezzo soprano Lori Bade<sup>71</sup> and the clarinetist Patricia Martin<sup>72</sup> were the main attraction. Jan Grimes performed at this concert as a harpsichordist.

The next two events of the Louisiana Sinfonietta's *Festival of Hellenic Music* took place in one of the most distinguished concert halls in the world: Carnegie Hall. The first concert was performed on Tuesday, May 11th, 1999. It was the sixth event in the *Festival of Hellenic Music*. This concert featured eight soloists, including the Louisiana Sinfonietta string quartet formed by Kelly Smith Toney, first violin; Lauren Davis, second violin; Maria Traykova,<sup>73</sup> viola; and Ivan Lalev, cellist and currently principal cello of the Baton Rouge Symphony Orchestra; and the flutist Sarah Beth Hanson, the oboist Lisa McCullough, the clarinetist Patricia Martin, and the pianist Jan Grimes. The Louisiana Sinfonietta presented a recital called *By and About Greeks: Hellenism and Music*. This event was "presented in cooperation with the Foundation for the Hellenic Culture, New York City; and the Speros Basil Vryonis Center for the Study of Hellenism, Sacramento, California and New York City."<sup>74</sup>

---

71. Dr. Lori Bade is currently (2010) the Interim Co-Director of the School of Music, Director of Graduate Studies, and Professor of Voice. Dr. Bade has served as Professor of Voice at LSU since 1993. She was recently selected as the recipient of the Nell S. And Boyd H. McMullan Distinguished Professorship in Music and, in 2007, received the LSU Alumni Association Faculty Excellence Award for outstanding teaching and research and/or service.

72. Dr. Patricia Martin had degrees from The Eastman School of Music, Michigan State University, and Louisiana State University. She also attended Manhattan School of Music as a Master's of Music Orchestral Performance Major, studying with members of the New York Philharmonic. Dr. Martin was principal clarinet with the Baton Rouge Symphony from 1996 until her death.

73. Maria Traykova Alexander is a violist and a native of Bulgaria. Ms. Alexander is currently the principal viola of the Louisiana Sinfonietta and she is also part of the Baton Rouge Symphony Orchestra.

74. Louisiana Sinfonietta concert program, May 11th, 1999.

The last, and seventh, event of the *Festival of Hellenic Music* also took place at Carnegie Hall, on Monday, June 21st, 1999. The concert featured seven soloists, five who were active at LSU at that time and two American international artists. From Baton Rouge, the Louisiana Sinfonietta featured Lisa McCullough, oboist; Ivan Lalev, cellist; Lori Bade, mezzo soprano; Jan Grimes, pianist; and Sarah Beth Hanson, flutist. The other two musicians were clarinetist Esther Lammeck and pianist Rosemary Caviglia. All of the pieces on the program were composed by Dinos Constantinides. The concert featured the world premiere of *Music for Two*, for oboe and cello; *Sappho Songs*, for voice and piano; *Homage, a Folk Concerto for Flute*, for flute and piano; *China I – Shanghai – Songs of Departure*, for voice and piano; *Rhapsody II*, for flute and piano; *Dream*, for oboe, cello and piano; and *Impressions II*, for clarinet and piano.

The last festival of the 1990 – 2000 season was the *Festival of Otto Luening's Music: Celebration of the Centennial of his Birth*. This festival featured four different concerts on January 16th, 21st, and 25th and a lecture on January 24th, presented by Dr. Stephen Beck<sup>75</sup>. Luening is a German-American composer who is most famous for being an early pioneer in the fields of tape music and electro-acoustic music.<sup>76</sup> For this festival the Louisiana Sinfonietta performed some of Luening's pieces for solo flute, flute and piano, and flute and string orchestra.

---

75. Dr. Stephen David Beck is currently (2010) Professor of Composition and Computer Music and Interim Director of the Center for Computation & Technology at LSU. He also serves as the Area Head for the Cultural Computing focus area and Director of the Laboratory for Creative Arts & Technologies.

76. Luening's 'Tape Music', including *A Poem in Cycles & Bells*, *Gargoyles for Violin & Synthesized Sound*, and *Sounds of New Music* demonstrated the early potential of synthesizers and special editing techniques for electronic music. An October 28, 1952, concert with Vladimir Ussachevsky at the Museum of Modern Art in New York City introduced *Fantasy in Space*, flute recordings manipulated on magnetic tape.

## 7. The Different Venues of the *Sundays at 2* Concert Series

On September 12th, 1999, the Louisiana Sinfonietta's main concert series, *Sundays at 2*, changed venue, moving this time to the First Baptist Church where it remains. Since its inception in 1981 the orchestra's main concert series has used four different venues, as shown in Table 3.

**Table 3**

Venue	Address	Period	Orchestra Name
Louisiana Arts and Science Center Riverside	100 South River Road, Baton Rouge	1983 – 1986	Baton Rouge Symphony String Octet – Baton Rouge Symphony Chamber Orchestra
De La Ronde Hall, Versailles Building	320 Riverside Mall, Baton Rouge	1987 – May 1996	Baton Rouge Symphony Chamber Orchestra – Baton Rouge Sinfonietta – Louisiana Sinfonietta
Pennington Center	2323 Kenilworth Boulevard, Baton Rouge	September 1996 – May 1999	Louisiana Sinfonietta
First Baptist Church	529 Convention Street, Baton Rouge	September 1999 to the present days.	Louisiana Sinfonietta

The Louisiana Sinfonietta's concertmaster, Kelly Smith Toney, made this comment about the different venues:

I remember that it [the Louisiana Arts and Science Center Riverside] was a small hall but it did have a stage... This was like my first concert there. It was dark, there was the audience... it was like a real stage but it was very small. So I suppose we outgrew that place because De La Ronde is the next place we went to. It was a little bit bigger, more like a big room, not a stage. I don't remember if they actually brought little raised things for us [sort of stage] but I don't think they did. [At De La Ronde the orchestra was on the same level as the audience]. ... It seems [to me] a little odd to play in the First Baptist Church because we are far away from the people this time. Although it has been several years that we are in there, but, it is very different because, as I've said, in these other places [like] De La Ronde we were very close to the audience. When we were soloists standing in front of the group they [the audience] were like right there! It was kind of disconcerting to me but... I think then we found the Pennington [Center] Hall as sort of

“stage-ish” thing in one of their meeting rooms so we played at least one or two seasons there.<sup>77</sup>

## 8. The Most Featured Soloists

During the period from 1990 to 2000, the Louisiana Sinfonietta established itself as an orchestra that consistently invited local soloists to perform concertos and chamber recitals. This tendency has been repeatedly emphasized, even written down in the Louisiana Sinfonietta Brochures. In an interview Dinos Constantinides said that,

We use the faculty and students as soloists. In other words, we use all the talents of LSU and the Baton Rouge in general. If somebody plays well [they do] not necessarily [have] to be [connected to] LSU. But most of the time, you know, the best players are from LSU so it is automatically understood.

Besides LSU School of Music faculty and students, many members of the orchestra have performed as soloists, either playing concertos with the entire orchestra or performing solo recitals or both. For Kelly Smith Toney, giving the musicians solo opportunities is important to the music director, and it is reflected in the way the orchestra works:

I know that it is very important to Dinos [Constantinides] to have his musicians perform as soloists. That is one of his ideas, I guess, that he has always done. So that actually gives the musicians knowledge that he has confidence in you, that you can do that. All of the people that he has [in] that group, they are capable of playing as soloists. In a way that makes the group better.

Among the vast number of soloists who have performed with the Louisiana Sinfonietta in its 29 years of existence, the musician who has performed the most times with the orchestra is its concertmaster, Mrs. Kelly Smith Toney. Since 1986 Mrs. Toney has performed around seventy times as a soloist, including concerts for the *Sundays at 2*, *Solo Series*, *Library Concerts* and *School Concerts* series. The second most frequent performer is Mrs. Sarah Beth Hanson, who

---

77. Kelly Smith Toney, interview by author, Baton Rouge, LA, March 31st, 2010.

has performed fifty-four times with the orchestra, followed by the soprano René Singleton, who has performed thirty-four times as a soloist.

The LSU School of Music faculty member who has performed the most times with the orchestra, fifteen, is Dr. Michael Gurt<sup>78</sup>. Other current and former LSU faculty members have also been quite active. Dr. Lori Bade has performed eight times as a soloist with the Louisiana Sinfonietta, including the two Carnegie Hall concerts. Jerzy Kosmala, former LSU viola professor, has performed eight times; Dr. William Ludwig, four times; and Dr. Brett Dietz and Mr. Gabriel Beavers have performed twice, each as a soloist. The Bulgarian violinist, former LSU professional-in-residence Borislava Ilcheva, has performed ten times as a soloist with the Louisiana Sinfonietta.<sup>79</sup>

## **9. The *Library Concerts***

In June 1997, the Louisiana Sinfonietta started another concert series, one that has both aesthetic and educational purposes and is aimed at children: the *Library Concerts*. These concerts are organized every year at the beginning of the summer, and usually take place at the different library branches within East Baton Rouge Parish. All of the concerts are performed within a space of two weeks, so the musicians can perform the same repertoire many times

---

78. Dr. Michael Gurt is Paula Garvey Manship Distinguished Professor of Piano at LSU. Professor Gurt serves as Piano Mentor at the Hot Springs Music Festival, and is also the head of the piano department at the Sewanee Summer Music Center. He holds degrees from the University of Michigan and the Juilliard School. Dr. Gurt has also performed as soloist with the Chicago Symphony, the Philadelphia Orchestra, the Utah Symphony, the Baltimore Symphony, the Memphis Symphony, the Capetown Symphony, the China National Symphony Orchestra, and the Natal Philharmonic Orchestra in Durban, South Africa.

79 Dr. Borislava Ilcheva is currently (2010) the concertmaster of the Baton Rouge Symphony Orchestra.

during a short period in different places for different audiences. The first time this series of concerts was organized, a string quintet formed by Kelly Smith Toney, first violin; Lauren Davis, second violin; Marinela Serban, viola; Ozan Tunca, cello; and Robert Nash, string bass, along with the soprano soloist René Singleton, performed pieces by Gluck, Vivaldi, Constantinides, Frankenpohl and Gershwin for audiences composed of children and their parents. In total, eight concerts were performed over two weeks at Bluebonnet Library, Elden Park Library, Greenwell Springs Library, Centroplex Library, West Baton Rouge Library, Zachary Library, Carver Library, and Delmont Gardens Library.

For the next season, the Louisiana Sinfonietta presented thirteen concerts between June 3rd, 1998, and June 24<sup>th</sup>, 1998. This time the orchestra featured a string quartet and two soloists, René Singleton, soprano, and Sarah Beth Hanson, flutist.

**Table 4**

<b>Date (year 1998)</b>	<b>Time</b>	<b>Library Name</b>	<b>Address</b>	<b>Distance from LSU School of Music (in miles)</b>
Wednesday, June 3rd	10:30 a.m.	WBR Library	830 N. Alexander, Port Allen, LA	5.3
Tuesday, June 9th	1:00 p.m.	Brusly Elementary School	400 South Labauve Avenue Brusly, LA	9.3
Thursday, June 11th	10:30 a.m.	Delmont Gardens Library	3351 Lorraine Street, Baton Rouge, LA	7.7
Monday, June 15th	2:30 p.m.	Main Library	7711, Goodwood Blvd, Baton Rouge, La	6.2
Tuesday, June 16th	10:00 a.m.	Centroplex Library	120 St. Louis St., Baton Rouge, LA	2.4
Tuesday, June 16th	1:30 p.m.	Eden Park	4142 Gus Young Av., Baton Rouge, LA	4.8
Wednesday, June 17th	10:30 a.m.	Baker Library	4761 Groom Road, Baker, LA	15.1
Thursday, June 18th	10:30 a.m.	Bluebonnet Library	9200 Bluebonnet Blvd., Baton Rouge, LA	6.6
Thursday, June 18th	2:00 p.m.	Central Library	13505 Hooper Road, Baton Rouge, LA	16.6



Monday, June 22nd	10:30 a.m.	Scotlandville Library	NBR Community Center, 2013 Central Road, Baton Rouge, LA	11.3
Tuesday, June 23rd	10:30 a.m.	Zachary Library	5055 E. Mae Street, Zachary, LA	18.2
Tuesday, June 23rd	2:30 p.m.	Greenwell Springs Library	11300 Greenwell Springs Road, Baton Rouge, LA	15.5
Wednesday, June 24th	10:00 a.m.	Carver Library	1509 Highland Road, Baton Rouge, LA	1.3

As shown in Table 4, some concerts took place at locations that are very far away. Normally, these libraries would not have a group like the Louisiana Sinfonietta performing there, and the children would not have the opportunity to attend a concert of live music with such a varied repertoire. The fact that the Library Concerts are aimed at children has served as a form of motivation for some musicians:

It was special because it was aimed at children. They were concerts especially for children or families. So we would go play in a library that would be a little less formal than a concert hall. The children would often sit on the floor. We had day care centers bringing groups of children and many families would come ... there. We had a wide range of children that came. And it was very often, at least when I played, there was a story that was featured at the end of the concert with a narrator. I know that this sort of combination of music and narration, and often there were visual aids, they were very, very popular... it really touched a lot of families and lot of children in East Baton Rouge Parish. I really felt strongly that that sort of thing was needed especially for kids of [a] very young age. Because very rarely [do] they get to hear live music, anymore anywhere. I think that live music is very important for everyone and especially children. That really motivated me to want to do all those concerts. It wasn't driving all over the parish and sometimes having bad weather and bad situations where we had to play in between the bookshelves and everything. But it was all those children that we were reaching.<sup>80</sup>

The Louisiana Sinfonietta *Library Concerts* series also has an educational goal. According to Sarah Beth Hanson “most of them [the children] would not have ever attended a concert of classical music if [the Louisiana] Sinfonietta had not reached out [to] the area like that.”<sup>81</sup> Therefore, even simple information about the instruments and pieces the musicians were playing

---

80. Sarah Beth Hanson, interview by author, Baton Rouge, LA, April 1st, 2010.

81. Ibid.

is very important. In these concerts, at some point each musician performs a short solo piece and talks about his or her instrument. Kelly Smith Toney describes how it works:

We introduce the instruments, [and] we talk a little bit about, maybe the composer. Every time I play a solo for those concerts, and educational concerts, I always say something about my piece also, [something] to listen for.<sup>82</sup>

In June 1999, less than a month after returning from a concert at Carnegie Hall, the Louisiana Sinfonietta again performed the *Library Concerts* series. This time they visited seven library branches in East Baton Rouge Parish, bringing a string quintet and the soloists René Singleton, soprano, and Sarah Beth Hanson, flutist. That season, the concert focused on the theme of cultural diversity in Louisiana and introduced an original musical story based on a Cajun folktale: *The Dancing Turtle*.

The musical stories composed by Dinos Constantinides for the Library Concerts have a similar type of structure. They have a narrator who tells the story and one or more solo instruments that portray a character. Some stories only use the string quartet. The piece is orchestrated so that either a string quartet or a string orchestra can perform the piece. Sarah Beth Hanson clarifies how her role, as a solo flutist, would work within a musical story:

In “The Dancing Turtle” the turtle herself was a flute player. And so I was playing what the turtle might have been playing in the story and in the situations that the turtle [found] herself in. In “The Singing Cucaracha,” it is the story of this singing cucaracha, obviously, who is looking for a husband. Each movement of the music represents a different animal who comes to try court the cucaracha and become her husband. The one who wins her heart is actually a mouse who plays the flute so beautifully that the singing cucaracha decided she wanted to sing while the mouse plays the flute and they lived happily ever after that way. So my instrument represented a particular character or what the character might have been playing at that time.<sup>83</sup>

After *The Dancing Turtle*, which was his first musical story, Dinos Constantinides has composed seven other musical stories with texts adapted and narrated by his wife Judy

---

82. Kelly Smith Toney, interview by author, Baton Rouge, LA, March 31st, 2010.

83. Sarah Beth Hanson, interview by author, Baton Rouge, LA, April 1st, 2010.

Constantinides. These musical stories have become a tradition and a big success with children at the Library Concerts and the school concerts.

**Table 5**

<b>Music Story</b>	<b>Soloist / Soloists</b>	<b>Year</b>	<b>CD Recording</b>
The Dancing Turtle	Sarah Beth Hanson, flute	1999	The Dancing Turtle, 2002
The Singing Cucaracha	René Singleton, soprano; Sarah Beth Hanson, flute,	2000	The Dancing Turtle, 2002
Lazy Jack	Kelly Smith Toney, violin	2001	The Dancing Turtle, 2002
The Penguin Parade	Bob Nash, String Bass	2002	Not Published
The Dancing Shoes	Sarah Beth Hanson, flute; Charles Brooks, percussion	2003	The Cat that Walked by Himself, 2008
Anansi and the Hat Shaking Dance	Jude Traxler, percussion	2006	The Cat that Walked by Himself, 2008
The Cat that Walked by Himself	Ronaldo Cadeu, classical guitar	2007	The Cat that Walked by Himself, 2008
How the Camel got his Hump	No Soloist	2008	The Cat that Walked by Himself, 2008
The Magic Pot	No Soloist	2009	Not released on CD yet

These musical stories have been very effective with the children at the Library Concert, so every year the orchestra brings a new music story to be performed at the end of the concert. It is a tradition for the orchestra and for the libraries at which the orchestra performs. The children really like the stories, as do the musicians:

They usually loved it! They pay closer attention to the story in the concerts. (...) I think a lot of that has to do with the multimedia type of thing where there was the narrator, the

visual aid and the music. The fact that different instruments were portraying particular characters I think held their attention as well.<sup>84</sup>

The compositional techniques used in the composition of these musical stories are mostly from the twentieth century. Many atonal passages can be found, as well as extended techniques and polytonality. Dinos Constantinides does not underestimate the capacity of music comprehension that children have. It is remarkable that people who have listened to these stories over the years usually remember them.

Even though they are written for children, everybody enjoys them. Even I giggle every time I hear them. ... You know, I have heard from that very first CD [The Dancing Turtle] that we made, there have been people years ago had heard us the very first time, they would come up to me five years later or something [and say] “you know, we still listen to that CD.” And their kids are like fifteen [years old] or something. [It] is still making an impression on the students, you know, that have heard us that one time, they still talk about it.<sup>85</sup>

#### **10. *The Louisiana Sinfonietta at Schools Concert Series***

The *Louisiana Sinfonietta at Schools* concerts were first presented on April 12th, 2000, at Dufrocq Elementary School. The type of concert performed at the schools is very similar to those presented at the libraries. These concerts are aimed at children at the elementary level, so the orchestra performs live concert music, including baroque, classical and contemporary pieces, and usually finishes the concert with a musical story for narrator, soloist and string orchestra. These concerts, as well as the Library Concerts, have a significant educational impact. The current president of the Louisiana Sinfonietta thinks that music education has been cut back too much, so the outreach programs developed by the Louisiana Sinfonietta have gained even more importance:

---

84. Ibid.

85. Kelly Smith Toney, interview by author, Baton Rouge, LA, March 31st, 2010.

I would say that one thing that is necessary is education, which is the key of everything, you know... We have a cut back in music education tremendously... [about concert music] and you don't really appreciate something that you don't know anything about... it is not your interest it is just weird to you, you don't appreciate it. [If] you have an understanding of the quality then you appreciate a little more. ... So, we need to educate our youth, educate everybody as a matter of fact. ... [Louisiana Sinfonietta does it by] Going to schools, going to libraries, letting the children actually see, let them hear, let them [ask] questions.<sup>86</sup>

The main difference between the Library Concerts and the Louisiana Sinfonietta at School series is that the size of the audience is usually much bigger for the latter. Sometimes there are four hundred children or more in the audience. Dinos Constantinides said when I asked him about the concerts at schools and libraries:

... I think they are fantastic... because it's [proof] that if the young age people are not poisoned by the television and the radio they will like the good music like Mozart, Vivaldi and others. ... The children have been the best audiences and I can sign for that.<sup>87</sup>

Since 2000 the Louisiana Sinfonietta at Schools series takes place annually either in March or April, preceding the Library Concerts, which are usually presented in June. Considering all the concerts at schools and libraries, one can say that at least half of the audience for the Louisiana Sinfonietta is constituted by children at the elementary school age. This is very significant and truly remarkable when compared to how big orchestras usually deal with outreach programs and concerts for children. Many orchestras present a concert for children only once a year and at the orchestra's concert hall, which makes it much more difficult to reach children from small towns.

---

86. Mikel LeDee, interview by author, Baton Rouge, LA, March 29th, 2010.

87. Dinos Constantinides, interview by author, Baton Rouge, LA, March 30th, 2010.

## CHAPTER 4

### THE LOUISIANA SINFONIETTA: HISTORY FROM 2000 TO 2010

In 2000, after inaugurating the Louisiana Sinfonietta Series at Schools, the orchestra achieved the status that it maintains until today. The Louisiana Sinfonietta presents four different concert series in many different venues, annually commissioning new pieces and performing some concerts as a string orchestra; others as a chamber orchestra with complete woodwind, brass and percussion sections; and still others using only wind instruments.

#### **1. The Louisiana Sinfonietta in a Concert with Important Professors from the LSU School of Music**

In its remarkable interaction with the Baton Rouge community as embodied in its children, college students, senior citizens and average music lovers, the Louisiana Sinfonietta has also paid tribute to important people devoted to the promotion of music in Baton Rouge. On May 14th, 2000, the Louisiana Sinfonietta presented a concert with the title *Promenade with the Louisiana Sinfonietta: A Celebration of the Musical Leaders of the Community over the Last 25-30 Years...*<sup>88</sup> The cover of the concert program lists the names “Abel, Brys, Campbell, Festival Arts Trio, Harrison, McKenzie, Navratil, Norem, Sher, [and] West.”<sup>89</sup> Many of these individuals were influential professors at Louisiana State University, representing the previous generation of professors who taught at the School of Music. In this program the Louisiana Sinfonietta features all of them as soloists except Mr. McKenzie, who has one of his pieces premiered by the orchestra. All of them but Dinos Constantinides, James West and Daniel Sher are now retired.

---

88. Louisiana Sinfonietta concert program, May 14th, 2000.

89. Ibid.

The program clearly acknowledges how much they accomplished during their careers. Some of the information about the professors found in this program is not available anywhere else, even on the Internet. As part of the history of the Louisiana Sinfonietta and the LSU School of Music, it is important to transcribe some of the information.

Mrs. Constance Navratil was a member of the board of the Baton Rouge Symphony Orchestra and also president of the Louisiana Sinfonietta. Some of the ideas that the Louisiana Sinfonietta holds about exposing children to concert music can be found in her text:

Constance Navratil is a graduate of Trinity College of Music, London, and a LSU Alumna with a Master's Degree in voice. She has performed on the orchestral and operatic stage both here and abroad. ... For a number of years, Mrs. Navratil directed the major musicals of the Baton Rouge Magnet High School's Choral Department. Mrs. Navratil was the Program Director of WRKF Public Radio at its inception and for years prepared an annual Program for the Schools which was broadcast throughout the EBR School System, as well as originating the Baton Rouge Symphony Discovery Concerts for the schools. She was awarded the Key to the City for her work in promoting music in our contact during the academic year with the University and the general public, as well as her popular Music Appreciation programs given through the LSU Lagniappe series.<sup>90</sup>

Mr. Larry Campbell performed for many years as the trombonist of the Louisiana Sinfonietta and is still the principal trombonist of the Baton Rouge Symphony Orchestra:

Larry B. Campbell, Trombone, [was] Professor of Low Brass at Louisiana State University. Mr. Campbell received a B.M. degree at the Eastman School of Music, where he studied with Emory Remington, and a M.Ed. degree from Southwest Texas University. Since 1969, he has served both on the faculty of Louisiana State University and as principal trombonist with the Baton Rouge Symphony Orchestra. (...) Mr. Campbell has presented concerts and clinics throughout the United States and in Europe, Australia, New Zealand, and Japan. In 1995, Mr. Campbell was a featured soloist on euphonium with the U.S. Army Band and Orchestra in Washington, D.C., as well as a featured soloist on trombone and euphonium at the First International Brassfest held at Indiana University. He is a member of the professional tuba-euphonium ensemble, Symphonia, composed of fifteen of the finest musicians of those instruments in the world. Mr. Campbell is a member of the LSU Norem Brass Quintet.<sup>91</sup>

---

90. Ibid.

91. Ibid.

Earnest Harrison (1918 – 2005) was formerly principal oboist of the National Symphony, Washington, D.C., professor emeritus of Louisiana State University and honorary member, International Double Reed Society:

Earnest Harrison, Oboe, is Professor Emeritus of Music at Louisiana State University where he taught from 1966 to 1986 and performed in the Timm Woodwind Quintet. Mr. Harrison holds degrees from the Eastman School of Music of the University of Rochester, Rochester, New York. He has served as principal oboist with the Rochester Philharmonic and the Houston, San Antonio, and Baton Rouge Symphony Orchestras. ... He was Oboe Professor at the Sewanee Summer Music Center for many summers. Recordings of his music are available on the Westminster, Columbia, and RCA Victor labels.<sup>92</sup>

Paul Louis Abel was born November 23, 1926, in Clarksdale, Mississippi. In 1954 Abel arrived at Louisiana State University to serve as Assistant Professor of trumpet and theory. While at LSU, he joined the Baton Rouge Symphony where he performed for fourteen years as first trumpeter. During his thirty-three years at Louisiana State University, Abel composed works for the Timm Woodwind Quintet and the University Brass Ensemble; both groups featured members of the university's music school faculty.

Paul Louis Abel served as trumpeter with several musical organizations including the J Memphis and Seattle Symphony Orchestras, the Victor Borge tour, and the Flanagan Band. After teaching at the University of Montana, he came to Louisiana State University in 1954 as a teacher of trumpet and music theory. Mr. Abel was educated at the Eastman School of Music where he studied theory with Irving McHose; composition with Robert Stem, John La Martaine, and Howard Hanson; and trumpet with Pattee Evenson. Although not a prolific composer, he has about fifty compositions to his credit. The ones best known to Louisiana audiences are his *Woodwind quintet*, widely performed by the Timm Woodwind Quintet, the *Requiem* (1979), commissioned by the Baton Rouge Choral Society; and the *Vignet* for Orchestra (1962), which won the Benjamin Award and [was] played rather widely by the Buffalo, Milwaukee, Philadelphia, and Baton Rouge Symphony Orchestras, as well as the Bell Telephone Hour.<sup>93</sup>

---

92. Ibid.

93. Ibid.



There is not much information about Mr. Richard Norem on the Internet. He is retired now but his name figures as the “Principal Emeritus Horn” of the Baton Rouge Symphony Orchestra.

Richard Norem, Horn, is Professor Emeritus of Music at Louisiana State University, where he taught for thirty-eight years and served as Assistant Dean of the School of Music for fifteen years. He was a member of the Timm Woodwind Quintet and the LSU Faculty Brass Quintet, which was renamed this past year as the Norem Brass Quintet of LSU in his honor as the founder. Mr. Norem is Principal Emeritus Horn of the Baton Rouge Symphony Orchestra and has just completed his 43rd season as a performing member. During his tenure at LSU, he served five seasons as Principal Horn of the Jackson (Miss) Symphony Orchestra and three seasons with the Lake Charles Symphony Orchestra. His teachers include Arkady Yegudkin, Philip Farakas, Morris Secon, and Verne Reynolds.<sup>94</sup>

Thaddeus Brys (1929 – 2007) was professor of cello and chamber music at LSU for 25 years, where he also taught string bass for some years as well as music history. He was also conductor of the LSU Summer Symphony for 10 years. He appeared as soloist with the Little Orchestra Society of New York and many orchestras in the southern United States.

Thaddeus Brys, Cello, studied with the world renown cellist, Pablo Casals, and prior to joining the music faculty at LSU in 1961, was a member of the New York City Opera Orchestra. Shortly after coming to LSU, he became a founding member of the Festival of Arts Trio. Besides his teaching career, Brys has been active as a soloist and chamber player; an activity he pursues even more vigorously since his retirement. For many years he was the Principal Cellist of the Baton Rouge Symphony and has been a soloist on many occasions. His performing career has taken him to Europe, South America, and over most of the United States. His special joy is performing with his wife and pianist, Susan Brys.<sup>95</sup>

Wallace McKenzie studied composition with Phillip Greeley Clapp, George Morey, and Kenneth Klaus. McKenzie has written works for orchestra, chorus, and chamber music groups; historical instruments; and songs. Influences on his musical style include the music of Anton Webern, Charles Ives, and the melodies of American shaped-note music.

Wallace McKenzie is Professor Emeritus at Louisiana State University, where he taught courses in music history from 1968 to 1997. During part of that time (1989-95), he was

---

94. Ibid.

95. Ibid.

Associate Dean of the School of Music. During the 1970s and early 1980s, McKenzie was active in composition as well as the promotion and performance of new music in New Times Concerts and the LSU Festivals of Contemporary Music. Also during this time, he was involved in the performance of early music, mainly through the Collegium Musicum which he founded in 1972 and directed until 1981. As a musicologist, McKenzie has published a number of articles on the music of Anton von Webern and on American music, particularly early American psalmody, shaped note music, and spirituals. He is currently completing an *Anthology of American music (1968- 1900)*, which should be ready for use as [a] textbook in courses in American music next year.<sup>96</sup>

Daniel Sher is Dean and Professor of Piano at the College of Music at the University of Colorado at Boulder. He is currently serving as President of the National Association of Schools of Music. Dr. Sher served as Dean of the LSU School of Music from 1984 – 1993.

Daniel Sher, Piano, is Dean and Professor of Piano at the College of Music at the University of Colorado at Boulder. He received the bachelor's degree from the Oberlin Conservatory, the masters degree from the Julliard School of Music, and the EdD in piano pedagogy from the Teachers College of Columbia University. While on the faculty of the School of Music at Louisiana State University, which he served for 24 years, he was the pianist with the Festival of Arts Trio, which performed in recital in all of the southeastern states and in South America. Dr. Sher performed in a variety of other chamber and collaborative settings, and in solo recitals in the US, Europe, Mexico, and Central America. He also performed in duo-piano recitals with his wife, Boyce Reid, throughout the US, including a debut recital at Alice Tully Hall in Lincoln Center. (...) Currently he is Chair of the NASM Commission on Accreditation. (...) He began his appointment as Dean of the College of Music at CU-Boulder in July, 1993.<sup>97</sup>

## **2. The Louisiana Sinfonietta and the LSU School of Music in a Concert at Carnegie Hall**

On June 12th, 2000, the Louisiana Sinfonietta returned to Carnegie Hall. In the program notes, the orchestra acknowledges the Louisiana State University School of Music, stating “the size and the scope of its curricula – comprehensive programs from the undergraduate through the doctoral levels – place it in the top category of music schools nationwide.”<sup>98</sup> In fact Dr. Dinos Constantinides says that, although there is no official relationship between the Louisiana

---

96. Ibid.

97. Ibid.

98. Louisiana Sinfonietta concert program, June 12th, 2000.

Sinfonietta and the LSU School of Music, it would be very difficult for him to have the orchestra without LSU:

Officially there is no relationship... officially. But, the director, me, most of the board members, most of the members of the orchestra, are LSU people. And that makes a great deal of difference. We perform here, we use their halls, I use the library [orchestra library], when I need it I make the photocopies down [here at the SOM office]. So, if I didn't have the position of professor I could not do it. Period. That does not mean that I have been welcomed by the LSU School of Music. The relationship by reality is [that] most of us are LSU people.<sup>99</sup>

On June 9th, 2000 the Louisiana Sinfonietta presented a chamber recital as a preview of the Carnegie Hall Concert. The performers in this concert were Jan Grimes, piano; Sarah Beth Hanson, flute; Lisa Lalev, oboe; and Ivan Lalev, cello. On this occasion, the chamber group was called "The LSU Connection." The group was formed by musicians that performed with the Louisiana Sinfonietta in many other concerts.

### **3. The Louisiana Sinfonietta Festivals**

In January of 2002, the Louisiana Sinfonietta featured a *Mini Festival of Brazilian Music*. This festival was promoted in conjunction with the Brazilian Students Association of LSU and the Brazilian Government through the Brazilian Department of Culture.<sup>100</sup> The festival featured several well-known Brazilian composers like Guerra Peixe (1914 – 1993); Radamés Gnattali (1906 – 1988); Tom Jobim (1927 – 1994); Alfredo da Rocha Viana Filho, known as "Pixinguinha" (1897 – 1973); Ary Barroso (1903 – 1964); and José Gomes de Abreu, known as "Zequinha de Abreu" (1880 – 1935). The festival also featured the Brazilian flutist Celso

---

99. Dinos Constantinides, interview by author, Baton Rouge, LA, March 30th, 2010.

100. In portuguese "Brasil, Ministério da Cultura."

Woltzenlogel.<sup>101</sup> The Louisiana Sinfonietta's *Mini Festival of Brazilian Music* presented four concerts: January 11th, 12th, 13th, and 14th of 2002.

Also in 2002 the Louisiana Sinfonietta presented the *Mini Festival: Giants of the 20th Century* featuring seven events:

- 1st event, Sunday, March 17th, 2002, at 7 p.m. at the Baton Rouge Gallery, part of the *Louisiana Sinfonietta Solo Series*. This concert featured music by Stravinsky and Bartok. The musicians performing were Kelly Smith Toney, Lauren Davis, violins; Patricia Martin, clarinet.
- 2nd event, Monday, March 18th, 2002, 4 p.m. at School of Music Recital Hall at the LSU Composers Forum – Glenn Walden lectured on Schoenberg.
- 3rd event, Friday, March 22nd, 2002, 4 p.m. at School of Music, room 118, featuring Theodore Antoniou<sup>102</sup> lectured on his music.
- 4th event, Friday, March 22nd, 2002, 4 p.m. at Saint James Place, part of the Louisiana Sinfonietta Solo Series – a reprise of the 1st event, Music by Stravinsky and Bartok.
- 5th event, Saturday, March 23rd, 2002, 3 p.m. at School of Music, room 118 – first a Panel Discussion: “Giants of the 20th Century” Dinos Constantinides, moderator, Theodore Antoniou, Al Benner, Aaron Johnson, Mikel LeDee, Wallace McKenzie, Glenn Walden and then at 4:30 p.m., LSU student composers Workshop with Theodore Antoniou.

---

101. Dr. Celso Woltzenlogel was professor of flute at the Rio de Janeiro Federal University (Universidade Federal do Rio de Janeiro – UFRJ) from 1968 until 1994. He was principal flutist with the Brazilian Nacional Symphony Orchestra. He studied in Paris with Alain Marion, Jean Pierre Rampal, and Nadia Boulanger.

102. Theodore Antoniou is a composer and conductor who was born in 1935 in Athens, Greece. His works vary from operas and choral works to chamber music, from film and theatre music to solo instrumental works. In addition to his career as composer and conductor, he also holds the position of professor of composition at Boston University.

- 6th event, Monday, March 5th, 2002, 4 p.m. at School of Music Recital Hall, LSU  
Composers Forum – Wallace McKenzie lectured on Ernst Krenek.
- 7th event, Monday, March 25th, 2002, 8 p.m. at School of Music Recital Hall, *Giants of the 20th Century* – The Louisiana Sinfonietta performed a concert of works by Schoenberg, Krenek, Shostakovich, and Britten. Theodore Antoniou, conductor.

In 2003, the Louisiana Sinfonietta presented the *Mini Festival, Music from the Americas and Other Countries*. All of the programs from this festival could not be found, so we have information on only two events. The first event was a lecture presented by flutist Sarah Beth Hanson about *Learning New Works for Flute*. As part of the first event, a panel discussed the different perspectives of the composer and the performer. This first event, in two parts, took place on Saturday, January 25th, 2003.

The other event from this festival whose program has survived was the fourth event, called *Mostly Premieres*. In this concert a string octet plus the soloists Larry Campbell, trombone; Sarah Beth Hanson, flute; Rebecca Todaro, harp; Borislava Iltcheva, violin; and Aaron Farrell, violin; performed a series of pieces by mainly contemporary composers. The pieces premiered in this concert were *Cupid*, by Kate Waring; *Nocturne*, by Aaron Johnson; *Digression*, by William Price; *Rain Euphoria*, by Athanasios Zervas; and *The Answered Question*, by Liduino Pitombeira. This concert took place on Tuesday, January 28th, 2003.

The last festival presented by the Louisiana Sinfonietta between 2000 and 2009 was in October 2006. It was more ambitious than the last three festivals and involved music and painting. The *International Mini Festival of Art and Music* featured three guest artists: the

painter Vaclav Vaculovic<sup>103</sup> and the violinist Zdenka Vaculovicova,<sup>104</sup> both from the Czech Republic, and the saxophonist Theofilos Sotiriades<sup>105</sup> from Greece. The repertoire of these concerts featured music from the Czech Republic and the United States, as well as LSU Composers.

- 1st event, October 4th, 2006, 7:00 p.m. at the Baton Rouge Gallery.

A concert with Witney York and Hristina Blagoeva, duo flutists

- 2nd event, October 8th, 2006, 4:00 p.m. at the Baton Rouge Gallery.

A concert with Zdenka Vaculovicova, guest violinist

- 3rd event, October 9th, 2006, 4:30 p.m. at the LSU School of Music.

A concert with Zdenka Vaculovicova, guest violinist

- 4th event, October 12th, 2006, 7:30 p.m. at the Baton Rouge Gallery.

A concert with the Louisiana Sinfonietta.

- 5th event, October 13th, 2006, 4:00 p.m. at Saint James Place.

A concert with Zdenka Vaculovicova, guest violinist,  
and Theofilos Sotiriades, guest saxophonist

- 6th event, October 13th, 2006, 8:00 p.m. at the LSU School of Music.

A concert with Theofilos Sotiriades, guest saxophonist

---

103. Vaclav Vaculovic originally studied music but now is better known as a painter and visual artist.

104. Zdenka Vaculovicova is the Artistic Director of the International Festival of Contemporary Arts Forfest and is teaching at the present time at the Church Conservatory Kromeriz.

105. Theofilos Sotiriades was born in Thessaloniki, Greece, in 1969. He studied saxophone at the State Conservatory of Thessaloniki with the degree of specialization. He has given concerts in Europe, Ukraine and USA, and participated, as a soloist, in the famous French Quintet of Saxophones of Paris, the Chamber Orchestra of Neuchatel, Switzerland, and the State Symphony Orchestra of Thessaloniki, Greece.

Three of these six festival concerts took place at the Baton Rouge Gallery, where there was an exposition of the works of Vaclav Vaculovic. One of the pieces performed by the Louisiana Sinfonietta on October 12th was *Grail: After the Painting of Vaclav Vaculovic* (2006) by Theodore Wiprud.<sup>106</sup>

#### **4. Remarkable Concerts from the Period of 2000 to 2010**

In the more recent history of the orchestra, many remarkable concerts have been presented. On November 19th, 2000, the Louisiana Sinfonietta presented a concert with the University United Methodist Church Chorus, directed by Dr. Lori Bade, and the Southern University Chorus, directed by Richard Beckford. In this concert the Louisiana Sinfonietta and the two choirs performed the world premiere of *Voices of the Millenniums* by Dinos Constantinides. The soprano René Singleton, the mezzo soprano Jessie Martin Woods, the tenor Leo Day and the baritone, Stephen Rushing performed with the choirs. The piece also had a text that was narrated by Huel Perkins. It was the first time that the Louisiana Sinfonietta had so many people performing on the stage.

After the successful performance of *Voices of the Millenniums* on May 5th, 2002, the Louisiana Sinfonietta presented a concert in conjunction with the LSU Schola Cantorum for the

---

106. Theodore Wiprud is an American composer and currently Director of Education for the New York Philharmonic. Prior to this, he worked for several years doing music education and community outreach work for the Brooklyn Philharmonic, partnering with the Brooklyn Museum of Art, the Brooklyn Public Library and places of worship around Brooklyn to bring music into these unconventional spaces.

first time. The concert had as guest conductor Sara Lynn Baird,<sup>107</sup> who served as the head of the LSU Schola Cantorum for fourteen years. In this concert the Louisiana Sinfonietta and the LSU Schola Cantorum<sup>108</sup> performed *Ave Verum Corpus*, K. 618, and *Te Deum Laudamus*, K. 141, both by W. A. Mozart.

On November 17th, 2002, the Louisiana Sinfonietta featured three LSU School of Music faculty members as soloists: James West, trumpet; Kevork Mardirossian, violin; and Michael Gurt, piano. Mr. Mardirossian performed *Patterns for Violin and String Orchestra* by Dinos Constantinides. Mr. West and Dr. Gurt performed *Concerto for Piano, Trumpet, and Strings*, Op. 35, by Dimitri Shostakovich. The orchestra also premiered *Two Trees* by Mikel LeDee in this concert, a piece that was commissioned by the Louisiana Sinfonietta.

The year of 2004 was a remarkably active one for the Louisiana Sinfonietta. The orchestra presented more than 25 recitals in its four concert series. On February 25th, 2004, the Louisiana Sinfonietta featured Dr. Lori Bade, mezzo soprano, and the Kandinsky String Quartet in the *Solo Series* at the Baton Rouge Gallery. The Kandinsky String Quartet is formed by

---

107. Dr. Sara Lynn Baird, formerly the Stephanie Landry Barineau Professor of Choral Studies, served as Interim Dean of the LSU College of Music and Dramatic Arts from 2007 – 2009. She formerly served as Associate Dean for the college and Director of Graduate Studies for the LSU School of Music. She received her bachelor's degree from Florida State University, her master's degree from the Conservatory of Music at the University of Cincinnati, and, her Ph.D. from Florida State University. Dr. Baird was appointed as Professor and Chair of Music at Auburn University in July 2009.

108. The LSU Schola Cantorum was conceived and formed in 1993 by Dr. Baird, who conducted the choir until 2007. In her words, "It began first as an extracurricular ensemble of 16 singers. After one year it became an auditioned choir earning degree credit. Eventually, the choir grew to a maximum of 82 singers under my leadership which ended in Fall 2007 as I was appointed Interim Dean for the College of Music and Dramatic Arts in July 2007." Source: email dated May 21, 2010.



Borislava Ilcheva, first violin; Aaron Ferrell, second violin;<sup>109</sup> Mugurel Radu, viola; and David LeDoux; cello. The *String Quartet no. 1* by Carlo Vincetti Frizzo was performed at this concert. This piece was the winner of the 2003 – 2004 MTNA National Student Composition Competition. *Capricio for String Quartet* by Alejandro Argüello<sup>110</sup> was also performed in this concert. Both composers were students under Dinos Constantinides.

On May 23rd, 2004, the Louisiana Sinfonietta presented a concert in Washington, D.C. This concert took place at the George Washington University Lisner Auditorium and was promoted in conjunction with *The Hellenic Society Prometheas*. The orchestra presented a concert of music by Dinos Constantinides on Hellenic themes as a tribute to the Athens Olympics in 2004.

On September 12th, 2004, the Louisiana Sinfonietta presented the first concert of the 2004 – 2005 season. For this concert the orchestra changed some of its personnel. Most of the musicians in the violin section were replaced, and all of the viola and cello players changed afterwards. Some names important in the recent history of the orchestra were featured for the first time at this concert. Musicians like the Louisiana Sinfonietta's current principal violist, Maria Alexander, and principal cellist, Dorela Hyka,<sup>111</sup> started performing in this concert. Maria

---

109. Aaron Ferrell is currently the principal second violin of the Baton Rouge Symphony Orchestra.

110. Dr. Alejandro Argüello is a composer and conductor from Costa Rica. He holds a Ph.D. and Master of Music degrees from Louisiana State University, and a Bachelor of Music degree from the University of Costa Rica. Dr. Argüello's works have been premiered in prestigious institutions such as the Royal Academy of Music in London, the Sibelius Academy in Finland and the Manhattan School of Music in New York City, among others.

111. Mrs. Dorela Hyka-Berthelot has been the principal cellist of the Louisiana Sinfonietta since 2004 and currently (2010) she is the Assistant Principal cellist of the Baton Rouge Symphony Orchestra. Mrs. Hyka-Berthelot holds a Bachelor's degree from the Academy of Arts in Tirana, Albania, a degree in Cello Performance from the Musikhochschule in Freiburg

Alexander had appeared in other concerts but not as regularly as she would after this concert. The soloists featured were Dr. Lori Bade, mezzo soprano; Kelly Smith Toney, violinist; and the pianist Jennifer Hayghe.

On November 6th, 2005, the Louisiana Sinfonietta presented another concert with the LSU Schola Cantorum with Sara Lynn Baird as guest conductor. In this concert Carrie Vecchione<sup>112</sup>, oboist; Maria Alexander, violist; and the violinist James Alexander<sup>113</sup> were featured as soloists. The Louisiana Sinfonietta and the LSU Schola Cantorum performed *Missa Brevis* in D, K. 194, by W. A. Mozart, conducted by Sara Lynn Baird. The Louisiana Sinfonietta performed *Oboe Concerto in C Major, K 314*, with Carrie Vecchione on oboe, and *Sinfonia Concertante for Violin and Viola, in E-flat Major, K. 364*. James Alexander performed the solo violin, and Maria Alexander the solo viola.

On March 11th, 2007, the orchestra presented a concert featuring only its wind instruments. In this concert one of my pieces was premiered: *Prometheus Unbound* for wind ensemble. Many other LSU composers also had pieces premiered in this concert. Maíra Cimbléris had her piece *Bósmica for Woodwind Quintet* performed, and Alejandro Argüello had his piece *Noturne to the Mountain of Death* presented.

---

Germany, and a Master's Degree in Cello Performance from LSU School of Music. She has won several international prizes since she was fourteen.

112. Dr. Carrie Vecchione played oboe and English horn with the Baton Rouge Symphony Orchestra from 1987 to 1993. She has been Principal Oboe for the Duluth Superior Symphony Orchestra, the Muncie Symphony, the Indianapolis Chamber Orchestra, and the Baton Rouge Opera.

113. Dr. James Alexander is an American violinist from Baton Rouge. He was artist-in-residence teaching violin at Louisiana State University from 1998 until 2007. He is currently head of the String Program at Nicholls State University, where he teaches violin, viola and chamber music.

On December 13th, 2009, the last concert of that year, the Louisiana Sinfonietta presented another concert with pieces by LSU composers. This concert was remarkable because the orchestra prepared ten different pieces, mostly contemporary, in only three rehearsals. For this concert I had the opportunity to be the soloist for one of my pieces. I premiered *Landscape no. 11, for Guitar and Strings*, by Alejandro Argüello, and my own piece, *Serenade for Guitar and Strings, Op. 8, no. 1a*. The Louisiana Sinfonietta also performed the premiere of *Ruslan's Quest for Lyudmilla*, by Maíra Cimbléris; *Rain in my Dream*, by Wennan Wang; and *The Last Vessel*, by Wesley Young. The featured soloists were Jin Hin Yap, tenor; Dr. Brett Dietz,<sup>114</sup> percussion; and myself, Ronaldo Cadeu, guitar.

The last concert of the season 2009 – 2010 was, in my opinion, one of the best concerts in the history of the Louisiana Sinfonietta. On Sunday, May 2nd, 2010, the Louisiana Sinfonietta featured soloists Gabriel Beavers,<sup>115</sup> bassoon; Amy Porter, soprano; and Georgios Demertzis,<sup>116</sup> violin. The orchestra performed Elgar, Purcell-Mitropoulos<sup>117</sup>, W.A. Mozart, Giselle Eastman,

---

114. Dr. Brett William Dietz is currently (2010) Assistant Professor of Percussion at the Louisiana State University School of Music. He holds a Bachelor of Music in Percussion and the Master of Music in Composition/Theory from the Mary Pappert School of Music at Duquesne University. Dr. Dietz holds a Doctorate of Music from Northwestern University.

115. Mr. Gabriel Beavers is currently (2010) the Assistant Professor of Bassoon at Louisiana State University. He served as Principal Bassoon with the Virginia Symphony, where he made solo appearances with the orchestra in performances of Haydn's Sinfonia Concertante. Mr. Beavers has also performed as Acting Principal Bassoon with the Malaysian Philharmonic Orchestra and the Jacksonville Symphony and served as Acting Second Bassoon with the Milwaukee symphony for one season.

116. Mr. Georgios Demertzis studied violin with Stelios Kafantaris at the Hellenic Conservatory. After graduating with the first prize, he studied with Max Rostal in Bern. Mr. Demertzis has performed with all major Greek orchestras as well as with many symphony orchestras in many parts of Europe. In 1997 he was appointed as Associate Professor at Lawrence University in the USA.

117. Dimitri Mitropoulos (Greek: Δημήτρης Μητρόπουλος) (1896 – 1960), was a Greek conductor, pianist, and composer. From 1937 to 1949, he served as the principal conductor of the

Ravel, and the premiere of the newest piece by Dinos Constantinides: *Kafantaris Violin Concerto no. 3*. The interpretation by Mr. Demertzis of Constantinides' violin concerto was one of the best performances that I have ever seen.

---

Minneapolis Symphony Orchestra. In 1949 Mitropoulos began his association with the New York Philharmonic. He was initially co-conductor with Leopold Stokowski, and became the sole music director in 1951. In 1957 he was succeeded as the Philharmonic's conductor by Leonard Bernstein.

## CHAPTER 5

### THE LOUISIANA SINFONIETTA REPERTOIRE

#### 1. What Do Orchestras Play?

According to a report made annually by the League of American Orchestras, during the concert season of 2008 – 2009, overall, orchestras in the U.S.A. performed 3,665 concerts in which they presented 12,668 performances of individual works by 821 composers.<sup>118</sup> By analyzing this data, one can find that the ten most frequently performed composers were as follows:

- 1st. – L.V. Beethoven with 872 performances
- 2nd. – W.A. Mozart with 705 performances
- 3rd. – J. Brahms with 481 performances
- 4th. – P. Tchaikovsky with 449 performances
- 5th. – A. Dvorak with 380 performances
- 6th. – F. Mendelssohn with 330 performances
- 7th. – M. Ravel with 323 performances
- 8th. – I. Stravinsky with 265 performances
- 9th. – S. Rachmaninoff with 253 performances
- 10th. – F.J. Haydn with 237 performances

---

118. League of American Orchestras, “Orchestra Repertoire Report, season 2008 – 2009,” [http://www.americanorchestras.org/knowledge\\_research\\_and\\_innovation/orr\\_2008-2009.html](http://www.americanorchestras.org/knowledge_research_and_innovation/orr_2008-2009.html) (accessed on May 22, 2010).

These figures do not change very much over the years. The most performed composer usually alternates between Beethoven and Mozart. As one can see, no composer from the late 20th century appears in the top ten list.

According to a thesis recently defended in the Department of Sociology at Emory University in Georgia, the top ten most performed composers from 2001 to 2006 are as follows:

**Table 6**<sup>119</sup>

<b>Season 2001-2002</b>		<b>Season 2002-2003</b>	
Composer	Number of Performances	Composer	Number of Performances
Mozart	387	Beethoven	365
Beethoven	370	Mozart	330
Brahms	223	Strauss (Richard)	197
Tchaikovsky	176	Brahms	196
Strauss (Richard)	165	Tchaikovsky	176
Mahler	135	Ravel	151
Ravel	125	Shostakovich	145
Haydn	107	Sibelius	135
Prokofiev	104	Dvorak	134
Rachmaninoff	104	Mendelssohn	128
<b>Season 2003-2004</b>		<b>Season 2004-2005</b>	
Composer	Number of Performances	Composer	Number of Performances
Mozart	358	Beethoven	329
Beethoven	351	Mozart	329
Brahms	195	Brahms	200
Berlioz	185	Tchaikovsky	193
Tchaikovsky	169	Dvorak	181
Prokofiev	159	Haydn	168
Shostakovich	148	Strauss (Richard)	159
Mahler	143	Ravel	128
Dvorak	142	Stravinsky	122
Ravel	130	Prokofiev	121

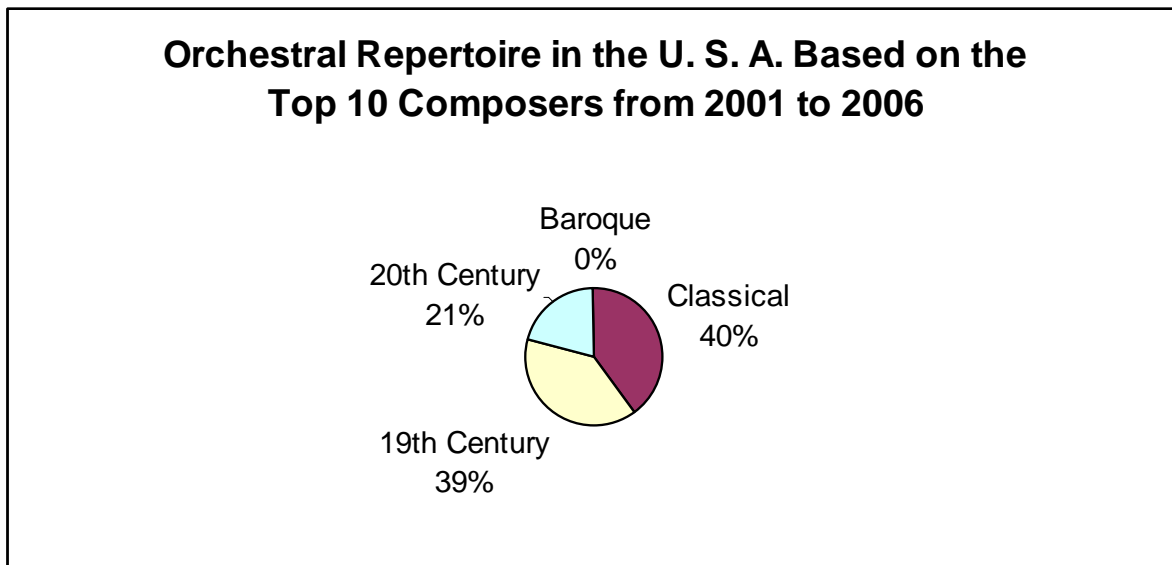
---

119. Kevin J. Kelly, "Rigidity and Fluidity of the Musical Canon: A Study of Symphony Orchestra Repertoire" (master's thesis, Emory University, 2009), 40.

**Table 6 (Continuation)**

<b>Season 2005-2006</b>	
Composer	Number of Performances
Mozart	508
Beethoven	385
Tchaikovsky	176
Brahms	171
Strauss (Richard)	161
Shostakovich	127
Ravel	126
Sibelius	124
Mahler	120
Dvorak	112

On Chart 1, the distribution of the repertoire by style using only the 10 most performed composers from 2001 to 2006 is shown.



**Chart 1**

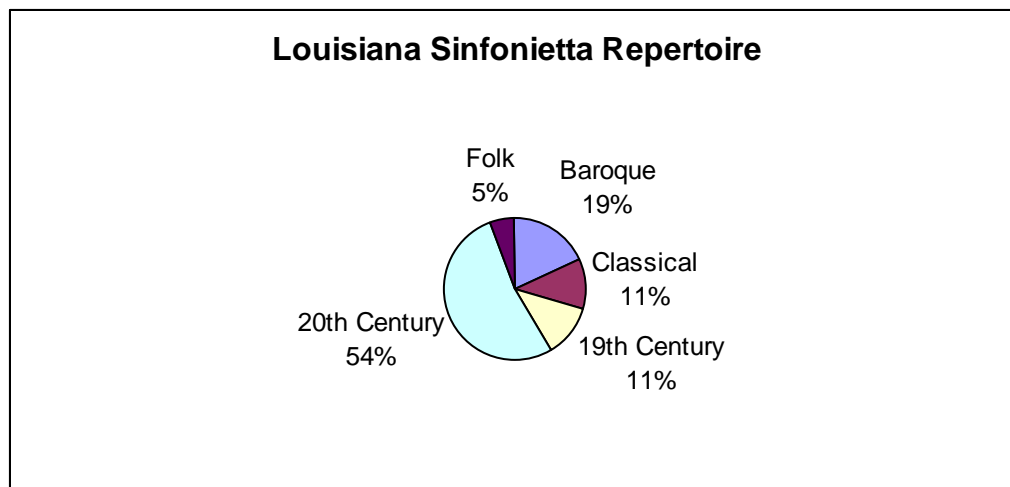
According to Kevin J. Kelly, orchestras that are older and have bigger budgets often perform more new music. On the other hand, newer orchestras usually perform well-established repertoires, or the canon:

Budget size directly affects what repertoire an orchestra can perform. Orchestras more dependent on ticket sales are also more likely to be constrained in their musical repertoire in order to please their patrons, a contributing factor to the prevalence of the canon.<sup>120</sup>

That information is particularly important because the Louisiana Sinfonietta, which is a relatively new orchestra, follows a different pattern. In the paid concerts by the Louisiana Sinfonietta season, the *Sundays at 2* series, the orchestra presents programs that are similar to programs presented by many professional orchestras. Also, most of the contemporary works are associated in some way with LSU composers.

## 2. The Louisiana Sinfonietta Repertoire

One of the characteristics that distinguishes the Louisiana Sinfonietta from most orchestras is its repertoire. As shown on Chart 2, the main styles performed by the Louisiana Sinfonietta since its inception in 1981 have been 20th-century music and baroque music.



**Chart 2**

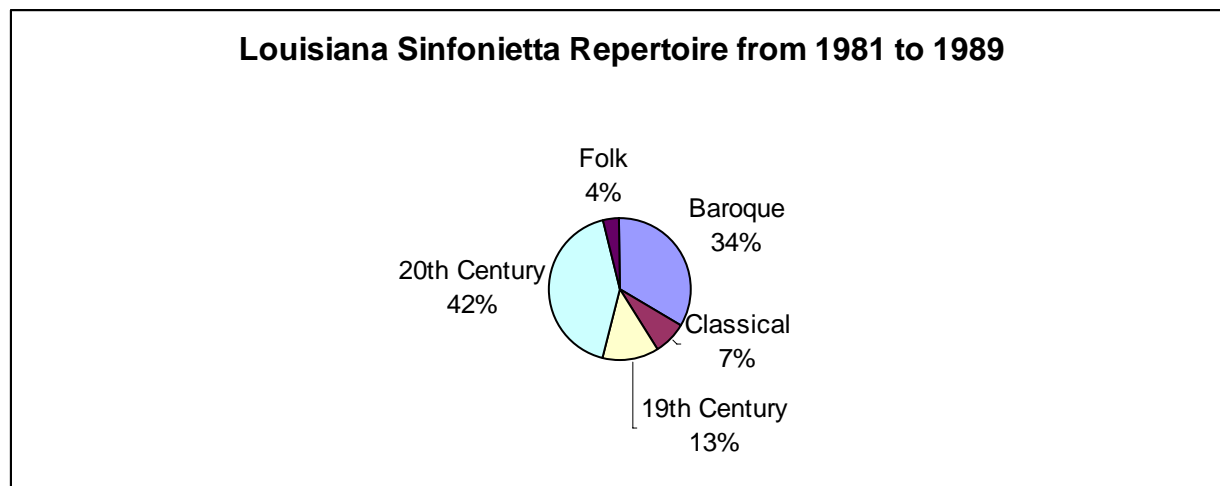
---

120. Kevin J. Kelly, “Rigidity and Fluidity of the Musical Canon: A Study of Symphony Orchestra Repertoire” (master’s thesis, Emory University, 2009), 28.



However, there is a considerable variation in these numbers if the data is examined by the decade in which the orchestra was active. As one can see on Chart 3, during its first decade of existence, the Louisiana Sinfonietta performed considerably more of the Baroque repertoire. At that time the orchestra had only two first violins, two second violins, two violas, two cellos, one string bass, and a harpsichord. Any additional instrument was performed by a soloist. This small string ensemble is very suitable for the Baroque repertoire. According to Mikel LeDee:

The core group of the [Louisiana] Sinfonietta happens to be strings. So that sort of gives us an opportunity to get involved with baroque music. It lends itself to our core group. Whenever we want to do a larger work, a symphony by Beethoven we have to bring in extra musicians. Extra musicians cost more money and require more time and that changes the thing. ... our standard repertoire happens to fit in the Baroque standard orchestration. That is one of the main reasons why we do the Baroque music.<sup>121</sup>



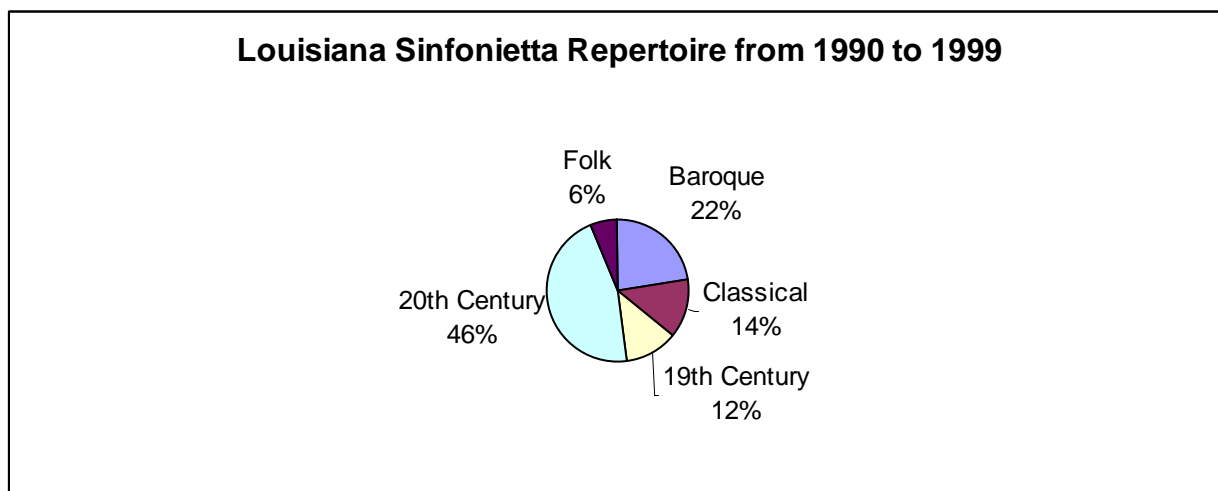
**Chart 3**

Despite the fact that, at that time, the orchestra only performed as a string orchestra with soloists, the majority of the repertoire was still 20th-century music. There are a significant number of 20th-century pieces written for string orchestras, and for string orchestras with a soloist, so there were many performance options.

---

121. Mikel LeDee, interview by author, Baton Rouge, LA, March 29th, 2010.

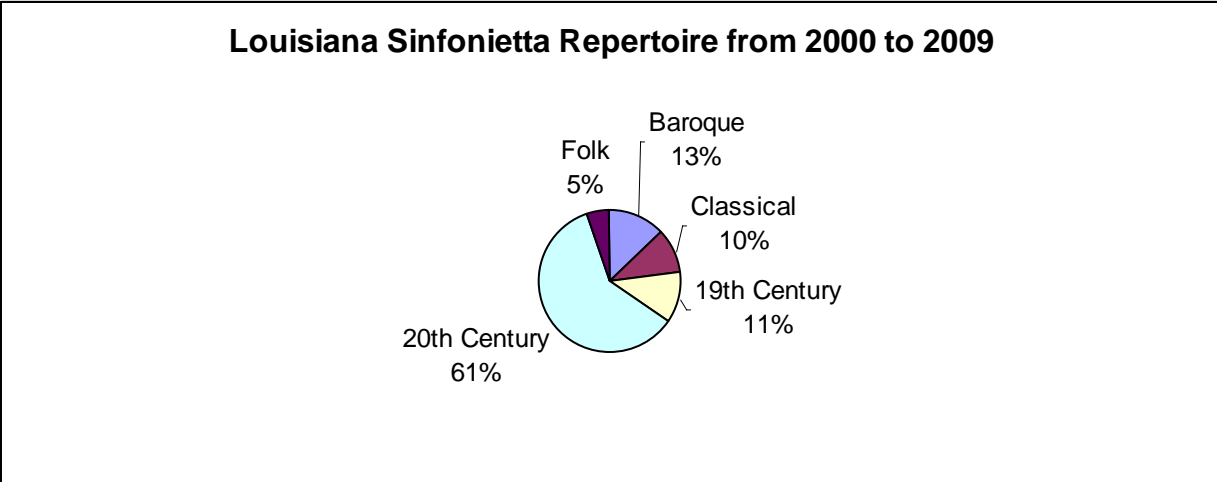
During the next decade, 1990 – 1999, when the orchestra became an independent organization and was increasing the number of instruments in order to perform more pieces from the classical repertoire, the balance between the percentages started to change. What is interesting is that, although the percentage of classical pieces performed increased, the percentage of 20th-century music also increased. In consequence the number of Baroque pieces performed by the orchestra dropped more than 10%, as shown on Chart 4.



**Chart 4**

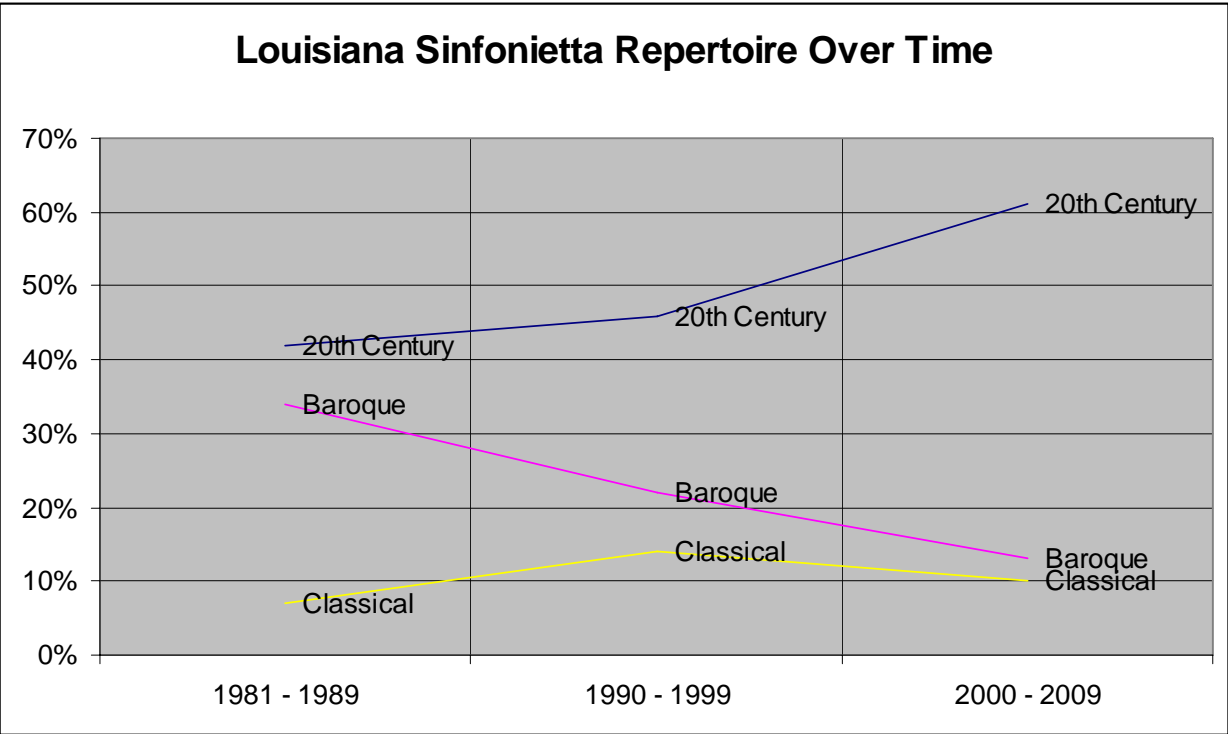
Once the orchestra was independent of the Baton Rouge Symphony Orchestra, its music director, Dinos Constantinides, was able to include more contemporary pieces in the programs, including pieces by LSU composition students.

After 2000, although the orchestra started to use complete woodwind, brass and percussion sections more frequently, performances of the classical repertoire decreased, as did those of the Baroque repertoire, which fell as low as 13%. On the other hand, the number of 20th-century pieces performed by the orchestra increased by 15%, as shown on Chart 5.



**Chart 5**

Graph 1 clearly shows how the choice of repertoire has evolved from 1981 to 2009:



**Graph 1**

The inclusion of LSU students in Sinfonietta performances has increased over time, and the participation of the Louisiana Sinfonietta in the LSU Composers' Forum has become more

constant. The repertoire presented at the Sinfonietta's main concert series, *Sundays at 2*, has included more from the classical repertoire, especially concertos and symphonies by W. A. Mozart; however, looking at the bigger picture, which includes all other concert series presented by the Louisiana Sinfonietta, the percentage of classical music is still lower than the percentage of Baroque music presented by the orchestra.

### 3. The Louisiana Sinfonietta World Premieres

Since 1982 the Louisiana Sinfonietta has been responsible for the world premieres of 83 pieces. Table 7 shows the name of the composer, the name of the piece and the performance date for each of these pieces.

**Table 7**

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>
Constantinides, Dinos	New Orleans Divertimento	February 14, 1982
Penri-Evans, David	Night Music	February 28, 1985
Benoit, Kenneth R.	Air	April 20, 1986
Cosgrove, Joseph	Two Songs	November 30, 1986
Constantinides, Dinos	Genteel Dialogue	March 21, 1987
Constantinides, Dinos	Mutability Quintet for Horn and Strings	April 12, 1987
Young, Phillip	In a Dry and Weary Land	May 17, 1987
Constantinides, Dinos	Homage – A Folk Concerto for Flute and Orchestra	December 4, 1988
Liang, Erhei	Concertino for Viola, Double Bass and String Orchestra	January 29, 1989

**(Table 7 continued)**

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>
Hanna, James Ray	Variations on a Folk Tune for Viola and String Orchestra	March 12, 1989
Constantinides, Dinos	Patterns for Violin and String Orchestra	October 29, 1989
Constantinides, Dinos	Transformations for Oboe and String Orchestra	January 28, 1990
Constantinides, Dinos	China II – Beijing	September 23, 1990
LeDee, Mikel	Input	October 26, 1990
Weigel, Jay	A Summer's Morning	January 27, 1991
Constantinides, Dinos	China I – Shanghai, Songs of Departure	May 5, 1991
Constantinides, Dinos	Anniversary Celebration for Guitar and Strings "A Gathering of Friends"	October 20, 1991
Benner, Al	Illuminations	January 12, 1992
Bialosky, Marshall	Fantasia for Clarinet and String Orchestra	May 3, 1992
Jazwinsky, Barbara	Sequence Concertante	September 7, 1992
Constantinides, Dinos	China III – Guangzhou	October 18, 1992
Constantinides, Dinos	Concerto for Cello and Orchestra (China IV – Shenzhen)	January 17, 1993
McKenzie, Wallace	Baton Rouge Roux	May 2, 1993
Willis, Mickie	Divertimento Sinfonietta	January 23, 1994
Lias, Stephen	Lecheuguilla	October 9, 1995

(Table 7 continued)

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>
Suber, Stephen	Clarion from the Light: In Memorian Alan Keating	September 30, 1996
Hanna, James Ray	Dialogue for Cello and Strings	January 19, 1997
Couvillon Jr., Thomas	Blues Duet for Two Piano	August 25, 1997
Endicott, John	Mimicry for Two Pianos	August 25, 1997
Yamachika Jr., Roddy	Ritual for Two Pianos, Op. 8	August 25, 1997
Agalopol, Aritina	Fantasy for Piano and Strings	September 29, 1997
Taranto Jr., Vernon	Triptych – Mosaic Panels of Freely Orbiting Tesserae	May 3, 1998
Hayden, Paul	Canray's Five-Step	May 2, 1999
Johnson, Aaron	Millennium	May 9, 1999
Adams, Richard	Unleashed for Strings Orchestra	January 16, 2000
Haarshues, Charles	String Quartet no.1	March 19, 2000
Pitombeira, Liduino	Bachtók	May 7, 2000
Constantinides, Dinos	Sinfonietta – Eight Uninterrupted Character Sketches	May 14, 2000
McKenzie, Wallace	Psalm Variations II	May 14, 2000
Benner, Al	Etude on 3-tones for Flute and Strings	April 11, 2001
Constantinides, Dinos	Concerto for Saxophone Quartet and Chamber Orchestra	April 11, 2001
Johnson, Aaron	Remembrance	April 11, 2001

(Table 7 continued)

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>
LeDee, Mikel	Reminiscence	April 11, 2001
Willis, Mickie	Diavolo Gigante	October 28, 2001
LeDee, Mikel	Shadow Casting	June 14, 2002
LeDee, Mikel	Two Trees	November 17, 2002
Johnson, Aaron	Nocturne	January 28, 2003
Pitombeira, Liduino	The Answered Question	January 28, 2003
Price, William	Digression	January 28, 2003
Waring, Kate	Cupid	January 28, 2003
Zervas, Athanasios	Rain Euphoria – for Flute and Double String Quartet	January 28, 2003
Constantinides, Dinos	Ballade for the Hellenic Land for Solo Cello	July 14, 2003
Haarhues, Charles	Sakurajima	November 2, 2003
Johnson, Aaron	Recitative and Aria for Flute and Strings	January 12, 2004
Constantinides, Dinos	Concerto for Clarinet and Viola	April 17, 2004
Brumfield, Susan	Ton The	May 16, 2004
Constantinides, Dinos	Threnos of Creon from the Opera Antigone	May 20, 2004
Constantinides, Dinos	2004 Athens Olympics	May 20, 2004
Pitombeira, Liduino	Concerto for Bassoon and Orchestra	January 16, 2005

(Table 7 continued)

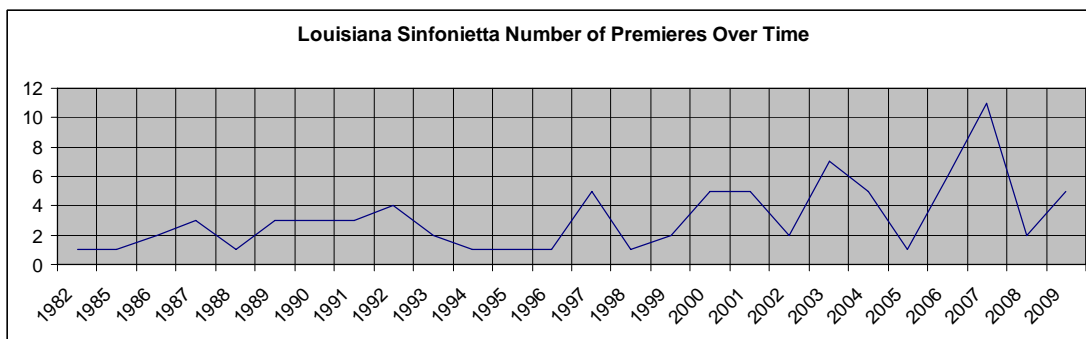
<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>
Argüello, Alejandro	Concerto "a la Tica" – for Alto Saxophone and Chamber Orchestra	April 22, 2006
Grossman, Jan	Anima animan invocat	April 22, 2006
Lignos, Constantine A.	Divertimento for Strings	April 22, 2006
Monds, Shane	Lacrimoso, for string orchestra, piano and percussion	April 22, 2006
Wiprud, Theodore	Grail: after the painting by Vaclav Vaculovic	April 22, 2006
Constantinides, Dinos	Landscape no. 3 – For Soprano Saxophone and String Orchestra	October 12, 2006
Argüello, Alejandro	Nocturne to the Mountain of Death	March 11, 2007
Cadeu-Oliveira, Ronaldo	Prometheus Unbounded	March 11, 2007
Cimblaris, Maíra	Bósmica for Woodwind Quintet	March 11, 2007
Hawn, Justin	Kristallnacht	March 11, 2007
Keen, Robert	Weather Report for Woodwind Quintet	March 11, 2007
Kuriyama, Kenji	Woodwind Quintet no. 1	March 11, 2007
Monds, Shane	De Profundis Clamavi	March 11, 2007
Prosser, Christopher S.	Beltane for Wind Ensemble	March 11, 2007
Wang, Wennan	A Voice from Distance	March 11, 2007
Cimblaris, Maíra	Prelude and Bebop	March 16, 2007



(Table 7 continued)

Composer's Name (Last Name First)	Piece's Name	Date of Performance
Constantinides, Dinos	Homage – A Folk Concerto for Saxophone and Orchestra	March 17, 2007
Monds, Shane	Serenade for String Orchestra	January 28, 2008
Argüello, Alejandro	Dark Variations	December 7, 2008
Argüello, Alejandro	Landscape no. 11, ALE54, for Guitar and Strings	December 13, 2009
Cadeu-Oliveira, Ronaldo	Serenade for Classical Guitar and Strings, Op. 8, no. 1a	December 13, 2009
Cimbliris, Maíra	Ruslan's Quest for Ludmilla (Poetry by Alexander Pushkin)	December 13, 2009
Wang, Wennan	Rain in My Dream	December 13, 2009
Young, Wesley	The Last Vessel	December 13, 2009

Graph 2 shows the number of premieres the Louisiana Sinfonietta has performed since 1982. The only two years in which the orchestra did not premiere any pieces were 1983 and 1984.



Graph 2

The analysis above illustrates that the repertoire performed by the Louisiana Sinfonietta is drastically different from the repertoire presented by the average orchestra in the U.S.

## CHAPTER 6

### INTERVIEWS WITH PEOPLE RELATED TO THE HISTORY OF THE LOUISIANA SINFONIETTA

In order to preserve the full content of these interviews, all of them have been carefully transcribed according to the way they sound on the tape recording. I've chosen to keep all of the characteristics that are common to oral conversations and did not edit expressions or repetition, so the reader can have a more accurate impression of the meaning of what was said. If a particular comment needed to be clarified, I inserted a clarification in brackets so as to identify the addition.

#### **1. Interview with Dr. Mikel LeDee, President of the Louisiana Sinfonietta Baton Rouge, LA, March 29th, 2010**

RCO – This is Ronaldo Cadeu de Oliveira, I am going to interview Dr. Mike LeDee who is the current president of the Louisiana Sinfonietta. Which day is today?

ML – Today is the 29th of March.

RCO – 29th of March, Baton Rouge, Louisiana. Dr. Mike LeDee, since when are you the president of the Louisiana Sinfonietta?

ML – I have been president of the [Louisiana] Sinfonietta roughly for ten years.

RCO – Ten years...

ML – Ten years, which is a long time to be president of any organization.

RCO – Yeah, yeah, and how did you get in contact with the orchestra?

ML – I was a student of Dinos [Constantinides], and during my time the orchestra wasn't in existence. I didn't have, when I first started studied with Dinos, I had no contact with the

organization... and I think, probably in the late 80's early 90's, (I don't remember the exact dates, maybe 1987 or 1990, I don't remember) ... I had a performance. I was commissioned, that was my first contact with the Louisiana Sinfonietta. As an audience member I knew who they were but my real first contact was that.

RCO – [At] that time were you a doctoral student?

ML – I was a doctoral student.

RCO – Ok. Let me ask you this: What was your minor in your doctoral studies?

ML – You know, in those days, Ronaldo, there was no minor.

RCO – There as no minor!

ML – There was no minor, but I did study conducting.

RCO – You got to the point, because I've seen, studying the programs of the orchestra, I've seen that you conducted the orchestra yourself [on] some occasions...

ML – And the reason why I've conducted the orchestra [was] when I was in school I was Dinos' graduate assistant, and we had the [LSU] New Music Ensemble. I was his assistant and I was the assistant conductor of the [LSU] New Music Ensemble. These were my duties so I had the experience and I loved doing it and if [there was] an opportunity [to conduct the Louisiana Sinfonietta] I would definitely say yes.

RCO – alright, so... let's get back to this idea that you've said that you were commissioned [to write] a piece and you got the piece performed by the orchestra, right?

ML – Yes.

RCO – How, in your perspective as a composer, how was that event, the idea that you had a piece professionally commissioned that would be performed by a real orchestra, how was that?

ML – Well for me it was very exciting. I knew that I would have to be at my best, so at the moment, at that time I did my best... what I thought was my best act of composing. That was completely motivating because of this: the opportunity to get a commission, first of all, I didn't want [to] let this commission, you know, go bad, I want it to be a wonderful stepping stone... and the fact that they were professional musicians and they were going to practice the piece! I was overjoyed with that. And I was going to have a great performance and I was really happy and excited, and a little nervous.

RCO – I see. Just for the record, we cannot think that only musicians or composers are going to be the audience of the [present] dissertation, I'm going to ask you something that for us composers is something obvious but, is it easy to get a piece performed by an orchestra?

ML – It is a very difficult job, it's very challenging and it's almost impossible.

RCO – Do have any explanations for that fact: why would [it] be difficult for composers to get pieces performed in the contemporary society?

ML – It's financial.

RCO – Financial?

ML – It is definitely [a] financial reason. If you are an unknown composer you would not attract the same audience, people would not pay, they don't know who you are and no one would buy the tickets to go and see you... so, if you are fortunate enough you get to slide in a bunch of famous composers and get your piece performed, so it is really all about the finances.

RCO – So it would be accurate to say that for your career as a composer, to have this opportunity, provided by the [Louisiana] Sinfonietta, was a very good opportunity, is that correct?

ML – Yes, it was phenomenal.

RCO – Ok, but you mentioned the idea of budget, so how.... [Louisiana] Sinfonietta is not a big orchestra...

ML – No.

RCO – [It] is not a rich orchestra, doesn't have all the money...

ML – That is correct...

RCO – But how [Louisiana] Sinfonietta can have this privilege to commission pieces by composers that are not very famous composers? And survive for thirty, actually now twenty nine years? So, how would you explain that?

ML – Very careful budgeting. We, and now I speak as the president of the organization, we carefully look [at] what we do. We are careful about overspending anything. We look at the amount of money that we have and about what we can do with what we have... we look at our forces. We also are lucky to have Dr. Constantinides donating a lot of his time, a lot of his money .... And we are lucky to have other people doing the same as well that helps us to get along.

Having money to commission, well we sort of budget for that. We commission every year and actually sometimes several times a year and we do like to have a new work commissioned by a contemporary composer every year and it really is all about the budgeting.

RCO – Even though, well, I'm always going to come back and forth with the comparison with other orchestras...

ML – That's fine.

RCO – Because the [Louisiana] Sinfonietta exists within a society and it is impossible not to compare, so, although the [Louisiana] Sinfonietta doesn't have much money, it has a good administrative view of the money it has, but what about the other orchestras? Because, the other

orchestras they don't commission, they don't give this opportunity to composers... I'm going through this because, maybe, it is not only because of the budget...

ML – Well, this is a little bit different kind of an orchestra and we have a little bit of a different kind of a leadership. Our maestro happens to be a composer, and composers recognize the need for newer works. We don't live in a vacuum... we have brilliant wonderful composers coming up, and we also [have] a selfish reason I would imagine, because we want to be the ones to be referred to that, we want to be the ones ushering [in] new composers, we want to have our names attached to someone [who] is up-and-coming, brilliant... you know, that is something that anybody wants to do. Why the other orchestras aren't doing it? I don't know. Orchestras sometime go strictly just for the performance attachment, they go for soloist invitation... although we do the same, but they do strictly for soloist and when they do commission programs it is slightly different.

RCO – Are you familiar with any data from the American League of the Orchestras concerning repertoire?

ML – I'm familiar with the American League of the Orchestras and with certain types of repertoire that they provide.

RCO – Just for the record, according to the American League of the Orchestras we have repeatedly the same top ten composers being performed.

ML – Of course!

RCO – [At] the very top we have Mozart and Beethoven, we have the idea of geniuses, and now we can refer to the idea of the budget because these composers are something safe... if you play Mozart and Beethoven...

ML – They will come.

RCO – They will come... Do you have an idea [of] how many times (at least within the programs we have from the [Louisiana] Sinfonietta), how many times the [Louisiana] Sinfonietta performed a Beethoven symphony?

ML – Haha... not very many! Not very many times we've performed a Beethoven symphony!

RCO – Actually (unfortunately I was not able to have all the programs that existed), but within the programs that we have here the [Louisiana] Sinfonietta performed Beethoven's second symphony and Beethoven's fourth symphony only...

ML – One time each...

RCO – Only one time each.

ML – That's right, yeah.

RCO – Just for that the [Louisiana] Sinfonietta is already remarkably different!

ML – That is true.

RCO – And also, another thing that is very uncommon concerning the repertoire is the preference for Baroque composers.

ML – Yes, that is true.

RCO – So, how would you talk about this, the shape of the repertoire of the [Louisiana] Sinfonietta, how would be your comment about that?

ML – The core group of the [Louisiana] Sinfonietta happens to be strings. So that sort of gives us an opportunity to get involved with Baroque music. It lends itself to our core group. Whenever we want to do a larger work, a symphony by Beethoven, we have to bring in extra musicians. Extra musicians cost more money and require more time and that changes the thing. I won't be able to have... if we want to do a repeat concert we may not be able to do a repeat concert. It would cost us more and we would have to cut something out. And our standard repertoire

happens to fit in the Baroque standard orchestration. That is one of the main reasons why we do the Baroque music.

RCO – Do you think that Baroque music doesn't attract as much public as does the 19th-century repertoire?

ML – I think that the general public, once they hear Baroque music done well they would love it. But I think that the general public is more familiar with the music from the 19th-century. They are more familiar with romantic composers, they are more familiar, you know, with the big names. They like classical music, like you said Mozart, Beethoven, heavy hitters, big names, just like a big sports person. They would attract the audience a lot quicker, but the audience that we have they are very loyal and, you know, we've been going on for over twenty years so we sort of planted the seeds and proved that they are good enough, so we have this repeated audience that comes back... and word of mouth and invitations always help.

RCO – Yes, that is true. According to my data that I was able to collect 57% of the repertoire played by the [Louisiana] Sinfonietta is [by] 20th-century composers.

ML – That is a high percentage!

RCO – Yes... and something like 19% is Baroque. The rest is divided in between classical [12%] and some romantic [19th century] composers [12%]. The question is: How the [Louisiana] Sinfonietta can be successful even playing so many 20<sup>th</sup>-century composers? ... Because unfortunately we have, maybe, some misconception that audiences in general don't like to hear 20<sup>th</sup>-century composers. How is your impression, because as I know you are present in every concert of the [Louisiana] Sinfonietta, right?

ML – Yes, I've been to every concert non-stop for over ten years [regarding the season concerts].

RCO – So, how is your impression about what I've just asked? How does the audience react?



ML – My conversation with the audience after the premiere of new pieces [is] always positive. I am yet to hear someone to talk like “oh my God, I am sorry I came here,” but I always heard good things and the audience is always excited. They are interested, this is what I find amazing. They are interested in new composition. It is not... you know, we have a wrong conception perhaps about the liking of contemporary music. Perhaps it is like any other music that there is bad and there is good. So if the music is bad they probably are not going to like it that much, but we have been fortunate enough to premiere some really good pieces and the feedback has always been positive. I have always had the audience member to asking me “how can I get this?” or “tell me something about the composer, can I meet the composer?” and that is always a good thing I never had anything bad. So that is one thing that makes us different. Because we are here introducing new things to the audience and the audience, and the audience is curious.

RCO – Yes.

ML – We are human, is our nature to be curious. So we tell them that we have something good, come and take a look, listen, and they will.

RCO – What about of the design of each program, because the [Louisiana] Sinfonietta usually performs in the same program Baroque, classical and contemporary music. A few times we see a program of only Mozart...

ML – Over special occasions.

RCO – And some other few times we have programs of only 20<sup>th</sup>-century music [not in the season series].

ML – Yes.

RCO – But... I am asking that because when we look at the repertoire of the standard orchestra there is some type of balance in the sense that if they are going to play some type of composer

they are going to play similar composers with a similar mood, but this is a huge variety... so can you comment this for me, please?

ML – The artistic direction, the organization as far as chosen what is in the program is left to the maestro. It's just been my opinion he does a good job. How he picks it? I do believe that there is some connection between one work to another work. It may not be an obvious connection but he has in mind a program. It is a little bit different from doing a full orchestra program in which the conductor thinks about, you know, lining up the program so that everything fits in so than something, you know, that is a similarity in between one piece to another or a relationship. The maestro would use a Baroque piece and maybe then the new piece that was commissioned may have a relationship to that. He works hands on with the commissions so he knows ahead of the time when he sets the program. Usually he will know what style the commission is going to be in, so he understands that. And we, what also sets us apart, if we are going to have a concert we usually use a soloist. We allow the soloist to make some decisions in the process. If the soloist wants to do a particular thing and we are capable of performing it then we are going to evolve a concert around that. So that sort of change is not set on any theme in that way but there is some continuity.

RCO – I see. Once you've mentioned the soloists, ... Can [you] mention how the choices were made?

ML – We have a couple of ways of doing it. We are the Louisiana Sinfonietta so that makes it very important! We use the soloists that we have here. We try to provide the opportunity that someone may not get, and again, why do we do this? We, again, would love to be associated with some of the wonderful talents that we have so we tap into the talents that we have locally. So we also..., the maestro is known internationally, so he invites international soloists, why?

Because we want to invite international soloists, we don't want to just be a local group... we want to be recognized from as large [a] geographical area as possible. So we take advantage of the knowledge of who we know and we invite them to come as well. That is the same thing with the composition: local – international... We have composers that are not in the state of Louisiana that are writing pieces; we have performers that are not in the state of Louisiana that are coming in as soloists; we have soloists that are living in Baton Rouge; so we try to pull in from everybody and provide the opportunity and this, I think, is the fascinating thing for the audience. Because the audience sees that, well, there's some local, there's some people that are international, that is quite a mix of everything happening. That makes is a little bit different.

RCO – Do you think that the way the Louisiana Sinfonietta serves the community of Baton Rouge is something important for the orchestra and important for the community?

ML – Absolutely! Let's just look at our standard concerts: The importance of the introduction of the music. This is not the music you are going to hear if you go to a standard orchestra concert. This is something completely different. We are not doing only Mozart and Beethoven. So we have a new repertoire for premiering a new work, for bringing in a variety of soloists. In addition to that our educational outreach program. What we do, we try to bring this music to the libraries. We go to public libraries, schools, presentation... this is how I get started with the [Louisiana] Sinfonietta. I really got involved when I was doing presentations at schools. This is truly building newer [connections].

RCO – If you think that the [Louisiana] Sinfonietta is working within the Baton Rouge community for at least twenty years, we can think about children that [have] grown up listening to the orchestra.

ML – Absolutely.

RCO – Is that right?

ML – We have some that had grown up listening to the orchestra and now playing with the orchestra! And yet remember who is standing there.

RCO – haha... and also [children are] growing up listening to contemporary music, right?

ML – That is correct.

RCO – As I recollect, Dr. Dinos Constantinides, he always makes sure to promote contemporary music even when he plays for children in schools and [libraries].

ML – Absolutely, that is absolutely correct.

RCO – Well, I would like to go back to the soloists because most standard orchestras, are not going to invite not known soloists, even though they [the soloists] are amazing, just for the sake they are not famous. And they would prefer to invite some celebrity and pay a lot of money.

ML – That's true.

RCO – I believe because of the budget limitation of the [Louisiana] Sinfonietta we would never be able to invite Itzhak Perlman to come.

ML – Of course not.

RCO – And, if you would have this money I think, (that what I guess), that Dr. Constantinides would rather play maybe a hundred concerts than [inviting any expensive soloists].

ML – That is correct! Rather extend the programs!

RCO – So, where I want to try to get is: although the budget of the [Louisiana] Sinfonietta is much more humble than other big orchestras, the [Louisiana] Sinfonietta is incredibly successful in the sense that it is lasting for so many years... Do you think that is a good way to put it? Is there a transformation of the very definition of orchestra, when we look at the [Louisiana] Sinfonietta?

ML – We are a chamber orchestra... we are, ... when you look at this area, and this is the area where we thrive, and we work here... we are non-competitive with any other organization, we don't compete with any other organization, we offer something different, something new. Our budget is nearly not as much as anybody else. If we look at the organizations chart, in all the organizations in Baton Rouge... we are talking about the theater and dance and all those, we are sort of in the middle. We are [a] mid-size organization, of course we know that the larger organizations costs more money, they have their own things... we have a certain amount of money, we are in the middle, mid-size organization, we maintain our budget, we can do more with the money that we have because we don't invite the known stars yet.

RCO – Yet!

ML – Yet! Our goal is... we are like investors. We invest and that's what we do. We invest in the up-and-coming, I'm not going to say unknown, but the up-and-coming stars. Because we know, we invest, we plant the seed that someone one day will return that favor to us! We are cooperative, we cooperate with everybody. We are not trying to say "We are the leader in this, follow us!" we are partners with as many people as possible and that partnership with whoever wants to help us.

RCO – It is amazing to look at what you are saying because the interaction that the orchestra has with the community... like you've said, like "planting seeds" and waiting [for] them to grow and hoping that some day we are going to have some big soloist. That reminds me [of] something: Some scholars they compare the orchestra today to a museum. Would you say that Louisiana Sinfonietta is a museum?

ML – No, we are not quite a museum! We are not trying to maintain or display the classics as a museum would, you know... We are trying... we are trying to bring in new classics, we are

trying to introduce things to the general public, we are trying to show something different... I see creativity behind the [Louisiana] Sinfonietta.

RCO – What about that... some other scholars they say the orchestra is dying?

ML – I've been hearing that for over twenty years! It is a very slow death! I've heard [that] music is dying... that goes on and on! The orchestra is an expensive endeavor, general speaking. It is just a very expensive machine to operate. The same thing with any large organization, they are expensive to operate. How... you know, attracting the audience, that is a really important thing, that is why they say it is dying because the audience, if you look at the general age of the audience, and you can get that from the American League of the Orchestras, the general age is getting older and older and eventually they will be no more, but, the orchestras now... they are stepping up to this point to grow a new audience. I don't think it is dead yet. It will change as everything has changed over time... There is going to be a philosophical change, when there is a philosophical change in the idea than everything changes. We've gone through that not at first to get from the Baroque era to the rococo to the classical... it is just philosophical changes in what we believe and how we did things and the same can and will probably happens to the orchestra now. I am no philosopher in order to see about this change! But, though there are things that are inevitable and I don't thing that we are dying, maybe we are just rebuilding.

RCO – So, I believe that we agree that the [Louisiana] Sinfonietta is a different orchestra from the standard orchestra.

ML – Yes, yes.

RCO – So, ... What would be possible changes that you can see in the standard orchestra, or even in the Louisiana Sinfonietta to work... or to function better... to attract more people or... I don't know, even though if attracting more people is the goal... I am just speculating, but to

survive to be part of the society and to present a job that is interesting and important, so, I would like to ask you this: what changes?

ML – I would say that one thing that is necessary is education, which is the key of everything, you know... We have a cut back in music education tremendously... and you don't really appreciate something that you don't know anything about... it is not your interest it is just weird to you, you don't appreciate it. [If] you have an understanding of the quality then you appreciate a little more. So, outreach programs... outreach programs are great. But, we need to have music education in the schools. We need some kind of education because, ... I was having this conversation with someone the other day... It is like eating a twinkie<sup>122</sup> it is good... having a cake baked by your mother? Better than the twinkie! But going to a four star bakery and buying a cake, or a cake made by a professional chef or baker that is really good. We appreciate all of those but we have to know that there is a difference. If we know that this cake is really good we want to have some of it, we will go to eat. So, we need to educate our youth, educate everybody as a matter of fact, not just the youth. Outreach works and as far as increasing the audience I am with you, I don't know if increasing the audience improves it or not... you could increase your audience and they could be gone in the next day. We could be accompanying rock bands if we wanted to increase the audience, but, that is not what we are doing, we are trying to increase the appreciation of the music.

RCO – Ok, let me ask you about the idea of music education that you just brought [out]. Do you think that this would be something that the orchestra as an organization would be responsible for... or this is [a] responsibility of the state? Or what would be the balance in between [these] two things?

---

122. Twinkie is a "Golden Sponge Cake with Creamy Filling" in the United States. It is distributed by Hostess, which is owned by Irving, Texas-based Hostess Brands.

ML – This happens to be in my opinion the state responsibility. This is a very big full-time job to undertake. The orchestra has its own job which is tough enough: performing... The orchestra could assist...

RCO – So, how does the [Louisiana] Sinfonietta do it?

ML – Just how we are doing it now. Going to schools, going to libraries. Letting the children actually see, let them hear, let them ask questions. If you... you know... My first music experience was fantastic for me! The first music experience I had, as far as hearing a large group, was the group coming out on stage... It was a school concert! I was there, we had a group coming in, they sat and they were just like fiddling around, playing [scales] and as soon as I walked in... and this was in a [school] auditorium... and I was amazed! That was the most beautiful thing I heard, the warm up!

RCO – Ooh!

ML – That's exactly! I was overexcited! I hear all these sounds coming from all these different directions and all not mixed together! That was over the top for me... that was beautiful, that was the best! The rest of the concert wasn't bad!

RCO – hahaha!!

ML – But, before the conductor came in it was fantastic! I had never heard anything that great in my life! So, I mean... That was for me, was the love of music right there. After that day I was at home, I hadn't studied music yet, I was at home penciling in where musicians should sit and like what kind of sound they should play... I had no idea what they were playing, but there should be sound... and, you know, kids would fall in love with music in the same way I did. Having that ability to see that person, to hear what they are doing up close and to talk to them... that is the stuff! Letting everyone else know that, yeah, it can be done.



RCO – Can you describe please both the school series and the library series of the [Louisiana] Sinfonietta concerning how the orchestra presents itself, how many concerts, how often they happen?

ML – The school series, ... usually if the school invites us we will go, that is a very simple rule. If they invite us we would love to go. We do need to get the financing.

RCO – Does the school pay for it?

ML – No. We use our grants to finance the concerts.

RCO – Of course.

ML – The library concerts are organized for the first month of the summer which is June. So they will come up in the first few weeks of June and that is why, kids are out of school.

RCO – Is there more than one concert?

ML – It's more than one concert... the kids are out of school... it's more than one branch of the library because we want to touch the different communities, and you have performed there though, right?

RCO – Yes, I did...

ML – We do want to go to different communities because this is a large area and we want to provide the same opportunities for all the communities, we don't want to just concentrate in one area... we are for everybody. We are not just for a particular group.

RCO – That sounds very democratic...

ML – Yes.

RCO – I was wondering if some people feel a little bit afraid to go to the concert hall...

ML – Some do!

RCO – And I think that these reaching out [to] people [programs] are a very important characteristic of the Louisiana Sinfonietta because, even though we have some [outreach] programs like the Baton Rouge Symphony Orchestra, we don't see them being so effective and so persistent for so many years.

ML – I've seen chamber groups developing... look for them the next year and they are gone.

RCO – Yes, that is probably not easy to do, right?

ML – It is not easy to maintain the organization.

RCO – I see... Do you know [anything] about the type of repertoire that the [Louisiana] Sinfonietta presents [in] the library concerts, for example?

ML – We take a small group, also the maestro does the storytelling which is a wonderful thing for the kids...

RCO – How is it?

ML – It is very good... the maestro's wife uses well-known folk stories that she adapts for the Sinfonietta concerts. She was a librarian, a children's librarian which is to our advantage... so, she is in the right place in the right time... so, we use whatever we can get our hands on, and it is great to have her and it is great she doesn't charge us.

So, she will have a story, she will do a storytelling as she would when she was in the library except that the group [the Louisiana Sinfonietta] will accompany. So you have live storytelling [and] live music and you have the kids listening. I know this works very well. I've had to, you know, in my previous job... I did work with lots of schools, and I use, in order to get the attention of the students I would tell a story accompanied with music and you can't imagine how the kids would pay attention. Ant that's what they will remember. They want you to come back more because they love this interaction. They can interact with you and they can connect

immediately. So, this is something that is very good. We also... the group... we use a smaller ensemble. It is a travelling group. And there is an opportunity for the kids to see what the instruments are. If this is a violin or a guitar they will see and they can do the following things which they might not know the cited [instrument]. So we all can do this...

RCO – So, there's also an educational character...

ML – That is absolutely correct.

RCO – Although the orchestra cannot do [as] much as the state would...

ML – That is correct.

RCO – The orchestra still does an important job, I believe in this educational [role].

ML – It presents concerts in which the musicians speak about their instruments.

RCO – So, ... Besides the schools and library concerts the [Louisiana] Sinfonietta also presents a solo series, right?

ML – Yes, yes.

RCO – Can you talk a little bit about the solo series?

ML – The solo series has been going on since before my time as president of the [Louisiana] Sinfonietta. This was a tradition that it's been going on for some time. We do the solo series and we present it to an accepting wonderful audience and I was listening to the radio and someone, a musician was on saying that he loves doing these performances at retirement homes because, and the host said "why?" Because you have an audience that is educated, you have an audience that is happy to see you there, and you have an audience that, you know, after the concert someone will come to say "you know, my brother-in-law plays the cello in such and such symphony, and he plays this piece" so you have that connection with the audience. And as a musician who wouldn't love that? You get that invitation, you get to perform, and the audience is very warm

and accepting towards you... that's fantastic. And, of course, you are giving back something as well.

RCO – And how the musicians of the solo series are related to the orchestra?

ML – They are members of the Louisiana Sinfonietta.

RCO – Yes, but as I could see sometimes we have in the solo series musicians that are not necessarily part of the orchestra. Sometimes also we have a concert that is in the Baton Rouge Art Gallery and sometimes the [Louisiana] Sinfonietta presents concerts in the [LSU] Composers' Forum, [both] also part of this solo series which is also sometimes called chamber series. Can you talk a little bit about these different venues?

ML – Yes. If we have a guest or if we have someone who has been performed or who is going to perform as a soloist we may use him at the solo series, the retirement homes. That's a great opportunity. Guests love to perform. They are here for a reason, they are here to perform. In that way we are going to move them about. Also if we have musicians that are not part of the core, but are part of the second group... you know, we don't have a lot of winds but if we do have wind instruments that are not playing in every series in the concerts we may use them as well in the solo series so in that way we would take care of them. We do the [LSU] Composers' Forum concert because we love to promote contemporary music. That's one of the main reasons. We provide an opportunity that composers would not have.

RCO – That is true.

ML – We come in and we have an orchestra and we can play the pieces and these pieces are fantastic and also we've had a composition contest in the past as well as a vocal contest which you can see in May [of 2010] this also will be performed. So we try to branch out... the location of the concerts serve different purposes. The main series concerts...

RCO – That is the Sundays at 2...

ML – That one is set. We have that in a particular location and we want our standard audience to come to this. And this is a ticketed concert for that and we print brochures for this for the year and this is set up ahead of time. The concerts we have at the Baton Rouge Art Gallery, they are usually presenting contemporary works. They are usually associated ... with the National Association of Composers of the USA, and the [LSU] Composers' Forum, we may associate [ourselves] with any compositional organization or a guest that is coming in. So it is another venue that we take advantage of. And when we have concerts at the university it is the same method. In this case our tool is the promotion of the contemporary music. These are the venues that allow us to do this. We have them on campus... for financial reasons we have them on campus... Dinos is a faculty member [of Louisiana State University] so we don't have to pay for use of the hall so we save money, we can hire more musicians, we can perform this concert [that] costs us less money. And that again helps us promote contemporary music.

RCO – So, let me understand that, ... so the [Louisiana] Sinfonietta has no official relationship with LSU.

ML – There is no official relationship with LSU.

RCO – Because the [Louisiana] Sinfonietta is an independent group.

ML – That's right. It is an independent non-profit organization.

RCO – So, the participation of the Louisiana Sinfonietta within LSU is a courtesy, right?

ML – That's correct.

RCO – Some students they may think that having a piece performed by the [Louisiana] Sinfonietta is just fine and easy because the maestro happens to be Boyd Professor [of

composition] at LSU. But some people really don't get it that if you go to other big schools of music you are not going to get your piece performed by any orchestra!

ML – That is true, that is true!

RCO – We are just very lucky, let's just say that, because we have the [Louisiana] Sinfonietta performing our pieces.

ML – That is true.

RCO – Being able to do it. So, I would like to talk about the main series. You've mentioned that. ... This main series is being presented right now in the First Baptist Church, right?

ML – That is correct, [and at the LSU School of Music].

RCO – Why does the orchestra presents itself in a church instead of in a concert hall?

ML – Well, the church has wonderful acoustics. Parking is ample and the location is easy to get to. You can't beat that. You have good acoustics, easy parking, good location... The stage works very well for what we have... there's a place to warm up... we have a place for the musicians, we have a place for the soloist to warm up and it is affordable.

RCO – [At] what time during the day, and [on] which day of the week [does] this main concert happen?

ML – Sundays at two o'clock, which happens to be a time when people, you know, [are] sort of not doing anything. So we started to schedule that: Sundays at two o'clock. It is early enough in the afternoon. When you can get to it you are not out if you don't want to be out late at night. You can bring your family, if you are older you don't have to worry about driving in the dark... so it works out, it is convenient.

RCO – So even that is planned?

ML – That is planned.

RCO – Because I usually... if you compare to other orchestras the main concert is at night, right?  
In a concert hall.

ML – Yes.

RCO – So, well... I would be afraid to go if I had never seen a big, big orchestra like New York Philharmonic... I would be very afraid to go to the main concert hall of the New York Philharmonic. [But] if the New York Philharmonic happened to play at a church, during the day [on] a Sunday, I think I would feel it much more welcoming...

ML – Yes it is a relaxed atmosphere. Another reason is that we don't need to compete with what is going on at night. They can still have all the concerts at night and everything can be great. But, if you are going to a concert on the Sunday afternoon you should be very relaxed. There is going to be nobody asking you any questions. Easy going. [Especially for older people]

RCO – Do you think that time being Sunday afternoon, does it jeopardize the quality of the program or the enjoyment of the program by the audience by any chance?

ML – Not at all! Once you get in and you start performing the audience transforms. They are focused on what is being done on the stage and what is outside is not important anymore. If the group would be playing bad, perhaps!

RCO – hahaha!

ML – They might be thinking “it is two o'clock I may get out here by three and then I can get something done”... but we captivate the audience in that sense, you know, we do our best and so far we [have] had no rebellions.

RCO – Another thing that I would like to consider is about the musicians. [What] would be the characteristics of the musicians that play in the Louisiana Sinfonietta?

ML – The musicians that make up the Louisiana Sinfonietta consist of professionals and students. We have them all working in advanced degrees, all [those] students.

RCO – But what kind of students do we have there? High school students, doctoral students?

ML – They consist of master and doctoral students.

RCO – I see, so they are high level.

ML – They are high level.

RCO – So, they don't stay for a long time, right?

ML – We have a group of musicians, they would stay for a couple [years] off on their career, which is good for us because we want that association when I'm looking and see, you know, anywhere if someone is a soloist and I say "well they performed in the Louisiana Sinfonietta!" That is great for me, I'm happy to see those words! And we do have some musicians that made their home here. They are professionals, some graduates of Juilliard and Indiana University, all big schools from all over the world as a matter of fact. They are wonderful musicians.

RCO – Most of these musicians, just because they are the very best students of the LSU School of Music, they also are effective members of other orchestras within Louisiana, right?

ML – Yes they are!

RCO – How to administrate this, because we have the Louisiana Philharmonic, we have the Acadiana [Symphony Orchestra], we have the Baton Rouge Symphony Orchestra...

ML – And we have all the same musicians!

RCO – How do you administrate the schedules? How do you make it work?

ML – It is a tough job! And I'm glad that I don't do it, but the maestro does it!

RCO – I see.



ML – What he does is he has to look at the calendar of what is going to happen including the rehearsal schedule of all these groups.

RCO – So he looks at even the rehearsal schedule of each... [of these groups]

ML – The rehearsal schedule of the BRSO [Baton Rouge Symphony Orchestra], of the Acadiana Symphony [Orchestra], of the LSU [Symphony] Orchestra, the LSU Philharmonic, all the musicians that are involved, he looks at the schedule of all these groups, then we have to schedule ourselves within the parameters of what is going on in the area. There are a lot of things happening musically in Baton Rouge. Musicians have to earn a living. They have to perform... they are professionals when they are doing this... so he has to go through this in order to determine what is the best possibilities for us. Usually that works... he's got years and years of doing this.

RCO – So, do you think that it is an important part of the administration [of the orchestra] to make sure that there is no conflict?

ML – Absolutely. It is very important and it is a good political rule to not conflict with anyone. The maestro has been doing it for many years and he is very good at it. I have seen no one better.

RCO – Yes. As I can recall is there really no conflicts?

ML – [There are not many conflicts] Because he does it very well!

RCO – Because I think it would be very difficult to ask musicians not to do some other job...

ML – That is correct. We don't want to jeopardize anyone's financial ability. That is very important. And he is well aware of this and he works very well in this... and that is why have the musicians that enjoy playing it, the [Louisiana] Sinfonietta, they know what is going on.

RCO – So what would be, going now towards the end of the interview, the perspectives of the orchestra? Any plans, any ideas? How the orchestra has been developing all these years that you've been a head of it?

ML – We have a very simple goal: Our mission is to provide the best possible music that we can provide to the audience, that is our mission. The secondary mission would be not to go over budget. If we maintain these two items that creates that current success that we have. We would love to involve newer works, we love to have new commissions, we would love to have fresh soloists as well, that would be our goal... it is a very simple standard goal to take it to the next step, to bring in new musicians, new soloists, new composers, international artists... bring them here, because, and get invitations to go to other places as well. We would like to play, and in my opinion, I think if we had more money we would like to expand our concert series, perhaps perform [in] other places. [But this is currently not possible.]

RCO – So, the Louisiana Sinfonietta mostly plays in Baton Rouge?

ML – Mostly plays in Baton Rouge.

RCO – Does the orchestra go anywhere else?

ML – We have played in New Orleans, we use to play concerts here and concerts in New Orleans as well, we have traveled to New York, the [Louisiana] Sinfonietta has been to the Carnegie Hall to perform there, so whenever the opportunity arises the [Louisiana] Sinfonietta will take advantage of it and go. And we would love to associate ourselves, and I will be honest with you, it would be great to associate ourselves with other organizations that are similar to ours. That would be great to do an exchange program with that perhaps. They would, can come and perform for ours and we could come and perform for theirs. [But this is currently not possible right now.]

RCO – So I would like to thank you very much for your time for helping with the dissertation...

ML – That is a major endeavor! Good luck sir!

RCO – Thank you very much.

## **2. Interview with Dr. Dinos Constantinides, Music Director and Conductor of the Louisiana Sinfonietta, Baton Rouge, LA, Tuesday, March 30th, 2010**

RCO – This is Ronaldo Cadeu de Oliveira, I am going to interview Dr. Dinos Constantinides, Boyd Professor of composition and head of the composition department at Louisiana State University and also the Music Director and conductor of the Louisiana Sinfonietta. How did the orchestra begin?

DC – I used to be the concertmaster of the Baton Rouge Symphony Orchestra for many years and in 1980 the executive director of the Baton Rouge Symphony [Orchestra]... his name was Rick Mackie, asked me to take a few musicians to make this small group in order to play Baroque music mainly. As a matter of fact, at that time, the Baton Rouge Symphony had hired two string quartets and they wanted to give them work to do to justify their salary. They put them together and they made it a string octet. That was the beginning of the Louisiana Sinfonietta. Before that, however, Mr. Mackie gave me a concert with the Baton Rouge Symphony for promotion purposes. And that was music for a regular concert.

RCO – [Was it] the complete orchestra?

DC – Yes, it was the complete orchestra. I think they contacted probably the Hotel Hilton. I remember it was in a hotel for promotional reasons. Besides that concert, the group began as a string octet, and that was the first name of the group.

RCO – So, let me ask you a little more about this past with Baton Rouge Symphony Orchestra. You were the concertmaster for many years?

DC – Yes.

RCO – But also you served as assistant conductor.

DC – Correct.

RCO – How did it happen, from one position to another?

DC – No, that was the same position. That is not unusual. The main conductor was James Paul at that time, and he wanted to have someone always as an assistant. And he named me assistant conductor then because that was the time when Dr. Claus died (who was the assistant conductor). So they had [to have] someone, and it is very normal to ask the concertmaster to do [it]. And actually later they made me associate conductor. At the beginning my position was assistant conductor, and as assistant conductor, really, I took over the small group because I was a string player myself, of course.

RCO – And [at] that time you were [a] professor at LSU already, right?

DC – Yes.

RCO – Have you performed in any other orchestras in Louisiana as a violinist?

DC – Well... Once I performed with the Rapides Symphony [orchestra] in Alexandria, Louisiana. However, that was an exception. I basically played with the Baton Rouge Symphony Orchestra. I also played with the Beaumont Opera, Texas, as concertmaster. And also with the Baton Rouge Opera, which too, the musicians were from the BRSO. I was also there as the concertmaster.

RCO – In some early programs that we have in the archive I've seen the name "Baton Rouge Symphony Chamber Orchestra." Did that orchestra exist before, or it was your idea to create an orchestra that was part of the [main] orchestra to play chamber music?

DC – There was nothing before. That concert as I said was a promotional concert of the Baton Rouge Symphony Orchestra. The beginning of the group was the string octet, to which we added a string [bass] player and it became a nonet. And then we expanded the group with other string players and it changed names. At the beginning it was the octet, then Baton Rouge Symphony Chamber Orchestra.

RCO – Yes, what I have is the earliest programs, we have the Baton Rouge Symphony Chamber Orchestra, [which as you told me was a promotional concert]. Then so we have this String Octet [The Baton Rouge Symphony Orchestra String Octet], then Baton Rouge Symphony Chamber Orchestra until 1989 when the orchestra became [the] Baton Rouge Sinfonietta and it existed one year, as Baton Rouge Sinfonietta and after [we have the Louisiana Sinfonietta].

DC – Yes, correct... yes, all these titles you've said... the last one was the Baton Rouge Sinfonietta... That was the last time with the Baton Rouge Symphony.

RCO – What did the Baton Rouge Symphony Association offer to the Baton Rouge Symphony Chamber Orchestra? I am asking this because, as far as I know, you had the leadership of the Baton Rouge Symphony Chamber Orchestra, is that correct?

DC – Correct.

RCO – So, the Baton Rouge Symphony Association probably used to give some support to the Chamber Orchestra...

DC – Well the chamber orchestra was under the Baton Rouge Symphony... It was part of the Baton Rouge Symphony, in other words, financially. I had nothing to do with that. They paid the musicians, actually they paid me too, also something, they got the music [scores and parts], publicity... in other words, under the Baton Rouge Symphony the group was a part [of] the

Baton Rouge Symphony. I was just the music director... in other words, the programs, the musicians, the required concerts, all those were my job.

RCO – Once you've talked about that, what were your duties as the conductor of the Baton Rouge Symphony Chamber Orchestra? And how [was] your relationship with the board of the Baton Rouge Symphony Orchestra?

DC – I was the music director, in other words. I was responsible for everything that has to do with music. Of course I was under the board of directors of the Baton Rouge Symphony, but also the Baton Rouge Symphony smaller board was over my group. This smaller board was a part of the Baton Rouge Symphony with chair Cecilia Franklin.

RCO – Ok.

DC – Cecilia Franklin was a board member of the Baton Rouge Symphony. In fact, at that time [she] happened to be the president. Cecilia Franklin was the one that was interested in the Chamber Orchestra, and actually she is the one who became the first president of the Louisiana Sinfonietta later. So, she was a member of the Board of Directors of the Baton Rouge Symphony and also the chair of the small board of our group.

RCO – I want to talk now about the String Octet, that was a smaller group. I thought that the string octet existed as something else, comparing to the Baton Rouge Symphony Chamber Orchestra.

DC – No.

RCO – It was the first thing...

DC – The only thing that was in existence was the two string quartets they hired professionally.

RCO – Were they members of the Baton Rouge Symphony or not?

DC – Yes! Because they were hired by the Baton Rouge Symphony... and they gave me the service of the two string quartets... to make concerts as a chamber group. They were the only ones, actually, that were full member of the symphony. The two string quartets. Did you understand that?

RCO – Yes, I understand. So, in this octet did you play or serve as conductor?

DC – Only conductor, which is the same thing as the music director from the very beginning throughout today.

RCO – What are the advantages to have a conductor in a small chamber ensemble?

DC – Well, first of all it was a good idea that I am a string player myself, I am a violinist. At the same time the symphony wanted to have this group to play music that otherwise the big group does not play. Mainly the Baroque music obviously, or pieces written for small string ensemble. Being one, a string player as a concert master; and two, as an assistant conductor of the Baton Rouge Symphony, it was perfect for me to direct that group.

RCO – Does it save rehearsal time?

DC – No, I think I had always three rehearsals.

RCO – In one program... on the first brochures, if I'm not mistaken, in 1987, it mentions that you had in Greece an experience with an orchestra that was called "Little Orchestra of Athens."

DC – Correct. That was really my big background for the [Louisiana] Sinfonietta.

RCO – So, would you talk a little bit about this orchestra, when you played and how was your experience?

DC – Ok. This really is very interesting, because there was a parallel situation between the Sinfonietta as a part of the BRSO, and the Little Orchestra of Athens [versus] the State Orchestra of Athens.

RCO – What about the relationship in between the state orchestra in Athens and the Little Orchestra [of Athens]?

DC – Ok, first of all, let me tell you, I was a member of the State Orchestra of Athens. That was the big orchestra. That was the orchestra there that was like the New York Philharmonic in America. In this orchestra, I have difficulty to tell that each music director there was a state employee. Like all of us were. He had a complete power [over] all of us. And not only that, but he was not very happy if we, as young musicians coming out of the conservatory, we were going to have some activity of our own. So, in some ways, and it was not only me, we were a bunch of young musicians who have done very good careers since then. We tried to find a way to do something of our own, so we made a group together. We were not appointed by the State Orchestra of Athens in that case, but we made a group of ourselves and we called ourselves “The Little Orchestra of Athens.” (Only strings). And we asked three reputable and well-known personalities in Greece like the Mikis Theodorakis (very famous composer). He is famous all over the world by [the composition of] *Zorba the Greek* and all other things.<sup>123</sup> The other one [was] Manos Hatzidakis who is very famous, he got an Academy Award,<sup>124</sup> the big award in America for [his song] “*Never on Sunday*.” Stelios Kafantaris,<sup>125</sup> who became a famous teacher. (I’m sure you know, Leonidas Kavakos, the great violinist).<sup>126</sup> Kavakos and Demertzis who, by

---

123. Mikis Theodorakis (Greek: Μίκης Θεοδωράκης) (b.1925) is one of the most popular Greek songwriters and composers. He is particularly well known for his songs and for his scores in the films *Zorba the Greek* (1964), *Z* (1969), and *Serpico* (1973).

124. Manos Hatzidakis (Greek: Μάνος Χατζιδάκις) (1925 – 1994) was an Academy Award-winning Greek composer. In 1960 he received an Academy Award for Best Original Song for his Song *Never on Sunday* from the film of the same name.

125. Stelios Kafantaris was professor of violin at the Greek National Conservatory in Athens.



the way, performed with me my third violin concerto named after Stelios Kafantaris, were his students. These three people, because they were known in Greece so they had places to perform.

RCO – So let me ask you, These three personalities were serving as conductors and music directors of the Little Orchestra of Athens?

DC – Correct. And they were conducting one after the other and we were getting tremendous reviews.

RCO – Which was the repertoire that you were playing at that time?

DC – Basically Baroque, the same thing... Baroque, and sometimes something else. And we had the opportunity to be soloists. I was playing in the orchestra, I was co-concertmaster there... and, I don't know how to tell you that, but, the director of the State Orchestra of Athens became jealous and they gave us a lot of trouble for this.

RCO – Because you were still playing in the national orchestra?

DC – Yes, we were members! And they tried to make a law there [in the State Orchestra of Athens], that said if we wanted to play somewhere else besides the State Orchestra of Athens we needed to take their permission, which, of course, [was] not going to be given! And because it was a state orchestra, it is not like here.

RCO – Yes, I know how it works.

DC – One of the reasons I left Greece was that. I was very [disappointed with] the situation.

RCO – When was that? In which year?

DC – I think that was immediately after I went back from my Juilliard studies. 1960 [or] 1961.

RCO – So after you finished Juilliard you went back to Greece?

DC – Right, yes.

---

126. Leonidas Kavakos (b. 1967) (Greek: *Λεωνίδας Καβάκος*) is a Greek virtuoso violinist.

RCO – Oh... I didn't know that.

DC – And that was one of the reasons that I left forever after that, it was our situation [with the Little Orchestra of Athens]. It was after my Juilliard studies.

RCO – So, just [to clarify] a little bit more about the [Athens] Little Orchestra... What about the venues? Where did the orchestra played? It was in a big concert hall?

DC – Everywhere. Don't forget we were in Athens, a city of a four million people. So, we were attracting people in packed houses. We didn't have any support from anywhere. Sometimes we were not getting paid! It was all this for the good of music.

RCO – For the sake of music!

DC – For the sake of music a hundred percent! And that gave us a fantastic aura to the audiences. So, we were having packed audiences and wonderful reviews and that made the director of the State Orchestra of Athens very unhappy.

RCO – So, let's make a connection. Is there a connection in between your experience with this orchestra and later your experience in the development of the Louisiana Sinfonietta?

DC – Correct. Number one, I knew the repertoire. The differences here between the Baton Rouge Symphony and the Louisiana Sinfonietta, and the Athens Symphony and the Little Orchestra of Athens were that the Little Orchestra of Athens was not part of the Athens Symphony, that was the dissimilar [thing]. The similar thing was that the music director of the Baton Rouge Symphony, James Paul, began to be jealous as the director of the Athens Symphony, because of our success. In both cases we had problems. However, the most important similarity, [was that] the repertoire of the Little Orchestra of Athens was the one I was supposed to do with the Baton Rouge Symphony small group.

RCO – Well, I see, according to the programs I have, that in the beginning of 1989 we still have [the name] Baton Rouge Symphony Chamber Orchestra, but, for the first time, in the season 1989/1990 we [have] for the first time the [name] Baton Rouge Sinfonietta. So, how was that transition? How was this moment of breaking up with the Baton Rouge Symphony Orchestra and become free?

DC – It didn't come on here. The music director of the Baton Rouge Symphony, James Paul was complaining and pushing the board constantly. I will tell you how things happened. He was giving us a lot of trouble for this and the board was in between. They didn't know what to do, because they really liked me, after all I used to be the concertmaster. I had to leave, I already retired as a concertmaster. At that point I was really apart from the Baton Rouge Symphony as a violinist, as a concertmaster, but, I was [part] as director of the Sinfonietta. (See the letter of the Baton Rouge Symphony president, Dr. Eugene Berry, dated from July 15th, 1987, in which he told me he wanted me to continue being the director of the Sinfonietta).

RCO – So, let me ask... So, the orchestra that was under your direction was very successful, is that correct?

DC – Correct.

RCO – The board acknowledged that?

DC – Yes, of course.

RCO – But they were being pushed...

DC – Constantly. I think I felt sorry for the board. So, at that time the music director of the Baton Rouge Symphony don't... Said "We can't really have two music directors! He is the music director, but there is a part of the symphony [in which] Dinos appears as music director!" I said "Call me music coordinator!" If I conduct the music, I have to do the rehearsals, I have to do the

program... It can't be differently. It was obvious that the Baton Rouge Symphony had to go for the regular conductor, who, by the way, James Paul was a very good conductor. It is too bad that things happened in that way.

RCO – It didn't work out.

DC – So I really had to find the solution. The president of the board at that time called a meeting with me. I knew what he was going to tell me, so before the meeting I had the letter with me. He told me “You know, the Baton Rouge Symphony has to focus on the symphony [orchestra] some more...” and at that time in order not to appear that it was only me he mentioned even the youth orchestra... So I gave him my letter and I said: “Thank you very much for all these years, but I do realize that the Baton Rouge Symphony should really focus on the Baton Rouge Symphony, so, therefore, I think it is a good idea to disband the chamber orchestra and I withdraw myself from BRSO.” That was the end.

RCO – So it was your initiative, it was your movement, right?

DC – And yes and no. I did what I did because I knew that the Sinfonietta was going to be pushed out. Of course the president couldn't believe my move. And he looked startled. Well, I was smart enough to move out of the symphony thinking that I really did not need the symphony. Some of the board members didn't like it at all because they knew the reasons of separation including Cecilia Franklin, who was the president of the [Baton Rouge] Symphony in the previous years, and the chair of the small board for the Sinfonietta. So, the next day, after I gave the letter of resignation, and after called, with Cecilia Franklin and also with other members of the small board, I called the orchestra [for a meeting in] my house.

RCO – Including Constance Navratil?

DC – Yes, Navratil and Franklin knew about it, but they were not present in the meeting. The musicians came to my house. I told them that we were not anymore with the BRSO but I wanted to make an autonomous organization with a board of the directors as a new group within the community. And I asked them if they wanted to participate. Nobody said no. The assistant [concertmaster] Nichole Hammill was very supportive of the idea. The other musicians, including Kelly Smith-Toney, were silent. But they all came after my call for a rehearsal of the new group [except for two].

RCO – At that time you broke [up] completely but you wanted to have the very same musicians in a new orchestra, is that correct?

DC – Yes, but I had to ask the musicians and I asked the musicians, and they all told me “yes!”

RCO – At that time it was not only a string orchestra, is that correct? Because in some programs you have complete orchestra, complete chamber orchestra with woodwinds, and percussion...

DC – No, it was the small group only strings that I called for. At that point I had to make a new organization non-profit, you know the rules, I have to have a board of directors. I called Cecilia Franklin, who resigned from the [Baton Rouge] Symphony.

RCO – She resigned too?

DC – Right. And people held with us... Cecilia Franklin, Constance Navratil, and others, met together and we formed [a] new organization with the name of Louisiana Sinfonietta... it used to be Baton Rouge Sinfonietta, but [we did] not cut completely out the name “Sinfonietta,” and we had to make it [with] bylaws. It was done by Navratil’s husband, Boris Navratil who is a lawyer. So, he made the bylaws, we went to the secretary of state... we checked and the name was free... and we paid five dollars and would make it!

RCO – Hallelujah!

DC – And that was our first, at the time, the first president was Cecilia Franklin who stayed as our president until her death. And that's a little of the beginning. I didn't know what to do with anything else... So I went to the Arts Council [of Greater Baton Rouge]. At that time we became members of the Arts Council and I called the executive director of the Arts Council. He told me "I will teach you." So I went there two hours every day.

RCO – Let me ask you something... Until that point you were the music director and conductor, which means that you were responsible for repertoire, scores [and parts], musicians, concerts... but not the other part, the bureaucratic part, is this correct?

DC – [Then] I became that too... I did all the work, including the paperwork. I was the founder.

RCO – On that moment you started learning...

DC – Yes.

RCO – But what did you have to learn?

DC – I didn't know anything... I didn't know how to make publicity and all this...

RCO – I see.

DC – So the executive director [of the Baton Rouge Arts Council] taught me what to do and then, of course, Navratil's husband, [a] lawyer, was giving me advice, and we started to try to get the grants, we didn't have the right to have the grants, so we used [an] umbrella of the Arts Council. They made us free programs then.

RCO – The umbrella you mean is the logo, is that correct?

DC – [No] The umbrella is that we had to be a non-profit [organization], you have to have a non-profit organization to sponsor us. We were not at that time [eligible]. So the non-profit organization [was] the Arts Council of Baton Rouge, right?

RCO – Ok.

DC – So we used them and we started getting grants! And in three years Navratil made us an application and we became members of CFA [Community Fund for the Arts]. It was three years we got to wait. And I was going to get free programs everywhere... everybody asked me. The one who is very big now in Baton Rouge... Mr. Rhorer,<sup>127</sup> he is the Executive Director of the Downtown Baton Rouge. He said that he wanted to build up the downtown Baton Rouge. I was going to his office, I was making free programs, and the board member were writing the publicity and all [these] things... In other words: very difficult times. At that time [it] was the beginning of the autonomous organization. Non-profit organization... because we got this from the secretary of state with the name Louisiana Sinfonietta with board of directors, with bylaws, and with Cecilia Franklin as the president.

RCO – Dr. Constantinides, in that year in which we have the name Baton Rouge Sinfonietta with the transition to the Louisiana Sinfonietta, how did the name the Louisiana Sinfonietta and the logo of the orchestra were created? Is there anything about this?

DC – I think it was Constance Navratil.

RCO – Why it changed from the Baton Rouge Sinfonietta to the Louisiana Sinfonietta?

DC – Because we were not anymore part of the Baton Rouge Symphony. To make [a] distinction.

RCO – So, when you were the Baton Rouge Sinfonietta you were still part of the Baton Rouge [Symphony] Orchestra? Just to make it clear.

DC – Yes. And when we go, the Louisiana Sinfonietta, we were not [any more part of the Baton Rouge Symphony Orchestra]. We were an independent organization.

---

127. David S. Rhorer is Executive Director of the Downtown Development District of Baton Rouge from 1987 until now (2010).

RCO – I have here a question that you may have already answered, but, who were the people that helped you in this transition time? Just for the record.

DC – Many. The number one, Cecilia Franklin, Constance Navratil, even some other members of the Baton Rouge Symphony were helping us. The Arts Council of Baton Rouge... Mr. Rhorer, the executive director of downtown now, you can find his name... I should have kept my connection with him. Halls... They were giving us the halls for free... Many people helped us, but mostly the musicians.

RCO – In this time how worked the scheduling of venues and the scheduling of concerts... [I ask this] because in the past, I believe, the Baton Rouge Symphony Association [members] were the ones who opened these doors, but on that moment how did you manage to get [these] things?

DC – As I do now, I did everything.

RCO – So now let's make a leap [to] today. Today you are the main responsible for what the Louisiana Sinfonietta presents but I would like to ask you what are your duties as music director and conductor of the Louisiana Sinfonietta? What do you do?

DC – I do everything.

RCO – But what is this “everything”?

DC – The musical part there is no question, it is the same. Money... Grants... Tickets... Of course I have help.

RCO – Even producing the programs? Is it your duty?

DC – Of course I have graduate assistants that helped, of course... I had people, the ones you know... Liduíno [Pitombeira], Aaron Johnson, Alejandro [Argüello], Nick [Hwang]... If you mean to know, there were a lot of people. If you want to know there were a lot of people since then eventually.



RCO – They helped but the final correction of everything is yours, right?

DC – From day one.

RCO – The [Louisiana] Sinfonietta has a board [of] director[s], is that correct?

DC – Correct.

RCO – If I remember correctly there is a Director[s] Board and an Advisory Board.

DC – The difference is that the Advisory Board is not active. And that is not [only] for the [Louisiana] Sinfonietta. For almost [any] organization.

RCO – Every orchestra is like that?

DC – Yes.

RCO – Once I learned that you are in charge of pretty much everything... How does the [board]...

DC – Don't put it like that. Of course everybody helps! But the board of directors have their own jobs. They are not going to come here to type my programs. My graduate assistant did. So that's the big job...

RCO – I would like to talk about some things that I came to believe that are some differences in between the Louisiana Sinfonietta and the standard orchestras. This is mainly the repertoire, ok? So...

DC – Not only the repertoire. The Louisiana Sinfonietta is also for the little guy, not only for the big guy. In other words... it plays for the retirement homes, it plays for the libraries... it plays for churches... it plays for students, it plays students' works... Who else does that around here?

RCO – Once you've mentioned all these things let me ask you... You are head of the composition department of the Louisiana State University...

DC – That is the basis, that I can do the [Louisiana] Sinfonietta. If I was not, I could not [do it].

RCO – What is the relationship in between the Louisiana Sinfonietta and the Louisiana State University?

DC – Officially there is no relationship... officially. But, the director, me; most of the board members; most of the members of the orchestra; are LSU people. And that makes a great deal of difference. We perform here, we use their halls, I use the library [orchestra library] when I need it, I make the photocopies downstairs. So, if I didn't have the position of professor I could not do it. Period. That does not mean that I have been welcomed by the entire LSU School of Music. The reality is [that] most of us are LSU people.

RCO – I've seen that some musicians in the orchestra are LSU Faculty, some are LSU students, and on the repertoire we have performances of the great composition masters but sometimes, but sometimes you included...

DC – I expanded the repertoire. First of all the orchestra was expanded, I've put some winds in some concerts. That came later. We play the repertoire at least completely Mozart. In fact we are playing more Mozart now than Baroque Concerts. We use the faculty and students as soloists. In other words, we use all the talents of LSU and Baton Rouge in general, if somebody plays well. Not necessarily has to be LSU. But most of the time, you know, the best players are from LSU so it is automatically understood.

RCO – As I could learn from data from the League of American Orchestras, most orchestras in the United States, they play the repertoire that goes from Mozart, Beethoven symphonies until Stravinsky. Even though, they don't play many pieces by Stravinsky. They play only the big ones. As I can see the [Louisiana] Sinfonietta plays since the Italian Baroque master, [it] plays a lot of Mozart pieces, mostly concertos and symphonies, but Beethoven, which is very much

performed by other orchestras, the [Louisiana] Sinfonietta doesn't play much and after we have a leap to the contemporary repertoire.

DC – For obvious reasons. The nineteenth-century, even for early Beethoven we need a big orchestra. Trombones, tubas... things like that, we don't have that. We still have to realize that the number of musicians cannot be more than twenty-five or so, right? But even in the twentieth century we can find works for smaller groups. In other words in effect we play everything [that] can be played with a small orchestra. Even works that need a bigger orchestra. Because even Mozart symphonies need more musicians, but we manage to have extremely good musicians so usually we sound good.

RCO – So, it doesn't seem to be a problem to have fewer musicians. Because, as far as I can see, the orchestra is very successful being a chamber orchestra for twenty-nine years. How do you see the advantages of having a smaller group?

DC – First of all the financial is obvious. Number two, [a] smaller group can play more new music, can play local composers, can have student soloists, can have faculty soloists, can have anything with no restrictions because we really have not the financial difficulties that the symphony orchestras are going to have. But the programming in general has to do a lot with the idea that the music director is [a] composer. Don't forget that.

RCO – How does that affect the programming of the orchestra? You are [a] composer, you have your pieces performed all around the world and also here in Baton Rouge. You compose for chamber orchestra, you program in the orchestra your own pieces but not only your own pieces, right?

DC – Correct. That’s, of course, one of the reasons that I do all this. I perform my music as well. There is no question about that. But I perform pieces of many other people. Including students here.

RCO – So let’s talk about the interaction in between the orchestra and the Baton Rouge Community. Let me ask you if that is correct. We have the main concerts which are part of the series that we call “Sundays at 2,” right? And we have also smaller parts of the group that perform school concerts, library concerts...

DC – Solo series...

RCO – Solo series... and less often we have the Louisiana Sinfonietta in connection with NACUSA [National Association of Composers of the United States of America] with which we present in the Baton Rouge Arts Gallery and also [at the LSU] Composers’ Forum.

DC – All these things are obvious. I am the composition professor here. It’s obvious. Somebody who is only a conductor maybe doesn’t want to hear any contemporary or any new works. Because I am a composer primarily that is the main reason I do it.

RCO – How would you describe the School Series, the concerts that you bring to the schools?

DC – I think the libraries basically, I think they are fantastic... because it’s a proof that if the young age people are not poisoned by the television and the radio they will like the good music like Mozart, Vivaldi and others.

RCO – How is the structure of the library concerts?

DC – Structure? There’s no structure.

RCO – I mean the repertoire...

DC – The repertoire... I do everything as I say... the repertoire is anything. I figure out things that could go for the young people. We have to play there and we have some grants for that. In other words we get financial support from the grants.

RCO – I think there's a misconception that children, they wouldn't accept contemporary music. Do you think that is correct?

DC – No, that is not correct. Nothing is correct! The children have been the best audiences and I can sign for that.

RCO – You usually bring music stories on these library concerts.

DC – What do you mean?

RCO – Your compositions you have your wife to narrate a story and you make a composition which include this.

DC – We have these musical stories because we know that this attracts young people. But, don't forget all the musicians talk a little bit. Judy Constantinides, my wife, [is narrator] of very well-known stories.

RCO – So there's also some sort of educational purpose...

DC – Absolutely, absolutely.

RCO – Thank you very much for the interview.

### **3. Interview with Kelly Smith-Toney, Concertmaster of the Louisiana Sinfonietta, Baton Rouge, LA, March 31st, 2010**

RCO – This is Ronaldo Cadeu de Oliveira, I am going to interview Ms. Kelly Smith-Toney. She is the concertmaster of the Louisiana Sinfonietta. So, thank you very much Ms. Kelly for having me today. How long have you been concertmaster of the Louisiana Sinfonietta?

KST – Well, ... I am not exactly sure looking through these programs! I'd started out just in the orchestra because I had just had moved here. And actually the way I got into the orchestra was that my parents had met Dinos in a concert and they mentioned that I was at Juilliard and of course since he went to Juilliard he immediately wanted me in the orchestra. So when I came back from Singapore I'd started playing. At some point, and I don't know exactly which, maybe looking into the programs we could figure it out, Reggie and I started alternating as concertmasters. Literally alternating every other concert.

RCO – In that time were you playing in the Baton Rouge Symphony Orchestra also?

KST – Yes. I'd started with the [Louisiana Sinfonietta] that December of 85 and then January of 86 I'd started with the Baton Rouge Symphony.

RCO – So you'd started playing first with the Louisiana Sinfonietta.

KST – Yes, I did.

RCO – That is interesting!

KST – Which was actually, of course, [the] Baton Rouge Symphony Chamber Orchestra.

RCO – What is your background as a musician? You've mentioned that you went to Juilliard School of Music. How was it?

KST – Well, actually it was very difficult because I went straight from graduating in high school to New York City. And at that time in high school I was in Montana which is a very culturally dry area... Before that when I was in what they call Jr. High, I was in Seattle... I was in four youth orchestras at that time.

RCO – At the same time?

KST – Yes, I was very busy doing a lot of violin playing, private lessons... my teacher in Seattle actually had gone to Juilliard so once I got to my junior, senior year of high school then of course

I contacted him, although I was living in Montana, to try to get me, you know, into Juilliard, at least audition. And that was my connection to getting in there. Of course I was accepted and... so, I [was] going, not only going straight out of the high school which is actually very unusual, they don't take that many people straight out of the high school, but also I was going from Montana to New York City which is a cultural shock! In many ways because even in the school it was a cultural shock. Because now I was with all these people from around the world that could play extremely well. So I felt very humble actually when I first started it and then I realized that the more and more that I played in orchestras with then was like "I can play as good as them... I can better than some of them," so I kind of got my confidence after that. So I spent all four years for my bachelor's degree, so I graduated with that, my parents went out there and everything, and then I stayed one more year with my master's because at that time if you completed your four years with your bachelor's you could do it in one year for master's.

RCO – So, just to clarify, your master's degree is also from Juilliard School of Music...

KST – Correct, correct. So I stayed there one more year. In that year I was doing more competitions and actually I did not go through the graduation because of missing school or whatever... I just graduated later. It was, you know, quite exciting, five years of Juilliard, living in New York City. There were no dorms or anything. Now they have dorms for the students. So you have to learn how to survive not just in the music conservatory but in the city itself.

RCO – Just for the record, because this dissertation may be published in other places, so Juilliard School of Music is one of the most respectable or if not the most respectable institutions of music in the United States, is that correct?

KST – Correct.

RCO – Would you describe why the institution got that name? It is because of being active for many, many years, or it is because that students that have been there got very good positions... what is it about Juilliard School of Music?

KST – For the reputation? ... I think it is because of the combination of the very famous teachers that are there that are very well-known for their teaching methods that are all over the world... I actually studied with Ivan Galamian.<sup>128</sup> He was considered THE pedagogue of violin playing... and also the students they produce, which, of course, have a very high level and they will go out and became part of the world. Not only as concert violinists and soloists but also as concertmasters of orchestras, you know, teachers in universities, we are... I feel like actually passing along the traditions that we learned there at the Juilliard. But it still amazes me that even the young kids nowadays they actually recognize the name Juilliard that has been around just forever, however they don't know how to spell it correctly!

RCO – hahaha

KST – We always have a problem with that!

RCO – You've mentioned that you went to Singapore... I didn't know about that! You graduated from Juilliard and you went to Singapore?

KST – So I graduated with my bachelor's in 1982 and with my master's in 1983 and during that time my father was transferred, because of his work, to Singapore. He worked in an oil corporation, just oil and gas industry. They actually moved there during my master's year. And of course I was graduating and I had just decided to buy my violin, which is a Galeano, and so,

---

128. Ivan Alexander Galamian (January 23, 1903–April 14, 1981) was an influential Armenian violin teacher of the twentieth century. He taught violin at the Curtis Institute of Music beginning in 1944, and became the head of the violin department at the Juilliard School in 1946. He wrote two violin method books, *Principles of Violin Playing and Teaching* (1962) and *Contemporary Violin Technique* (1962). Galamian incorporated aspects of both the Russian and French schools of violin technique in his approach. Galamian founded the summer program Meadowmount School of Music in Westport, New York.



they talked to the conductor over there, it is a full-time professional orchestra, and of course he heard I was coming straight out of Juilliard [so] he wanted me to play. So I went out over there, I moved over there and I lived there for two years playing in the symphony [orchestra] over there. It was wonderful! We had five hours of orchestra rehearsal every day, Monday through Friday and we had the rest of the time to do whatever. So, the most of us had private students. There was a chamber orchestra there also, ... it was quite an experience because the first years I lived with my parents. Because it was sponsored by the company we had this million-dollar apartment, you know, and a car, a company car which it was very unusual to have there. So, it was wonderful! We were like the rich people, I guess, and then my father got transferred back here in Baton Rouge and I still had one more year left on my contract, so, I was there by myself for a year, which was interesting because then, of course, I lived in a government housing, what was literally four concrete walls. No fans, no air conditioning. It was always 85 degrees all the time. Interesting because I got to see both sides of the world.

RCO – And did you have your violin [Galeano] over there?

KST – I had my violin, right. I actually spent my entire first-year salary to buy my violin. The second-year salary, it went for traveling.

RCO – Very good! So, after that you came back to the United States and you came back to Baton Rouge, right?

KST – Because my parents were here. I was going to, ... kind of use here as my base for auditioning for orchestras because that was the thing I wanted to do, and I met my husband in the church a month after I moved here and that was that!

RCO – I see! Haha!

KST – Hahaha! I just knew I was going to marry him so I stayed here.

RCO – So, you’ve mentioned before that your parents went to a concert of the Baton Rouge Symphony Chamber Orchestra and they mentioned to Dinos [Constantinides] who was the conductor that you were a violinist and that you went to Juilliard. Do you know anything else about this story, were you there in that moment?

KST – No, I mean, I was still there in Singapore. So, that must have been in the year I was by myself and they were already back here, and they knew that I was coming back here soon. Somehow they contacted him. I am not sure if they actually went to some of these concerts... I am sure they did because they loved to go to concerts. They took the initiative to contact him and to tell him that I was coming here, you know... a little bit about my background... and of course because we had the Juilliard connection he was happy to have me playing. I was happy to just start to be here, to come here and just have something to do. You know, that was nice too.

RCO – When did you get here? It was in October, I think you’ve mentioned that...

KST – October 14th, 1985. I know the date!

RCO – You know the date exactly! So, back to the United States, coming to Baton Rouge... When did you start with the orchestra? I think we have it here in one program.

KST – December 1st, I believe.

RCO – It was the first concert, right?

KST – Correct. It is the first time my name is on there... December 1st, 1985.

RCO – At that time the orchestra was named the Baton Rouge Symphony Chamber Orchestra and you were playing since then first violin... You’ve mentioned to me that you used to alternate with...

KST – Reginald Williams...

RCO – The position of concertmaster...

KST – He was concertmaster... This was because... this was actually based on the double core group [of the Baton Rouge Symphony Orchestra]... it was the octet. So that is why there was two first [violins], two second [violins], two violas, two cellos...

RCO – and one extra double bass...

KST – They added the bass and the harpsichord to make it more of a larger group. But that was actually based on the core group of two [string] quartets.

RCO – And how was your impression about the group from your standpoint as a musician, concerning quality, concerning repertoire, what did you think about it?

KST – Actually I was very impressed that there was such a group here! Because, you know, Baton Rouge is so small compared to where I just came from, large cities of New York and Singapore, so I thought it was great! I liked the variety of music that they were playing, and of course Dinos [Constantinides] was... is a great musician and we actually rehearsed things. I was very happy, satisfied to be playing in such a group.

RCO – And after you joined the Baton Rouge Symphony Orchestra, right? Do you remember how was the relationship in between these two orchestras, the Baton Rouge Symphony Orchestra and the Baton Rouge Symphony Chamber Orchestra? Because as I learned Dinos Constantinides was the concertmaster of Baton Rouge Symphony Orchestra, and in 1981, we have the program that says that, he started as a conductor also. Do you have any recollection of this time, and the relationship in between the two orchestras?

KST – Well, it seems to me that the Baton Rouge Symphony board or whoever was in charge, considered the Chamber Orchestra just being kind of on the side. That it really wasn't as important as the large orchestra, which, of course, is never going to be true, because we were totally different groups [with] different ideas and so it was hard to say that one was more

important than the other, but, that was the impression that I got when I first came here. Of course I enjoyed playing in the big orchestra also... I started back in the back seat of the first violins. I actually didn't audition... I wouldn't officially put that in there...

RCO – hahaha...

KST – The same idea, James Paul found out that I had gone to Juilliard and I just came back from Singapore. I'd actually sat out in one of the rehearsals just to kind of see... I was going up to meet him at the admission and the first thing he said when he heard who I was, he said "where is your violin? Why aren't you playing with us?" So that is how I got in!

RCO – I see...

KST – But then, a couple of years, I believe, or maybe it was the next season, I auditioned for the Valcour String Quartet which was one of the core groups. So that was actually a real audition, my first audition... I was in that for two years, and of course I was still part of the Chamber Orchestra because it was still all connected during all that.

RCO – I think it is very interesting that you've mentioned that, not that one group was more important than the other, but both groups had differences, significant differences, so, what would be the advantages of having a smaller group, once we are talking about the [Louisiana] Sinfonietta, which is a smaller orchestra. In your experience as a performer, what can one do with a smaller group? What would be the advantages to have a smaller group?

KST – Of course it is usually a more intimate [room] that you are playing in, because it is a smaller group, also I believe that the audience is a different kind of audience, because not everybody can appreciate different kinds of chamber orchestra music, you know, it is just a different kind of music, different combinations of instruments. The large orchestra seems always to be more popular because maybe people have heard of it on the television more than particular

piece... William Tell overture, you know, things that we play that are very popular in a big orchestra, so maybe they feel more comfortable hearing that sort of thing.

RCO – So let me ask you that, ... we have much less performers in a chamber orchestra. That means that each performer has more responsibility [for] what they are doing?

KST – Exactly! You can't hide! Hahaha!

RCO – You can't hide! Haha!

KST – In big orchestras sometimes you can hide but...

RCO – How many violins in each section in a big orchestra?

KST – In the Baton Rouge Symphony I think we have... sixteen first violins, something like that, for the big pieces... and just maybe fourteen for the second violins.

RCO – What about the [Louisiana] Sinfonietta today? How many violins?

KST – Lucky if we get four! I keep pushing for five in the first violins because we really need them! We actually really need them for balance. It is usually four or five first violins, four second violins, two or three violas, two or three cellos, one bass.

RCO – If we compare the repertoire of big orchestras... of course, if we are going to have Brahms, Tchaikovsky on the repertoire we need big sections...

KST – Wagner... yes, all those.

RCO – Yes, because it is totally different.

KST – Yes, because they wrote for that size orchestra.

RCO – [On] the other hand, if you want to play Haydn, Mozart, or even earlier pieces like [pieces by] Tartini, Torelli, Corelli... Do you think a big group would be able to perform this type of repertoire successfully?

KST – Well, you can certainly... technically everybody could play it but it wouldn't have the same effect because it's a large group making all of this sound and not the smaller intimate sound. As a matter of fact in the Baton Rouge Symphony [Orchestra] we have been following the tradition of cutting the sections down when we play Mozart symphonies. So that is a smaller sound, which is obviously what they had back then. I like that idea.

RCO – Going through the programs I had the opportunity to see that in 1989 the Baton Rouge Symphony Chamber Orchestra was totally disconnected from the Baton Rouge Symphony Association. In this transitional time the orchestra was named the Baton Rouge Sinfonietta. And after that, in my interview with Dr. Dinos Constantinides, he mentioned that he called for a meeting at his house. He invited everybody that was playing in the Baton Rouge Symphony Chamber Orchestra. He told me that you were there. So, I would like to have your perspective.

KST – I can barely remember being there, because it was so long ago, but, I just remember that it was a big, intense type of atmosphere because we kind of knew, or he had told us, that he wanted to cut away from the big symphony, and of course some people were for it and some people were against it. For myself I didn't care either way, I just like playing in the group.

RCO – I think, as today [it is in the Louisiana] Sinfonietta... he never demanded, at least as far I can see since I came here... All the scheduling of the [Louisiana] Sinfonietta concerts and rehearsals is very compatible with the other orchestras around. Is that true?

KST – Right.

RCO – So, in that time that was possible also, or he was asking...

KST – That was one of the problems, I think, because we couldn't have our rehearsals in... because everything else was..., the [Baton Rouge] Symphony [Orchestra] would take over our dates. There was something not working well between... maybe it was the board of the Baton

Rouge Symphony [Orchestra], I don't know all the details, of course Dinos [Constantinides] would know. They just decided, you know, we were maybe losing money or something, maybe then they didn't think it was worth keeping [the Baton Rouge Chamber Orchestra] on. They also, at that time, got rid of the core quartet. I don't know if it was exactly at that time or it was around that time. They were trying to cut, you know, things out of the budget because, of course, the Baton Rouge Symphony has a large budget that they are always, constantly having issues [with].

RCO – Let me show you the program which I am talking about ... Yes... Here as you can see, in between 1989 and 1990 we have the Baton Rouge Symphony Chamber Music Series presenting the Baton Rouge Sinfonietta. Here is the beginning of the separation.

KST – So we were still on those string quartets...

RCO – Yes. But, according to Dinos Constantinides, he told me that, [at] that time, the orchestra still belonged to the Baton Rouge Symphony Orchestra, although the name was already different.

KST – That makes sense but I can't remember that.

RCO – After that season, in the middle of the year of 1990, we have the [name the Louisiana Sinfonietta for] the first time.

KST – Right, here is the first brochure...

RCO – This is the very first brochure in which we have the name and the logo of the Louisiana Sinfonietta. It is in 1990. [In] September, it was probably the first time.

KST – And that was a big thing... yes, Cecilia Franklin was the president then, she was, of course, on the board of the [Baton Rouge] Symphony and probably president of it a couple of times. That I remember now. That was kind of a big thing too because she was cutting away from the Baton Rouge Symphony [Orchestra] also in the same time.

RCO – Dinos Constantinides told me that she resigned.

KST – Exactly. It was a major upheaval.

RCO – Let me tell you what Dinos Constantinides told me [in] his interview. There was a big problem about music direction because he was not music director of Baton Rouge Symphony Orchestra, but, the Baton Rouge Symphony Chamber Orchestra was under his baton and he was the director. But, the Baton Rouge Symphony Chamber Orchestra was getting a lot of space. What he thinks what happened was some sort of jealousy of the Baton Rouge Symphony Orchestra. The Baton Rouge Symphony Conductor was trying to pressure the board of the Baton Rouge Symphony to have a decision to separate the orchestras and dismiss the Sinfonietta. What he told me was that he knew that that was inevitable and he resigned. He was the concertmaster and he decided to get the orchestra by himself. And he had all the support of Cecilia Franklin at that time.

KST – Yes, I remember... Right.

RCO – And he told me that many people helped him a lot.

KST – Yes, he had a lot of support, because, like you said, it is just such an unusual thing to have a small chamber orchestra, and it is a special thing. He had a lot of people that would support him because a lot of these people had gone to New York and other large places and had heard chamber orchestras in England. So they wanted to keep it going.

RCO – Have you been part of the board of the Louisiana Sinfonietta?

KST – No, my husband has been on it.

RCO – Do you know what is the purpose of the board of an orchestra? What does a board do?

KST – I always assumed that they gave money to support and, you know, take care of any of the administration type of problems. For example trying to get a place to rent, or stuff like that. That is what I assume, I don't really know.



RCO – Any networking relationships? I mean, you have somebody in the board that may know somebody else who can have access to some venue...

KST – Yes, exactly... right. People who are important in the society...

RCO – Let's talk a little bit more about you within the [Louisiana] Sinfonietta. I think that, since that first concert in September 23rd, 1990...

KST – Which is my birthday...

RCO – Really? Since then, I think you have been the official concertmaster [of the Louisiana Sinfonietta].

KST – Right.

RCO – Since the orchestra was officially named the Louisiana Sinfonietta, you are the concertmaster.

KST – It was way before that, I believe. When Reggie [Reginald Williams] moved... he actually moved out of town and I became the official [concertmaster]. But I think that even before that, at some point... [you see] it still had his name here... so, I think, in like 1989 or so, then I was like the only concertmaster.

RCO – And you are the concertmaster until today...

KST – A few years! Haha

RCO – And you appear a lot of times as a soloist.

KST – I think every year. Maybe in one year I didn't have a solo, but he [Dinos Constantinides] tries to put me [as a soloist] every year, which I like, of course.

RCO – Tell about that experience, because, I am always comparing the [Louisiana Sinfonietta] with other orchestras, and big orchestras they want to have somebody which is very famous to be

a soloist, because, at least as far I am reading and talking to people, that [famous soloists] attract [the] public.

KST – Right!

RCO – Not necessarily, because these famous soloists are going to perform something that a professional musician wouldn't be able to perform, right? I think that the [Louisiana] Sinfonietta is very realistic in the sense that [it] opens the door for [local] soloists, like you, you are very active as a soloist... tell me about that... you've said that you like performing as a soloist. How is the feeling?

KST – Well, it's all about ego... I mean, don't you know this? If you are going to be a musician you have to have confidence in your talent or you are not going to get anywhere. So, part of this solo performing thing, it just make you feel happy that you are able to share your talent. The adrenalin rush is exciting; it is just fun to do!

RCO – Did you have the opportunity to play as a soloist with other orchestras?

KST –Yes, I had.

RCO – Which orchestras? Do you remember these experiences?

KST – I had my debut playing the Tchaikovsky concerto with the Gulf Coast Symphony, it was the summer before I moved to Singapore. It was in between graduating master's and going to Singapore. It was a smaller group, even though it is called orchestra. It was not as large as the Baton Rouge Symphony [Orchestra] by any means, but, it was a full orchestra and it was very exciting. But, I don't think that I ever played any other piece like that as a soloist, because that is a major work and it is a lot of work to do.

RCO – Yes, it is a long concerto, very hard...

KST – Yeah, oh my gosh! You know, I mean, I loved doing it, it was quite fun, but, I cannot compare that group to this group which is more of a chamber group. It was [the Gulf Coast Symphony] more of ... how did they call it... a community orchestra.

RCO – In the music world we can say that the most talented they are going to specialize themselves as soloists rather than belong to an orchestra and play in sections. Is that correct?

KST – ... Yeah, I think when they first start their music education that's what they aim for and they think that's what is going to be their life, but then they realize that maybe the top one percent of the entire world would be concert violinists, so they realize "ok, so I better start playing in more orchestras and enjoying more Chamber Orchestra and learning how to do this sort of thing." Because, you know, we didn't talk about this yet, but there are actually very different techniques to play in a very large orchestra and to play in a small chamber orchestra. Especially in my job. I'm more like the conductor of the whole group. Not just Dinos [Constantinides] being the conductor. That's why you see me moving a lot and cueing people because that is part of my job as being a concertmaster of a smaller group. Really in any orchestra you should do that.

RCO – I would like to... maybe this is not a question that has an answer, but, talking about this one percent of people that make it as a soloist, do you think to be a soloist is a matter of musical knowledge, ability, only or there are many other things?

KST – No, there are many other factors because you have to choose that life, which means you cannot have family, you have to be on the road all the time..., you sacrifice a lot. So, it is very different. I know of several people that live in Baton Rouge that could be soloists like that, I could have done it, but we chose not to because we prefer to have a life, so to speak. Yeah, it is a very different life totally. You are on the road constantly. It is [a] hard life.

RCO – Yes, but, many people that don't know this...

KST – All they see [is] the fame and the glory... “yeah my name is every where” but it is [an] extremely unhappy life sometimes.

RCO – Is not that good, right?

KST – It is like becoming a rock star. It is very similar. Anybody who is on the top of their world of music, whatever it is... that is a very hard life.

RCO – If we make some sort of analysis, the concerts that the Louisiana Sinfonietta offers with local soloists, although these local soloists are not internationally famous as the top one percent... Do you think these soloists [here] are less able to present a good performance?

KST – No, actually I want to talk about that. I know that it is very important to Dinos [Constantinides] to have his musicians perform as soloists. That is one of his ideas, I guess, that he has always done. So that actually gives the musicians knowledge that he has confidence in you, that you can do that. All of the people that he has in that group, they are capable of playing as soloists. In a way that makes the group better.

RCO – Yes, that is very interesting. Of course you know I played some [guitar] concertos with the [Louisiana] Sinfonietta myself, and I think that I would never have such an opportunity anywhere else. I've played as a soloist in Brazil when I won a competition. That idea of competition, you have to prove that you are worth doing that. You do that and, at least with me, it never happened again. I played twice, two [guitar] concertos... but here, with the direction of Dinos [Constantinides], he saw me performing chamber music and he thought “maybe he is good, so let's see.” So he asked me to play one concerto, and he liked it, so he asked me to do another one and I've seen him doing that with many people.

KST – Right. He likes to mentor in a way. He likes to encourage younger musicians to perform, which I think is wonderful. Really, most professors, they should be doing that.

RCO – You’ve said that it is something particular in Dinos [Constantinides] that he likes to ask people from the orchestra to go and perform as a soloist. Do you think that his style of music direction, I am not talking about conducting, in a broader way to look at the [Louisiana] Sinfonietta as an organization... do you think that the orchestra is different because of his way to see it? Would you mention something else about it?

KST – Well, definitely. It is his “baby” so to speak. One of the ideas, another idea that he has, that he has always carried through, is that, for a while there when we first started he would always have the old music, which would be Baroque selections, and the new music, which would be some of his music or music of his students. And he has always continued that idea and I think that this is actually one of the bases of his vision of this group. I think he even told me that a couple of months ago. In fact even some people from the audience mentioned that to me this year too, and they like that. They actually like it a lot, they like the variety of the programs that he has, because of that, because he makes it interesting.

RCO – Almost in every program of the [Louisiana] Sinfonietta we have something Baroque, something classical, and something contemporary. Of course we have some programs in which we have all [pieces by] Mozart, or some programs in which we have everything contemporary. But, this is not...

KST – This is unusual.

RCO – Yes, most of the time we have this variety.

KST – We actually outgrew De La Ronde because we get so many audience members. So we had to look for another place to have concerts. I think that is when Pennington [Center] came about.

RCO – Let me ask you, which one was the first venue?

KST – It was the Louisiana Arts and Science Center.

RCO – This is Baton Rouge downtown...

KST – Downtown, which is right there on River Road.

RCO – Was it a big venue? How was the characteristic of it?

KST – I remember that it was a small hall but it did have a stage... This was like my first concert there. It was dark, there was the audience... it was like a real stage but it was very small. So I suppose we outgrew that place because De La Ronde is the next place we went to. It was a little bit bigger, more like a big room, not a stage. I don't remember if they actually brought little raised things for us [sort of stage] but I don't think they did.

RCO – So the orchestra was [at] the same level as the audience...

KST – Right.

RCO – You know, I've been reading a lot about things concerning the ritual... rituals in [modern] society, and the concert, the orchestra concert is one of the most interesting and complex rituals. The concert hall is almost a sacred place. The orchestra dresses up. The orchestra warms up behind the scene and after everybody [orchestra members] gets in, and the concertmaster comes and tunes the orchestra and after the conductor comes [in] and the orchestra [stands up]... It seems that although [Louisiana] Sinfonietta dresses up, although you have the job to tune the orchestra as a concertmaster, there is much more proximity in between the orchestra and the audience comparing to big orchestras.

KST – Exactly. Yeah, actually it seems a little odd to play in the First Baptist Church because we are far away from the people this time. Although it has been several years that we are in there, but, it is very different because, as I’ve said, in these other places [like] De La Ronde we were very close to the audience. When we were soloists standing in front of the group they [the audience] were like right there! It was kind of disconcerting to me but... I think then we found the Pennington Hall as sort of “stage-ish” thing in one of their meeting rooms so we played at least one or two seasons there.

RCO – Is Pennington Center also in Baton Rouge?

KST – It is right over here [close to Kenilworth Parkway]. It is the Pennington Biomedical Center. And they actually have a couple of very large meeting rooms. They did have some risers there. That I remember because I had to walk up. But the sound [of the room] was not very good so we looked to some other place and I guess that the First Baptist [Church] was the next place.

RCO – But you know what I think about the First Baptist [Church], I agree with you that it is kind of distant...

KST – The sound is great though.

RCO – And it is a church, it is not a concert hall.

KST – Yes, it is a little different.

RCO – What about the timing of the concerts. Most of them are in the afternoon, not [at] the regular time [in which] Symphony Orchestras are used to play an important night in the concert.

KST – Actually in this way, at 2 o’clock on Sunday afternoon we get more of the audience, mainly the elderly people, or maybe the people that have young children they want to come, because they can come during the day. People can drive during the day, they feel more comfortable. I have so many people come up to me, from Baton Rouge Symphony [Orchestra]

goers... they don't go to the Baton Rouge Symphony [Orchestra concert] anymore [but] they come to the [Louisiana] Sinfonietta because of that reason. They can't drive at night, they just don't want to be out that late. So they like the afternoon concerts.

RCO – Is it in any way more convenient for the musicians to be there in the Sunday afternoon?

KST – I think it is easier in a way because it leaves the evening open for a gig.

RCO – So there is no conflict?

KST – Usually not, unless the [Baton Rouge] Symphony [Orchestra] puts something in there. It is getting harder and harder to schedule because I noticed that Dinos [Constantinides] has already sent out the schedule of rehearsals even for next year [season of 2010 / 2011], and what is this? The end of March! [This is] because we have the Baton Rouge Symphony [Orchestra], we have the Acadiana Symphony [Orchestra], and the LSU Symphony [Orchestra] and opera and all that stuff then we have to have to schedule ahead all these things. In that way he gets his [schedule] out there first.

RCO – Do you think if he wouldn't take care of all that, [saying] "I don't care about your schedule, you guys have to go [according] to my schedule," do you think he would be successful with the orchestra?

KST – There are not enough violinists here, there are not enough musicians to have us just to give up one orchestra, especially for the students, a lot of them are playing in every orchestra. You would have none of the good players, let's put it that way. Because we are the ones that are out there playing in these other places because then we can play. This is always a problem every year.

RCO – I want to talk about the other series of concerts that the [Louisiana] Sinfonietta presents. So far we have talked a lot about the *Sundays At 2* that happened in many different venues, but



the [Louisiana] Sinfonietta also presents other types of concerts with even smaller groups. Which are these concerts?

KST – Well, right now we play at the Saint James Place, this is every month, every [second] Friday of the month, I believe, and he tries to get people from the [Louisiana] Sinfonietta to play the concert or the soloist [that eventually comes to play in the big concert Sundays at 2] to play the concert, and [also] sometimes we are all busy so we can't do it so he will try to bring in somebody else. Looking here [at the programs] I see I have forgotten that we started that series at the Catholic Presbyterian house, which is a neat little place too. That is for retired catholic people. That was a nice place because they really appreciated it. I believe that we moved from there because we had problems with scheduling with them, I don't know if he [Dinos Constantinides] has talked to you about that part.

RCO – No, we have never talked about this specifically.

KST – They would schedule some event for the people living there during our concert. So we had nobody in the audience, so after a while it was a bad thing.

RCO – This type of [concert] series, I think since then was called Solo Series, what are the characteristics of these concerts?

KST – Right... generally it is one or two people playing a solo, it could be accompanied, could be unaccompanied... I've actually played with my friend Dan Cassin just violin and cello duets.

RCO – I've seen that you've played many, many times.

KST – Oh yeah, he calls me often.

RCO – And also it is interesting that sometimes, the program is, for example, we have a concerto with the orchestra, and after, or before, we have the same soloist playing the same concerto [in

the solo series] but then accompanied by the piano. It is everything linked. Do you think that would be convenient for the soloist?

KST – Yes, It works a little like a dress rehearsal, because sometimes it is before your concert, so you can have a little extra. Also gives the audience a different version of the piece, even though these people, the Saint James Place people, would come to the concert Sundays at 2 they get to hear another version of the work too with just piano which sounds very different.

RCO – Is it a nice place to play?

KST – Yes! I like doing it because it does give me another outlet for doing solo work. If he [Dinos Constantinides] asks me to play too often too close then I don't have enough different pieces to play so I have to say no. Because, you know, I've played so many times that it is difficult for me to come up with a program that is different. It drives me crazy! But yeah, I definitely enjoy doing it of course. Like I've said, that one time when I played with Dan, another time I've split half of the program with my friend who plays bass. We did a duet and he did some solo stuff. So I like to do a little more creative things, I guess, with that series.

RCO – And you played also many times with piano as I could see [in the programs]. I've seen also that in many programs, not only when you performed, there's also a similar characteristic [on the repertoire] that we have some Baroque pieces and also one or two contemporary pieces. Does Dinos [Constantinides] ask the soloists to play [any particular piece]... because when you are the soloist you are the one that is going to select the repertoire.

KST – Correct. Well, he never tells me what to play because he knows that I know what I am doing, I guess, I've done it so many times so I am not really sure. But if he has a specific piece he may say "Would you like to play this piece with so and so for this concert...", if he has something new or some idea... he might give suggestions.

RCO – Another series of concerts that we have is the series that happens at schools. How does that work?

KST – I have connections to schools because I teach in public schools. I think when we first started these concerts my daughter was going to Dufroc Elementary School and how that is how it began, I believe, because I had a connection there. The principal was very excited to have us come play. We played there several years in a row, and then my daughter graduated. But then I was teaching in another elementary school and so we played there... We try to do at least two or three schools in one week. We will try to do it... usually, I think, he [Dinos Constantinides] tries to schedule [these concerts] around that concert in January that is for [it's named a Concert for] the Young at Heart. So it contains the story, the musical story, and a soloist like you, or a flutist<sup>129</sup> or something, just different variety each time. There is always a few pieces for just string quartet or quintet when we have a bass.

RCO – In these concerts at schools how does the orchestra present itself? Is it like a normal concert in a concert hall? How is the interaction?

KST – It is much more informal. We actually talk about each instrument. I always play a little something to show them how the violin sounds, we talk [about] how the viola is different from the violin. We literally hold up the instruments to show that the viola is bigger. They of course can see the cello, but they don't realize that you have to always sit [to play the cello] so I try always to add a few facts that they may not realize. When we have a bass playing with us I say "Look at that size!"

---

129. Mrs. Kelly Smith-Toney is referring here to Mrs. Sara Beth Hanson, who is a flutist who has performed many times with the Louisiana Sinfonietta.

RCO – I am very interested in the fact that you teach in public schools, because I think that is so amazing, so important. Also the connection in between your position as a concertmaster, the fact your daughter went to school and the fact that you brought the orchestra to play there.

KST – They loved that because they all knew me as “Clara’s mom” but they didn’t know that I could play the violin like that and they were just blown away, because they were like “wow,” you know... And that particular school it was a Montessori<sup>130</sup> Magnet<sup>131</sup> school. Also included just the neighborhood kids, so it was very diverse, and mostly African American students, really. And so, they had never seen a group like the Baton Rouge Symphony [Orchestra] or the Louisiana Sinfonietta ever. It was very educational. They really learned a lot and they enjoyed it at the same time.

RCO – You teach in schools in Baton Rouge, right?

KST – Yes.

RCO – How is the role of music education, teaching a instrument... because, of course, we are not talking about people that necessarily are going to be professional musicians, right? But I bet that they [your students] like it a lot. How is this?

KST – Actually I teach at two high schools here, these are public high schools. The same idea, in a public school there is more diversity. So when you get in to high school you have to choose your electives, so they choose to be in strings class. So I already have an advantage over a lot of

---

130. According to the Dufrocq school’s website “the Montessori Philosophy is based upon Dr. Maria Montessori’s scientific observations of young children. She recognized the child’s intellectual, social, and emotional needs by providing an environment with meaningful learning experiences. The purpose of a Montessori education is to help children reach their full potential in all areas of life.”

131. In the educational system in the United States, magnet schools are public schools with specialized courses or curricula. "Magnet" refers to how the schools draw students from across the normal boundaries defined by authorities (usually school boards) as school zones that feed into certain schools.

other teachers because they want to be there and they want to learn how to play an instrument. Also I have to teach all levels. I have it set up in both of my high schools that the first class I teach is a combination of beginning and intermediate level students. Almost every year I get one true beginner who decided all of the sudden in high school they want to learn the violin or something like that, which I think it is amazing, I love that. So I have to still keep the people that know how to play interested, but, try to help this other person, so it is a big challenge for me. We are actually getting ready to do a spring string concert soon. The second class I teach in each school is advanced. So they have already been playing and they know more and it is a little bit more..., easier to teach. Anyway there are still things they need to learn... so I teach in these two high schools, I don't do that everyday. Twice a week I go over [to] the elementary school, a brand new elementary school. On one day I teach fourth graders and on the other day I teach fifth graders. Since it is a brand new program, they didn't have any instruments and nothing was set up, but they did have stands for me, they did buy some stands, [later] they did buy some instruments so the students could rent them through the public school. It is very different because they are so much more energetic. It is right after lunch. That's when they are bouncing off the walls, because they are so excited! Now it is kind of whittled down a little bit now for this spring semester. They didn't realize it was a full-year class. We will see... hoping that they will keep playing through their middle school and then come to my high school! Because it is all in the same [geographical] area.

RCO – I want to ask you one thing that is related to the experience you mention when people from the school where your daughter went to saw you playing the violin they were “wow, that is so interesting.” Did you have any [similar] experience when your students had the opportunity to see you playing within the orchestra? You are their instructor but not necessarily they see you

playing with the [Louisiana] Sinfonietta. Have you ever scheduled a performance of the orchestra in any one of these places you teach?

KST – Oh yes! Every school I teach I have them come to either the Baton Rouge Symphony [Orchestra] or the [Louisiana] Sinfonietta concerts, so they can see me perform, and to see a different kind of music. Most of the high school students the very first time they come to see, especially the Baton Rouge Symphony [Orchestra] because it is such a large group, and such a large place you have to sit in, they are just blown away by it. Because they have never heard such a sound. This is huge orchestra sound. I can't even describe it! They are so amazed by it. And then when they come to hear the [Louisiana] Sinfonietta which is such a smaller group, has a different kind of sound, but you can hear more, because you can hear the individual players.

RCO – And they are closer also.

KST – Yeah, that is just another different wild experience.

RCO – What about the library series? Are they in some way similar to [the] school [series]?

KST – Yes, it is basically the same type of program, we do the same thing, we introduce the instruments, we talk a little bit about, maybe the composer. Every time I play a solo for those concerts, and educational concerts, I always say something about my piece also, [something] to listen for. [For example] there was this one piece I played that was called “The Donkey” and they have to listen to the different sounds that I was playing first, so you can get them more involved and listening. The libraries are very interesting because you never know how many people are going to be there. And you don't necessarily know if there are some people there that know anything about music. Sometimes there are some students that have played some instruments so they are more interested and they ask more educated questions about it.

RCO – What about the music stories that the maestro composes for it?

KST – I love those!

RCO – How is the reception of the audience for these stories?

KST – Even though they are written for children, everybody enjoys them. Even I giggle every time I hear them.

RCO – Well, I have to confess, I love those stories!

KST – You know, I have heard from that very first CD that we made, there have been people years ago had heard us the very first time, they would come up to me five years later or something [and say] “you know, we still listen to that CD.” And their kids are like fifteen [years old] or something.

RCO – Is this CD the one with Sara Beth [Hanson]?

KST – Yeah, the [Dancing] Turtle.

RCO – There is something remarkable for me about that. The [Louisiana] Sinfonietta is around for twenty nine years. I believe that there are people that have grown up watching these concerts, and they had the opportunity to have an orchestra as part of their lives. This is really very interesting when you say that people still listen to that CD.

KST – Yes, and it is still making an impression on the students, you know, that have heard us that one time, they still talk about it.

RCO – We are getting close to the end of the interview. I would like you to talk a little bit about what is different in the Louisiana Sinfonietta in comparison with the standard orchestra.

KST – Besides it is a small group, it is a much smaller group, it is more intimate. It is, like I’ve said, it is a different technique that you need to be able to play in this type of group, every musician individually needs to be flexible, to be aware of what is happening in the other sections, as you are playing your own part. It is harder in the large symphony [orchestra] to do that

because you are spread out across an entire huge stage where you may not always know what trombone number two is doing. Maybe you are playing the same stuff together but you can't always hear it. While in a smaller group you can tell what is going on and try to play, not only together with your specific section of instruments, but also with the entire group at the same time. It is a more intense type of situation.

RCO – What about the role of the concertmaster in both types of orchestras?

KST – In both orchestras you are the one that obviously tunes everybody, that is what the public knows, but they don't realize that you are also the one who does the bowings, and anybody who is not a string player has no idea what that means. Bowing means if you are pulling your bow in a certain way and everybody else is going in the other way [then] it is really obvious. Not only that looks bad that you are not all [in] unison with what you are doing, but it sounds differently. Yeah, if you are making everything nice and smooth and somebody else is doing it short and detached then it is not going to sound right.

RCO – If you have just a few instruments it is going to be clear...

KST – It is obvious...

RCO – Because if you have sixteen violins and one does it differently its ok... it is not that a big difference.

KST – Yeah, it is hidden a little bit. Yes, I am very much particular about that because it gives our group the sound that we want people to hear. So when I first started as a concertmaster with Dinos [Constantinides] we worked a lot on the articulations. How you want things to sound. And now, of course, he recycles a lot of pieces, and so I've played so many of them so many times, but, it is still the same articulation and I know where it should be. So if I hear somebody else not doing it I am the one who tells them "this needs to be staccato, or this needs to be longer." The



concertmaster in a smaller chamber group has a lot more responsibility. Like I've said earlier, even in the concerts you are the leader. Because it is especially important when you are playing with a soloist and you are accompanying, and we have a whole bunch of rests, people are not sure if they have to come in or not, the concertmaster has to know it exactly.

RCO – You have to know and you have no excuses!

KST – I have to cue them. I have to count every single rest, which I do. And of course I am a perfectionist, as you can tell. Hahaha.

RCO – Hahaha. Well... The repertoire of the [Louisiana] Sinfonietta, for many reasons because of the length of the group, because the music director is a composer, the repertoire is different, at least from the big orchestra which usually plays nineteenth-century music until Stravinsky and that's it. How do you feel about all this Baroque repertoire and the contemporary repertoire?

KST – I love all of them. I was just noticing looking through these programs... I have forgotten that we played in the [LSU] Contemporary Music Festival held at LSU almost every year. Because he likes to promote the [Louisiana] Sinfonietta which I thought it was great. I actually really like playing contemporary music because it is a challenge. It is very difficult, probably technically very difficult, and it is just a different kind of music. That is one of the reasons why I do so many different things [like] teaching in public schools, teaching here, playing in different kinds of gigs and groups, because I like variety.

RCO – Does the traditional model of teaching string instruments... do you think that the traditional school contemplates [a] contemporary repertoire? I think musicians [usually] have a strong [foundation] in Baroque, classical and romantic repertoire, but what now if you have a contemporary [music] score in front of you and you don't have more rehearsals... how is that?

KST – It is difficult! Probably one of the hardest concerts that I have played for the [Louisiana] Sinfonietta was when we had to do a [string] quartet and it was of student pieces and he [Dinos Constantinides] put eight pieces on that and they were incredibly difficult! We had several outside rehearsals which we never do because we don't have time, but, it was just, we had to. That was very difficult! But, like I said... you have asked me... in public schools the music that we do, that I teach, is actually not the old stuff, although I'm trying to incorporate a little bit more, because this is my fourth year now teaching. I do a lot of pop stuff. We are actually working on...

RCO – Like what?

KST – “Pirates of Caribbean” music, a lot of movie music, because that is what they can relate to, they've seen those movies. We will watch the movie and they actually can hear where the music is in the movie.

RCO – It connects with something...

KST – Right! I'm trying to connect, right. But we are also doing [Bach's] Brandenburg [Concerto] no. 2 this year which we never tackled before, so it is a little bit different. So I'm trying to add a little bit more. But you are asking about contemporary music, they kind of have contemporary music and that is modern and just written for the schools. It is for the school level. So we actually do new music a lot in public schools, but it is not really considered the modern stuff that [composers] like you are writing, if you know what I mean...

RCO – I know, I know.

KST – It's accessible for that particular level. However, some of the things some of the high school students, private students, bring in, they are very dissonant and quite difficult. It is a challenge for them. We do try to actually do all kinds of music with them.

RCO – Talking about this idea of connecting things with things that are happening in the world now, or not connecting... There are some scholars who say that we are going towards the end of the orchestra. The orchestra is going to die and that's it. Some other scholars say that the orchestra is going to survive but [only] as a museum. Looking at the Louisiana Sinfonietta, do you think we can say that the Louisiana Sinfonietta is a museum?

KST – No! Because it is always evolving and always changing its role. Dinos [Constantinides] is very good at trying to put variety in the programs, which, of course, brings in the audience, because they want to hear something that is not always the same, but accessible, that is a very important thing. He will even put on the program... if there's a super... I don't know how to describe it... without being mean!

RCO – Ok, let me be the one to talk about that...

KST – What is the word?

RCO – There is a lot of obscurity in some works by some composers...

KST – [Obscurity] that's the word!

RCO – They almost want not to be listened to because they want to keep that music to a very small group of high formed [educated] musicians that are going to understand what they are talking about.

KST – Exactly! So, if we have a piece like that? The audience is not going to understand whatsoever. He [Dinos Constantinides] will put it in the middle of the concert. He will put in a nice Corelli concerto first and then put that piece and then put a Bach or something [also accessible]. So, he doesn't scare off the audience and not the entire concert is like that, which, I think, is a very smart thing to do! Not only that but some of the audience is becoming younger and the twenty year olds and thirty year olds are coming and they are enjoying hearing some of

that “unusual” music. They also [enjoy] the Baroque things that they may never heard before. So that is a very smart thing of him to do because we want to continue the audience to build. The problem that people are calling that the orchestra is going to disappear and [or] become a museum... the reason is because they are thinking that most of the board and most of the high donors of money are the older people. Because they have grown up with learning all of this music and hearing this music and even playing it when they were [younger]. And of course, they have said, when they [the supporters of orchestras] die off literally, then what is going to be left? Well, that’s why we keep bringing in the public schools and have the string students come and listen. That’s why we have the Louisiana Youth Orchestra, because then maybe they will continue and then come to play in our groups. If they [decide] to not perform anymore they can come to our concerts and appreciate them. That’s why they are saying that it is going to be a museum, but I don’t think it is going to be.

RCO – I think that the Louisiana Sinfonietta, although [it] has a very limited budget and also has many problems, I think it is a very alive orchestra, and it connects very well with the community it works in. In many [different] levels.

KST – Definitely!

RCO – [1] Educational; [2] the orchestra contemplates the soloists that are around that would never have the opportunity, even faculty [of the LSU School of Music] they would not have easy access to be soloists because they are busy teaching...

KST – Right. With an orchestra... [I mean] they can play as soloists in solo recitals, but to play with an orchestra is so much more fun! So they enjoy it too.

RCO – Alright then... Thank you very much for our conversation today!

KST – You’re welcome!

#### **4. Interview with Sarah Beth Hanson**

**Baton Rouge, LA, April 1st, 2010**

RCO – This is Ronaldo Cadeu de Oliveira. I’m going to interview Mrs. Sarah Beth Hanson. She is an incredible flutist and she has appeared as a soloist with the [Louisiana] Sinfonietta [on] many occasions. Today is April 1st, 2010. Thank you very much for your time, Mrs. Sarah Beth. So, I have some questions... I would like to start with your background in music. Where have you studied? Where did you get your degrees?

SBH – I went to Florida State University, to the School of Music there, and I received a Bachelor’s of Music and a Master’s of Music, both in flute performance.

RCO – How did you get in contact with the Louisiana Sinfonietta?

SBH – After I finished at Florida State I moved to Baton Rouge and became principal flutist of the Baton Rouge Symphony [Orchestra]. Dinos [Constantinides] was the concertmaster. And, I believe this was around 1984, and he, at that time, conducted a small group, a chamber group that was part of the Baton Rouge Symphony [Orchestra] and funded by the Baton Rouge Symphony [Association] at that time. He called it “the Sinfonietta.” Eventually the Baton Rouge Symphony [Association] decided to stop funding this group and to use all of its funds for the large orchestra and Dinos [Constantinides] decided, somehow, I don’t know the complete background on how all this happened, but he decided to continue having the Sinfonietta on his own, to have his own entity, his own group, so he founded the Louisiana Sinfonietta and had his own board of director, received his own funding and everything, so... I don’t know if I should call it “his own” but, the Louisiana Sinfonietta has its own independent funding and it is an independent group. That is how I believe it started. I came into contact with Dinos

[Constantinides] through the Baton Rouge Symphony [Orchestra] and then he began hiring me as a soloist with the [Louisiana] Sinfonietta.

RCO – I am very interested in the relationship in between the Baton Rouge Symphony Orchestra and the other orchestra that first appears on the programs as the Baton Rouge Symphony Chamber Orchestra that I know that Dinos [Constantinides] was in charge of. Do you remember anything else about how was the relationship in between the board of the Baton Rouge Symphony [Orchestra] and the work that Dinos [Constantinides] was developing with the [Baton Rouge Symphony] Chamber Orchestra?

SBH – No, well, I really don't remember anything about that, I wasn't involved with the Sinfonietta at that time. The Baton Rouge Symphony [Orchestra] had eight full-time string players, and those eight people were the core of the Baton Rouge Symphony Chamber Orchestra, and at that time, actually, one of the cello players was my husband. That's how I know about that group. So, he played regularly, he and these other string players played regular concerts and Dinos [Constantinides] was their coordinator and their conductor. That is really all I know about that and then I do know that the full-time players were dissolved so they were no longer full-time players, they were all "per service" players like the rest of us. They were no longer on salary so there was no longer a "Baton Rouge Symphony Chamber Orchestra." Dinos [Constantinides] felt that it would be really a shame to not have this kind of group because he was able to get a lot of gigs and concerts for this kind of [small] group. He felt very strongly this sort of group would be needed in the Baton Rouge area and in south Louisiana, so he really got it all together himself and found his own board of directors.

RCO – The Baton Rouge Symphony Chamber Orchestra was dissolved in 1989 and [it was] in 1990 that we have the orchestra officially named as the Louisiana Sinfonietta.

SBH – Oh! It was that late? I didn't remember exactly when the dates were. I was active between 1986 and 1990, I wasn't actually living in Baton Rouge so I wasn't sure about the dates and when all that happened.

RCO – I have a question for you here because I have one program in 1985 that there is a flute player that is Sarah Beth Sharpe.

SBH – Yes, that was me.

RCO – That was you!

SBH – Yes, Sharpe was my married name at that time.

RCO – I see. Here you appear in this concert... that is the Baton Rouge Symphony String Octet, it was [at] the Louisiana Arts and Science Center Riverside. That is the very first time when your name appears in a [Louisiana] Sinfonietta program.

SBH – Yes, I remember, and I believe I even remember the piece, I think I played the “Inaugural Images.”

RCO – Ok, let me see here... Yes! You did play “Inaugural Images” by Dinos Constantinides. OK, that is an amazing memory! Even remembering the pieces you have played! Wow!

SBH – I don't remember all of them, but I do remember that particular concert. I did remember the very first time I played with the chamber group that became the [Louisiana] Sinfonietta, that I had played that piece.

RCO – Let's talk about your involvement with the Louisiana Sinfonietta. So, later you came to Baton Rouge, you started playing with the Baton Rouge Symphony Orchestra and then later in 1990, 1991, Dinos [Constantinides] organized the orchestra officially as an independent group from the Baton Rouge Symphony Orchestra. So, when did you start being an active member of the [Louisiana] Sinfonietta performing as a soloist? Do you remember when that started?

SBH – It should have been right around the same time because then I remarried, I had gotten divorced and then I remarried in 1990 and then I was a permanent resident of Baton Rouge. So I was around all the time and I was more available. So it should have been around the same time then when he started asking me to play. I don't remember exactly, but, that [is] when I would have been more available.

RCO – Actually here your name appears sometimes in the programs, but after 1997 your name appears repeatedly over and over. You were soloist in almost every single program during 1998, 1999 and 2001. In this period you were very active.

SBH – Yes, I married and my son was born in 1995 and in 1997, you are right, was the first year when I did library concerts with them. You know, we had a whole bunch of [concerts]. We played in every library in the parish because I remember my coming to them all. I think that's why it would have appeared so much. Because we did all those library concerts and that was the first year that I did the library concerts with him [Dinos Constantinides]. And then he started asking me to do the Saint James Place quite often. I really enjoyed those.

RCO – I would like you to tell me a little more about the library concerts. What is this type of concert? What was different, what was special?

SBH – It was special because it was aimed at children. They were concerts especially for children or families. So we would go play in a library that would be a little less formal than a concert hall. The children would often sit on the floor. We had daycare centers bringing groups of children and many families would come to there. We had a wide range of children that came. And it was very often, at least when I played, there was a story that was featured at the end of the concert with a narrator. I know that this sort of combination of music and narration, and often there were visual aids, they were very, very popular... it really touched a lot of families and [a]



lot of children in East Baton Rouge Parish. I really felt strongly that that sort of thing was needed, especially for kids of [a] very young age. Because very rarely they get to hear live music anymore, anywhere. I think that live music is very important for everyone and especially children. That really motivated me to want to do all those concerts. It wasn't driving all over the parish and sometimes having bad weather and bad situations where we had to play in between the bookshelves and everything. But it was all those children that we were reaching.

RCO – Where are those library branches?

SBH – They are all over East Baton Rouge Parish. So we played in all the libraries in East Baton Rouge Parish.

RCO – Some places are far away, right?

SBH – They were far away... I used to live far away in the south and sometimes we needed to go all the way to the northwest part of the parish. It would be a good forty-five minute drive sometimes.

RCO – Do you think those children would be able to attend concerts if the [Louisiana] Sinfonietta didn't do this type of effort?

SBH – I'm sure that most of them would not have ever attended a concert of classical music if the [Louisiana] Sinfonietta had not reached out [to] the area like that.

RCO – That's interesting. And... do you think these concerts have any educational side? Besides presenting music, were they educational?

SBH – Yes, because, we usually did pieces... not just the [musical] story, but the other pieces would feature the cellists and the cellist would speak about his instrument, and then sometimes it would feature the violins and maybe the viola. Everybody would speak a little bit about their instrument, often there was a singer. She would talk about the music that she was getting ready

to perform. Also the [musical] stories were usually based on children's books or children's stories of some kind.

RCO – Can you tell me about these stories?

SBH – Judy Constantinides had been a children's librarian for many years. She really enjoys reading to children and working with children in that way. I suppose that Dinos [Constantinides] and she came up with the idea of writing or setting some of these stories to a musical background. So Judy would go about choosing a story, and she would, of course, had to get permission to perform it in this way from either the author or the publisher. Once that was decided Dinos [Constantinides] would write some music for her to narrate with. We would play music and she would often narrate between musical interludes or over it, and that is how we would tell these stories to these children. She often had some kind of visual aids like puppets or posters. And usually one or many of the characters in the story were portrayed by some of the individual musicians, by their instrument.

RCO – I can see here on the programs that you have participated in at least one story that was the “Singing Cucaracha,” is that correct?

SBH – Yes.

RCO – I think that “The Dancing Turtle” also involved you.

SBH – Yes.

RCO – Can you talk a little bit about how was the interaction with the children and how this use of the solo instrument to impersonate the character worked?

SBH – In “The Dancing Turtle” the turtle herself was a flute player. And so I was playing what the turtle might have been playing in the story and in the situations that the turtle found herself in. In “The Singing Cucaracha,” it's the story of this singing cucaracha, obviously, who is

looking for a husband. Each movement of the music represents a different animal who comes to try court the cucaracha and became her husband. The one who wins her heart is actually a mouse who plays the flute so beautifully that the singing cucaracha decided she wanted to sing while the mouse plays the flute and they lived happily ever after that way. So my instrument represented a particular character or what the character might have been playing at that time.

RCO – How was the reaction of the audience, and mostly children?

SBH – The usually loved it! They paid closer attention to the story in the concerts, often more than they did to the rest of the concert. I think a lot of that has to do with the multimedia type of thing where there was the narrator, the visual aid and the music. The fact that different instruments were portraying particular characters I think held their attention as well.

RCO – Were these music stories recorded?

SBH – The ones that I played on were recorded.

RCO – I think they were released [on] CD's, is that correct?

SBH – That's correct. By the way, my son did the cover art for "The Dancing Turtle." My son was six years old and drew that picture because Dinos [Constantinides] had given out the recordings at a family concert and my son had it and played it every single night when he went to bed. So he drew the picture of the dancing turtle playing the flute and sent it to Dinos. Dinos sent a very nice note back saying that he would be the next Picasso. I still have that note. [Dinos] very kindly put it on the cover of the CD.

RCO – I want you to help me on this particular thing because there is no date on that CD. Do you know when the CD was released?

SBH – Oh gosh! Let me see... there were three stories on that disc...

RCO – How old was your son when he drew that picture?

SBH – We had already moved up here, so my son was six when he drew that picture. He was six in 2001.

RCO – That is going to help, because we don't have any dates on that CD.

SBH – I know that we performed "The Dancing Turtle" for the first time, it should have been in about 1994. So the very first library concerts that I appeared in were [the ones with] "The Dancing Turtle." I think we did "The Singing Cucaracha" next year and then we did "Lazy Jack" in the next year.

RCO – Did "Lazy Jack" use the flute also?

SBH – I was just part of the orchestra in "Lazy Jack." This piece featured Kelly [Smith-Toney]. That was three years, then after that... He [Dinos Constantinides] did not press the disc until I had moved up here and we moved here in 2001. It must have been in 2002 that he released that as a disc.

RCO – Let me ask you more about the organization of these library concerts. You've mentioned that a smaller group of the orchestra went to all these branches of the library in Baton Rouge Parish. How did the schedule work?

SBH – We did it all in one month generally and it was usually in June. I think there were as many as twelve concerts in two weeks. They were very short. They were only about one hour, and sometimes we got two of them in one day.

RCO – So you had one or two rehearsals to prepare the concert and after you all just went out to play these concentrated, all these concerts one after another, is that correct?

SBH – Yes that is correct. And often the music that we had [to perform] we already played together before. It was not brand new fresh music.

RCO – Was that way of organizing these concerts convenient for the musicians?

SBH – It was fine because, like I’ve said, it was usually in June, so any of the musicians that were, maybe, school teachers or who were students at LSU were generally finished. In a way that in the day time we might perform one concert at ten o’clock [a.m.] and another one at one o’clock [p.m.] or so. Generally if we did two [concerts] in one day it would be two libraries that were closer together or at least in the same area of town. He [Dinos Constantinides] had it all scheduled out ahead of time. So we knew which one we were going to for weeks ahead of time. It was all very, very organized. And I know that he applied for, to receive grants to do this. [And because of that] I know that everything had to be documented very carefully, so he could justify the grants. Also he had people that would take pictures, he often had the TV station, news station come. [I know that] because I had a clip with my son on TV for one of the News 5. He was very small, he was four years old, and I still have that. It was always in the newspapers. He [Dinos Constantinides] made a lot of publicity. I don’t know if, whether he got the groups to come to the library to listen to us or if it was the library did that for him.

RCO – I’m going to ask you about the other concert series of the [Louisiana] Sinfonietta. Which are the other concert series that you remember that also happened?

SBH – I played in the “Sundays at 2,” which were generally the larger and more formal concerts, they have a large audience. I did know that the audiences were very faithful, you know, there were a lot of the same faces that came to hear it, and they were always very appreciative. Afterwards there were always receptions and they always came back and spoke with us and everything. Even though it was supposed to be like a formal concert it was informal in the fact that they came back and spoke with all of us. They felt that we were very accessible. There was also the Saint James [Place] Series, [Solo Series], that I enjoyed very much because I got to choose the program and everything there, which, you know, were wonderful opportunities for me

to play solo repertoire and flute and piano repertoire. And there are school concerts, which are generally about the same program as the library concerts. That one Dinos [Constantinides] would schedule, maybe, a month before we did the library concerts. That was, in a way, kind of rehearsals for us. That was pretty nice. Sometimes we had to travel far for those. We went over to Abbeville,<sup>132</sup> Thibodaux,<sup>133</sup> you know, places like that. We were not only in East Baton Rouge Parish. Across the [Mississippi] River is kind of a different country. But those [concerts] sometimes were more difficult because, often, they would bring all students and the whole school into the auditorium. It was a huge group of children, sometime three hundred or four hundred children. Sometimes it wouldn't be. Sometimes we went to a school where [it] might be fifty to two hundred. Only the children that were in specific music classes or something. It was always, pretty much, elementary age. Always young children, fifth grade or younger. When we went to private school the group was smaller and more intimate. In these occasions we were able to, maybe afterwards, answer questions that the kids might have and they could come up and look at our instruments closer.

RCO – That is interesting because besides having a more formal series which is the “Sundays at 2,” the [Louisiana] Sinfonietta presents also these other concerts in libraries, schools and even in retirement houses. Was there a connection in between the repertoire that you ever presented in “Sundays at 2” and, for example, at the Saint James Place? If you performed a concerto with the orchestra would you perform a concerto with the piano in Saint James Place?

---

132. Abbeville is a small city in and the parish seat of Vermilion Parish, Louisiana, United States, 150 miles (241 km) west of New Orleans. The population was 11,887 in the 2000 census.

133. Thibodaux is a small city in and the parish seat of Lafourche Parish, Louisiana, United States, along the banks of Bayou Lafourche in the northwestern part of the parish. The population was 14,431 in the 2000 census. Thibodaux is a principal city of the Houma-Bayou Cane-Thibodaux Metropolitan Statistical Area.

SBH – Not generally. I tried to do shorter pieces in Saint James, and I would speak in between the pieces and talk about the composers. I felt like the people at Saint James Place were there because they truly were interested. They didn't necessarily just want to be entertained, but they enjoyed learning a little bit about the things as well. Generally, myself, I don't like to play concertos with the piano. Pieces that were originally written for flute and orchestra and later transcribed for flute and piano. The flute repertoire is so enormous, so there are plenty of [original] flute and piano pieces to do. At Saint James Place I often played pieces by LSU composers.

RCO – Yes, would you talk to me about that, because I've seen that there is a couple of programs that show that you presented recitals for solo flute in which you presented new pieces. Can you talk a little bit about that please?

SBH – I really enjoyed the opportunity to do that, especially because the composers would be right there! I could ask them questions and they could ask me questions. We could talk about the piece and I knew that [they] were also learning how to write for my instrument and I was learning how to interpret what they wanted to write. So we could talk about if we were thinking the same thing. I also think that it is important for new music to be performed because it keeps live performance fresh. That is valid for everyone, not only for the composer or the musician but also for the listener. It makes a different part of your brain work when you are listening to music. I really appreciated the opportunity to do that and I've continued relationships with some of these composers and still perform their pieces.

RCO – I'm always comparing the [Louisiana] Sinfonietta with other orchestras. I would like to ask you first, have you performed in other orchestras? Today you have mention that you have

performed in the Baton Rouge Symphony Orchestra, besides the Baton Rouge Symphony Orchestra and the Louisiana Sinfonietta, have you performed in any other orchestras?

SBH – Yes, I played in the New World Symphony, in Miami, and I play in the Memphis Symphony [Orchestra] right now. That has been my job, orchestral playing.

RCO – How would you compare the Louisiana Sinfonietta with the other orchestras that you had the opportunity to play with?

SBH – It is quite different mostly because it is a small group which instantly makes it more intimate. It also makes you... I guess I can say vulnerable, because there are fewer players and you have to pay attention very carefully and you have to have a good relationship, I should say a musical relationship with the other players. We never play without a conductor. That made it easier on us. If you get four, five or eight people together to play without a conductor you have to really, really pay attention to each other, but Dinos [Constantinides] was always our focal point, he always conducted and that helped us a lot in that way. It is quite a different experience. Again, like I said, it doesn't feel so formal and feels much more intimate. As long as I was there it was pretty much the same people, so we got to know each other very well and we all get along very well. It was totally different from, I guess I can call it "my other job," which is [playing in a] big orchestra. I considered myself in two different kinds of groups. I was in the Baton Rouge Symphony [Orchestra] and I was in the Louisiana Sinfonietta and they were very different. Not only because of the repertoire, but because of the whole settings of their concerts.

RCO – I have two questions because you've mentioned the repertoire, but before we talk about the differences in the repertoire I would like to ask you how is, [on] the other hand, the experience of playing in a big orchestra?



SBH – I'm sure there is not the same interaction with the audience because that kind of setting [of the big orchestras], it is much more formal and the audience is out there and the musicians are up here and they often stay very separate. There were audience members that would come back stage after the concerts and would speak with musicians at the end and you would get to know some of these people. But generally the audience was that big mess or blur out there. It was much less personal. The way I always felt when I played in the orchestra, of course as a wind player I would have a closer musical relationship with, for example, the oboe player or the second flute player. The immediate few people right around me. With the rest of the group my relationship was not with individuals but with the section. For instance I would have a solo that would be in unison with the violin section. I was matching that section kind of feeling. As opposed to having very individual feelings with the other musicians in the [Louisiana] Sinfonietta. I enjoyed that very much, [playing] in [the big] orchestra, but then having the [Louisiana] Sinfonietta experience also, which was one-on-one and very personal, I think that was very rewarding for most of us as well. Even if we loved [big] orchestra playing, which I do and that is my most favorite thing to do, you still want to have other opportunities and other musical experiences.

RCO – Do you think that the big orchestras are as open as the [Louisiana] Sinfonietta is for local soloists?

SBH – I can understand why you would ask that, and the answer is no. I do not think they are as open for local soloists and that is too bad because that's why I know the audience members identify with the Louisiana Sinfonietta. They are familiar with the players and they love to see the players to stand up out of the section and play solo. That doesn't happen in large orchestras.

RCO – Usually large orchestras, they would invite very famous performers and in that case they have to have a very big budget. But, for example, I could see [on] your website that you have gotten very good reviews of your career. From my perspective I think it is possible to offer a very good concert using local performers, local soloists and you don't need to spend that much of money. What do you think about that?

SBH – I completely agree with you. Musicians want to play, this is their job, and they want to play, this is what they have been trained for. I would think, I can't speak for the strings, but I would think that being a poor little viola player that is always sitting there in the section and never gets the opportunity to express themselves individually, it could be very frustrating, or repressive, or get boring. I have been very, very fortunate to have so many opportunities, especially through the [Louisiana] Sinfonietta. To not only be a soloist, you know a solo flute concert, a solo and piano concert, a solo and small group string concert, I have had all these opportunities and I have really enjoyed my musical relationships with these individual people in the [Louisiana] Sinfonietta. Because it was a totally different experience than [in] the large orchestra where you become swallowed up and the whole point is not to be the soloist.

RCO – Do you have any personal explanation why large orchestras don't invite their own members to be soloists, even though that person is a professional very capable of doing it?

SBH – I don't have an explanation, unless they are hoping that the famous-name soloist would bring in large audiences. We know, as musicians in orchestras, we know that the ticket sales do not begin to cover the cost of the soloist or the cost of the actual payroll for the concert, but the whole point is to get people to come to the concert and I think that is one way they do that. Now I will say that here in Memphis they have chamber groups and they do lots of chamber and outreach concerts in Memphis but it is a different kind of orchestra than in Baton Rouge. There

are full-time players here and that's what they do daily. But I know that there are large orchestras that they don't do this sort of thing and don't have these kind of programs and I don't see why they don't use their musicians more in smaller settings or as featured players!

RCO – I want to go back to one of the things that you've mentioned, that one of the differences of the [Louisiana] Sinfonietta is the repertoire. Do you think that the repertoire that the Louisiana Sinfonietta presents is a different type of repertoire?

SBH – Oh, of course! It is always an intimate repertoire but it is more varied. The [Louisiana] Sinfonietta is able to present new music much more often than the large orchestra does. The Baton Rouge Symphony is too worried about not having [an] audience come to programs that have a lot of new music on them. But the [Louisiana] Sinfonietta, I think, feels that it has the responsibility to present new music. I'm sure that this is Dinos [Constantinides'] feeling and his background and this is one of the reasons why the Louisiana Sinfonietta exists. It is to help present new music. But also they do a lot of Baroque music which was written for chamber kinds of settings. The large orchestra doesn't do that, it doesn't generally cut down its players very much. I think part of that is for payroll reasons. Because if you have one large piece and one small piece on the same concert, you still have to pay all those musicians for the large piece. I think that they should present more chamber groups. That is what the [Louisiana] Sinfonietta does.

RCO – It seems that the [Louisiana] Sinfonietta presents a type of repertoire that most orchestras are not playing.

SBH – Exactly!

RCO – We are going now towards the end of the interview and I would like to have your comments about two scholarly theses about the future of the orchestra in general. Some scholars,

they think that the orchestra is going to die and that is going to happen soon. Because of budget, because of the interaction with the audience... Some other scholars, they think the orchestra is going to become a museum. I would you like to take [these scholarly] comments in general and to say what do you think, for example, if is the Louisiana Sinfonietta a museum?

SBH – I think that the [Louisiana] Sinfonietta is not a museum and it's not becoming one for the very reasons I've said earlier, because it presents new music. That group presents more new music than any other group I've been involved with. And also it strives to reach young people, I mean very young at the elementary age, as often as it can. And makes this young people as its target audience at least half of its season. Half of the concerts that Louisiana Sinfonietta does are aimed at young children. That becomes the [Louisiana] Sinfonietta future. The large orchestra does not. The large orchestra aims at those people with money and aims at those people with education, and aims at those people with leisure time to come and sit at concerts. The [Louisiana] Sinfonietta aims at families and at people that are "on the go" and people that are running around all the times and the [Louisiana] Sinfonietta gives out CD's. As I said before, it is going to stay fresh and it would keep moving forward because it presents new music and it makes children its target audience so much of the time. I truly believe that and I really respect the group for that. Those are two reasons that I played with the group as much as I could. To reach children and to present new music.

RCO – Thank you very, very much for your interview. You added a lot!

**5. Interview with Constance Navratil,  
Baton Rouge, LA, April 2nd, 2010**

RCO – This is Ronaldo Cadeu de Oliveira. I'm going to interview Ms. Constance Navratil. She is a soprano soloist [and a] member of the board of the Louisiana Sinfonietta. Thank you very much, Ms. Constance Navratil, for your time and for helping me with this. Where are you from?

CN – I am from England, from London, and I got my fellow at Trinity College London in 1951. In 1952 I came out to America to marry my husband who I had met in London. The first thing, of course, we did, coming from London and as a musician that... I was to join every musical association that was here. So we had Columbia artists coming to Baton Rouge, we had a Baton Rouge Symphony [Orchestra]. We never missed a year going to Baton Rouge Symphony [Orchestra concerts]. And then... although I was definitely a singer of some renown there and have since done quite a bit of professional music, I had a family and the four children kind of kept me busy. But then I did go and get my master's [degree]... My bachelor's [degree] first at LSU and then I got my master's degree and that would be in 1968. By which time I was quite well known because I was singing things like Ana [from] "The King and I" and things like that.

RCO – Where have you sung this, was it with the Baton Rouge Symphony Orchestra?

CN – Actually I did some big productions with the Baton Rouge Symphony [Orchestra] at the Centroplex Theater downtown. Anyway... It was really through becoming a student at LSU that I met, of course, its various music professors and friends and Dr. Constantinides. So then, I was doing quite a lot of work [as a singer] and becoming known probably because of that. I did quite a lot of modern music as well as giving recitals myself at all the outlying areas in Alabama, or Lake Charles and so on... and then as a soprano who took the fancy of Ernest Krenek who was one of our composers for a contemporary festival. He liked my singing so I went out to a

marvelous festival that was held in his honor in California and then a year later they were going to feature him in Austria, in Graz,<sup>134</sup> and he asked me to go out. I did a recital, I also performed some other music. I was there for three weeks. While I was there someone heard me and wanted me to do a radio program, all contemporary music, in Bonn, so I stayed there and learned the music and then I performed it. So I had some contacts here and there, although I have not pursued a music career basically, because I've been doing many other things too.

One of which I was asked to become program director of the first FM station [in Baton Rouge], this is back in the sixties, WGABO FM. It started like a BBC cultural program. I programmed it all and I would do chamber music on the Sunday night, I would have various things... I had light music, classical music... And in those days, of course, we had the great orchestras: the New York Philharmonic, Chicago Symphony [Orchestra], Cleveland Orchestra... They would do programs which were then broadcast. I would run those on the radio. Then when Eric Douis did start the public radio station he called on me. I was sort of, had tired of it because I was doing a lot of solo singing. He asked if I would go back. For about four months before we went on the air in January 1980, I was working feverishly to get the program started. That was how I got involved with public radio and it was certainly as a classical music disc jockey that I was most well known. I have also taught music appreciation through the LSU Lagniappe Series and I have given talks about, on music and about my "pet" subject of music as a question of being exposed to the culture of music. I deplore the fact that my own children had music in the schools and then that was stopped. So I have preached my little story for years that you can't maintain the flow of a wonderful, of a wonderful cultural heritage if you don't expose people to

---

134. Graz is the second-largest city in Austria after Vienna and the capital of the federal state of Styria.

it. That would be one of the reasons why I was given the Mayor President's Award for my involvement with music and the audience.

RCO – When was that?

CN – I think it was in 2001.

RCO – Can you explain a little more about this award?

CN – The Mayor President's Award is to honor people who have done diverse things for civic improvement. There are different categories, I think. Mine was for performance. That was because I've done a great deal including music for the schools. The Baton Rouge Symphony [Orchestra] does an annual big program in which the children come in. They have an hour long program. This was when James Paul was the musical director. Before that I would, every March in the early 1980's we would have music in the schools. Most of the schools would agree to run it on a Wednesday afternoon and I would write about this and after broadcast them. I've done what I could. I've been president of the Baton Rouge Chamber Music Society which is now defunct, but we did have one, and we used to bring in some marvelous string quartets and quintets and so on, famous ones. And I've been president of the Columbia Artists Organization and we have brought marvelous soloists to Baton Rouge. And, of course, I've been on the board of the Baton Rouge Symphony [Orchestra] for many years and then Dr. Constantinides invited me onto the board of the Louisiana Sinfonietta and I became a president there for a couple of years. So I have been involved in music in Baton Rouge.

RCO – Yes, yes... So let me ask you about this. How was that time in which Dr. Constantinides started to be ahead of the Baton Rouge Symphony Chamber Orchestra? Do you have any knowledge about this time?

CN – I probably do, but have forgotten about it frankly. If I had kept a diary or something, but I haven't. I can't really remember but I do know as we started... I mean Dr. Constantinides really does know all this... I remember that there was the questions of "what to name it?" So I remember that we had a board meeting in which we were talking about what name would be the best and also I designed the logo [of the Louisiana Sinfonietta].

RCO – That was something that Dr. Constantinides didn't know about! You know, the Baton Rouge Symphony Chamber Orchestra became the Baton Rouge Sinfonietta in 1989. [At] the beginning of the season of 1989 – 1990, we have the first time in which the orchestra presented itself as the Louisiana Sinfonietta.

CN – I do remember all that, but I don't remember what year. It was important for us also to keep that name. Because, after all, we did have a symphony orchestra in various other cities. New Orleans, Baton Rouge... anyway, the Louisiana Sinfonietta was the name we stuck with.

RCO – How was the beginning of the organization?

CN – I think my husband drew up the document, you know we met as a board, we chose what the offices would be, and there is no doubt about it that Dr. Constantinides is absolutely not only musically gifted, but he is also a very good organizer. And he really had a feeling of looking out for the Sinfonietta [so] it would grow in the right direction. And he has really done it all. With willing help, for sure.

RCO – Dr. Constantinides himself said that he had a lot of help from many people, especially at this time. He mentions you and your husband. He said that you were some of the people that most helped.

CN – I would say just for merely detailing... just merely being around the table in a committee and bringing forth ideas. I had a lot of feeling for organizing and programming and things like



that. But of course Dr. Constantinides had his own very definite ideas about programming, because he knows his artists and he knows what is possible to do. The one big thing about him was, and I know very few people like him, but he was very conscious of always being able to live within a budget. So if we started it out with just about eight players and if we add, or if we need an oboist and we would come to the table and talk about this because he had his finger on the repertoire. All I can say is we just merely encourage him! We came, threw some thoughts together, but I cannot believe that I have anything else to add.

RCO – Did you know Cecilia Franklin?

CN – She was, of course, a very fine mezzo-soprano, a professional singer, and she came back to Baton Rouge with her husband and came back into the musical world of Baton Rouge. Cecilia was a very fine president. We talked about ideas of getting... or creating funds. We thought about social events to raise money. Those were the sort of fancy things we did and I've designed the program, a pretty fancy program. I've got a copy of it, if you want to see it.

When people feel that it's going to work, it will work very well on a board. You know that you are going to go out and talk to your friends and get funding for all the costs. Basically we had banquets and we had entertainers and they would perform for free because it was a fund raising. People paid a nice fee for a lovely dinner... these are all the things that go to make for a successful community project. So things like that, that we did.

RCO – Thank you very much for the interview.

## CHAPTER 7 CONCLUSIONS

Today, the Louisiana Sinfonietta is a well-established chamber orchestra that uses many different strategies to enhance its importance within the community. Some of these strategies are:

- Foundation and management of five different types of concert series, two of them, the Library Concerts and the Louisiana Sinfonietta at Schools, have an educational aim that focuses solely on children, and one of them, the Solo Series, that partially focuses on the needs of LSU composition and performance students for venues in which to have new works played or to perform as chamber soloists.
- Use of local soloists from LSU, which reinforces the interaction of the orchestra with the LSU School of Music and its faculty. This approach allows students to see their professors perform as soloists and professors to showcase their knowledge and talent.
- Use of orchestra members as soloists, which increases the confidence of Louisiana Sinfonietta musicians and makes it possible for them to express themselves in a more significant way.
- Use of LSU performance students as soloists.
- Commission of new pieces regularly in order to continue increasing the available contemporary repertoire for chamber orchestras.
- Performance of LSU composition students' works.
- Organization of music festivals that promote important composers, conductors and themes related to music.

- Promotion of new music from local composers.
- Promotion of competitions for both composition and performance.
- Professional recording of CDs of new music.

All of these strategies have proven successful over the nearly thirty years of the orchestra's active existence, during which the orchestra has grown and accomplished more, distinguishing itself and the LSU School of Music.

Another interesting comment can be made about the general condition of the composer over the last part of the 20th century and beginning of the 21st century, who in order to keep his or her work alive has had to become his or her own patron. Since the death of Joseph Haydn, and the end of imperial or royal patronage, composers have been struggling to showcase and share their works without having to compromise their musical or aesthetic beliefs. In the 20th century, it was virtually impossible for most composers to have pieces performed by orchestras that were either owned by the state or were independent institutions maintained by patrons who demanded a rather conservative repertoire most of the time. With no patrons, composers had to rely on their own entrepreneurial spirit, and it can be said that composers that have been more successful are the ones who have been entrepreneurial. On the later part of the 20th century, after many struggles, the composer began to retain his own group of musicians in order to perform his works, like Philip Glass did in the 1970s with his Philip Glass Ensemble. But what about those composers who loved orchestral music and wanted to keep composing for orchestra? It seems that one path has been to create and maintain an orchestra of his or her own. It should be noted that, although the Louisiana Sinfonietta performs a substantial number of contemporary pieces, for the paid concerts, *Sundays at 2*, the

orchestra presents programs that are similar to many professional orchestras. Furthermore, most of the contemporary works are associated in some way with LSU Composers.

The Louisiana Sinfonietta does not function like the average American orchestra, as we have discussed in this work. It pursues unique activities like performing new music, performing Baroque music, reaching out to perform concerts for children, promoting chamber music, commissioning new pieces, and so on. These activities make the orchestra worth talking about on many different levels.

There are few other groups in the United States and abroad which present similar characteristics to the Louisiana Sinfonietta. One of them is the *Houston Sinfonietta*. This is an orchestra with similar number of musicians as the Louisiana Sinfonietta; however, its repertoire is basically composed by pieces from baroque to nineteenth century music<sup>135</sup>. In Luxembourg there is the *Luxembourg Sinfonietta* which devotes itself to perform and promote contemporary music only. It is important to notice that the *Luxembourg Sinfonietta* does not have a complete string section, rather a string quartet, or string octet plus woodwinds, brasses and percussion instruments.<sup>136</sup> It would be more accurate to call them a chamber ensemble than a chamber orchestra. Although, there are other groups that in one way or another are similar to the Louisiana Sinfonietta, none of them present all remarkable characteristics that the Louisiana Sinfonietta presents. These characteristics of the Louisiana Sinfonietta contradict scholarly theorist who say that

---

135. Houston Sinfonietta, [http://www.houstonsinfonietta.org/music\\_current.shtml](http://www.houstonsinfonietta.org/music_current.shtml) (accessed in July 2, 2010).

136. The Luxembourg Sinfonietta, [http://www.luxembourg-sinfonietta.lu/html/composition\\_prize\\_2010/index.html](http://www.luxembourg-sinfonietta.lu/html/composition_prize_2010/index.html) (accessed in July 2, 2010).

orchestras are going to survive only as museums. Sarah Beth Hanson considered some of these things:

I think that the [Louisiana] Sinfonietta is not a museum and it's not becoming one for the very reasons I've said earlier because it presents new music. That group presents more new music than any other group I've been involved with. And also it strives to reach young people, I mean very young on the elementary age, as often as it can. And makes this young people as its target audience at least half of its season. Half of the concerts that Louisiana Sinfonietta does are aimed at young children. That becomes the [Louisiana] Sinfonietta future. The large orchestra does not. The large orchestra aims at [those] people with money and aims at [those] people with education, and aims at [those] people with leisure time to come and sit at concerts. The [Louisiana] Sinfonietta aims at families and at people that are "on the go" and people that are running around all the time and the [Louisiana] Sinfonietta gives [out] CD's. As I said before, it is going to stay fresh and it would keep moving forward because it presents new music and it makes children its target audience so much of the time. I truly believe that and I really respect the group for that. Those are two reasons that I played with the group as much as I could. To reach children and to present new music.<sup>137</sup>

It is difficult to predict how the future of the Louisiana Sinfonietta is going to be. If its music director, Dinos Constantinides, decides to retire, it is going to be difficult for the orchestra to maintain the type of work it has been developing. The identity of the orchestra is based upon the fact that it is directed by a composer, and also by the fact that the Louisiana Sinfonietta is an independent group. In order to keep working like it is now and to keep performing the type of repertoire it plays now, the orchestra needs to employ a music director who is also a well known composer with the same abilities its current music director has, which is difficult to find. Maybe the Louisiana Sinfonietta is going to survive for many years if it would finally accomplish, besides its undeniable recognition, a better source of funding which would grant the orchestra more money to keep doing its remarkable work. The Louisiana Sinfonietta also may survive as a model for new orchestras yet to be founded.

---

137. Sarah Beth Hanson, interview by author, Baton Rouge, LA, April 1st, 2010.

The structure and strategies used by the Louisiana Sinfonietta for the past twenty nine years are a clear sign of a new orchestral model which is more democratic in its relationship with its community, and which could and should be reproduced and further developed everywhere. With a greater number of smaller groups, society as a whole would be able to have better access to music; musicians would have more, and more interesting, jobs; composers would have their pieces performed more often; children would have more access to live performances; and concert music would cease to be restricted cultural capital held mostly in the hands of aristocratic elites, as it has been represented and understood since the Middle Ages.

PART 2. AN ORIGINAL COMPOSITION:  
CONCERTO FOR GUITAR AND SYMPHONY ORCHESTRA, OP 12

I – Moderato Deciso

II – Serenata

III – Scherzo

IV – Aria

V – Finale – Moderato Deciso II

**Instrumentation**

2 flutes

2 oboes, second oboe doubles in English horn

2 clarinets in b-flat, second clarinet doubles both in clarinet in A and in bass clarinet

2 bassoons

2 horns in F

2 trumpets in C

Trombone

4 timpani, one timpanist

2 percussionists, percussionist one plays snare drum, percussionist two plays triangle, bass drum,  
wood block, and crash cymbals

Celesta doubles in harpsichord

Solo classical guitar, (which has to use amplification)

Strings, which use divisi in all instruments but the string bass. (16 1st violins; 14 2nd violins; 10  
violas; 10 celli; 8 string basses)

# Concerto for Guitar and Symphony Orchestra, Op. 12

Score Transposed

Ronaldo Cadeu, (b. 1977)

Baton Rouge Mar. 2009 / May 2010

**Moderato** ♩ = 96

**I - Moderato Deciso**

2 Flutes

2 Oboes

2 Clarinets in Bb

2 Bassoons

2 Horns in F

2 Trumpets in C

Trombone

Timpani

Percussion

Celesta

Solo Guitar

Violin I

Violin II

Viola

Cello

Contrabass



10

2 Fls. *pp* *n.*

2 Obs. *pp* *n.*

2 B♭ Cls. *pp* *n.*

2 Bsns. *pp* *n.* *p*

2 Hns. *pp* *n.*

2 C Tpts. *sord.* *pp* *sord.* *n.*

Tbn. *pp* *n.*

Timp. *pp*

1 Perc. *p*

2 Perc. *p*

Cel. *mp*

Gtr. *pizz.* *p* *pizz.* *p*

Vln. I *pizz.* *p* *pizz.* *p*

Vln. II *pizz.* *p* *pizz.* *p*

Vla.

Vlc.

Cb.

188

189

190

191

44

2 Fls. *mf* *legato* *simile*

2 Obs.

2 B♭ Cls. *Clarinet in A* 2.

2 Bsns. *a2*

2 Hns.

2 C Tpts.

Tbn.

Timp.

1 *mf*

Perc. *gran cassa*

2

Cel.

Gtr.

Vln. I *mp*

Vln. II *f*

Vla. *f*

Vlc. *f*

Cb. *f*

2 Fls.

2 Obs.

Clar. 2 in A

2 Bsns.

2 Hns.

2 C Tpts.

Tbn.

Timp.

1

Perc.

2

Cel.

Gtr.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

2 Fls.

2 Obs.

Clar. 2 in A

2 Bsns.

2 Hns.

2 C Tpts.

Tbn.

Timp.

1

Perc.

2

Cel.

Gtr.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

55

Clar. 2 in A  
muta in Bb

1. (in Bb)

*f*  
senza sord

*f*

*f*

*mp*

*mp*

*f*

*mf*

6

3

3

3



195

196

197

2 Fls. *p*

2 Obs. *p*

2 B♭ Cls. *p*

2 Bsns. *p*

2 Hns.

2 C Tpts.

Tbn.

Timp.

1

Perc. 2 *mf*

Cel. *mp*

Gtr. *f*

Vln. I *p*

Vln. II *p* pizz. *p* pizz. *p*

Vla. *p*

Vlc. *p* pizz. *p* pizz.

Cb. *p* pizz. *p*

2 Fls.

2 Obs.

2 B♭ Cls.

2 Bsns.

2 Hns.

2 C Tpts.

Tbn.

Timp.

1

Perc.

2

Cel.

Gtr.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

98

2 Fls.

2 Obs.

2 B♭ Cls.

2 Bsns.

2 Hns.

2 C Tpts.

Tbn.

Timp.

1

Perc.

2

Cel.

Gtr.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

*mp*  
snare drum

*mp*

*ff*

*mf*

*f*

2 Fls.

2 Obs.

2 B♭ Cls.

2 Bsns.

2 Hns.

2 C Tpts.

Tbn.

Timp.

1

Perc.

2

Cel.

Gtr.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

105

*mf*

*mp*

*f*

202



122

2 Fls.

2 Obs.

2 B♭ Cls.

2 Bsns.

122

2 Hns.

2 C Tpts.

Tbn.

122

Timp.

122

1

Perc.

2

122

Cel.

122

Gtr.

122

Vln. I

Vln. II

Vla.

Vlc.

Cb.

122

2 Fls. *mf*

2 Obs. *mf*

2 B♭ Cls.

2 Bsns.

2 Hns.

2 C Tpts.

Tbn.

Timp. *mf*

1 Perc. *mf*

2 Perc. *f*

Cel.

Gtr. *ff* *rasgueado*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vlc. *mf*

Cb. *mf*

205

2 Fls. *140*

2 Obs. *1.*

2 B♭ Cls.

2 Bsns.

2 Hns. *a2*

2 C Tpts. *f*

Tbn.

Timp. *140*

1 *140*

Perc. 2 *140*

Cel. *140*

Gtr. *140*

Vln. I *p*

Vln. II *p*

Vla. *mf*

Vlc. *mf*

Cb. *mf*

Detailed description: This is a page of a musical score, page 206. It contains staves for various instruments. The woodwind section includes two flutes, two oboes, two B-flat clarinets, two bassoons, two horn sections (labeled 'a2'), two C trumpet parts, and a tuba. The percussion section includes a timpani and two other percussion parts. The string section includes violin I, violin II, viola, violoncello, and double bass. A guitar part is also present. The score is written in a key with one flat (B-flat) and a 4/4 time signature. The tempo is marked '140'. Dynamics include *p* (piano), *f* (forte), and *mf* (mezzo-forte). The page number '206' is centered at the bottom.

207

2 Fls.

2 Obs.

2 B♭ Cls.

2 Bsns.

2 Hns.

2 C Tpts.

Tbn.

Timp.

1

Perc.

2

Cel.

Gtr.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

155

*p*

*mf* snare drum

*mf* triangle

*mf*

*side*

209

## II - Serenata

Lento  $\text{♩} = 44$

Solo Guitar

Violin I

Violin II

Viola

Cello

Contrabass

The musical score is for a piece titled "II - Serenata". It is in 6/4 time and marked "Lento" with a tempo of 44 beats per minute. The score includes parts for Solo Guitar, Violin I, Violin II, Viola, Cello, and Contrabass. The Solo Guitar, Violin I, and Violin II parts are mostly rests. Violin II and Viola play chords marked "p". The Cello and Contrabass play a melodic line marked "pp" with a crescendo and a fermata.



**A**

Gtr.

*mf*

*f*

*harm.XIX*

Vln. I

*pp*

Vln. II

*pp*

Viola

Vcl.

Cb.

10

Gtr.

3

Vln. I

*p*

*pp* *f* *pp*

Vln. II

*p*

*pp* *f* *pp*

Viola

*p*

*pp* *f* *pp*

Vcl.

*p*

*pp* *f* *pp*

*non div.*

Cb.

*p*

*pp* *f* *pp*

14

Gtr. *mf*

Vln. I

Vln. II

Viola

Vcl.

Cb.

14

15

16

17

18

**B**

19

Gtr.

*sf*

*sf*

*p*

*ff*

*sf*

II

rasgueado

CI

Vln. I

*mf cresc.*

*mf*

Vln. II

*mp cresc.*

*mf*

Viola

*sf*

*mp*

*mf*

pizz.

arco

Vcl.

*sf*

*mp*

*mf*

pizz.

arco

Cb.

*sf*

*mp*

*sf*

pizz.

arco

24

Gtr.

*mf* *5* *5* *ff* *f*

*rasgueado*  
e a m i i  
↑ ↑ ↑ ↓ ↓  
*simile*

Tempo I (♩. = 44)

Vln. I

*mf* *pp* *ff*

Vln. II

*mf* *pp* *ff*

Viola

*pizz.* *f* *arco* *pp* *f*

*pizz.* *f* *arco* *pp* *f*

Vcl.

*non div.* *sfpp* *ff* *p*

*non div.* *sfpp* *ff* *p*

Cb.

*mf* *pizz.* *mp* *arco* *sfpp* *ff* *mp dim.*

28 C

Gtr. *mf*

Vln. I *ppp* *p* *mp*

Vln. II *ppp* *p* *mp*

Viola *ppp* *pp* *mp*

Vcl. *non div.* *ppp* *p* *pizz.* *arco* *V*

Cb. *ppp* *p* *pizz.* *arco* *V*

217

35

Gtr. *sf* *mf* **D**

Vln. I *dim.*

Vln. II *dim.*

Viola *Spicatto* *pp* *Spicatto* *pp* *pizz.*

Vcl. *p* *pizz.*

Cb. *p* *pizz.* *p*



37

Gtr.

Vln. I

*pp*

*pp*

Vln. II

*pp*

*pp*

Viola

Vcl.

Cb.

Detailed description: This musical score page contains measures 37, 38, and 39 of a piece. The instruments are arranged in a standard orchestral layout. The guitar (Gtr.) part is in treble clef with a key signature of one flat and a 6/4 time signature. It features a melodic line with some chromaticism and a final measure with a sharp key signature change. The Violin I (Vln. I) and Violin II (Vln. II) parts are also in treble clef. Vln. I has a melodic line starting in measure 38, while Vln. II plays a rhythmic accompaniment of eighth notes. The Viola part is in alto clef (C4 on the third line) and plays a continuous eighth-note accompaniment. The Violoncello (Vcl.) and Contrabass (Cb.) parts are in bass clef, providing a harmonic foundation with quarter and eighth notes. Dynamics include piano (pp) for the strings and guitar. The page number 219 is centered at the bottom.

220



222

51

Gtr. *mf*

Vln. I *ff*

Vln. II *ff*

Viola *ff* *pp* *non div.* *subito pp*

Vcl. *ff* *subito pp*

Cb. *ff* *subito pp*

53

Gtr.

*f*

3

Vln. I

*mp*

*f*

Vln. II

*pp*

*pp*

Viola

*mf*<sup>3</sup>

*mf*<sup>3</sup>

Vcl.

Cb.

**F**

55

Gtr.

*mf*

*p*

*i*

Vln. I

Vln. II

*mf*

*mf*

Viola

*mf*

*mf*

Vcl.

*f*

*f*

Cb.

*f*

57

Gr.

*p* *i*

Vln. I

Vln. II

Viola

Vcl.

Cb.

This musical score page contains measures 57 through 60. The instruments are arranged in a system with five staves: Guitar (Gr.), Violin I (Vln. I), Violin II (Vln. II), Viola, and Cello (Cb.). The guitar part in measure 57 features a complex rhythmic pattern with accents and a dynamic marking of *p* (piano). The violin parts play sustained notes, with the first violin (Vln. I) having a slur over measures 58 and 59. The viola part plays a steady eighth-note pattern. The violin (Vcl.) and cello (Cb.) parts provide a harmonic foundation with sustained notes and some movement in measure 59.



60

Gtr.

Vln. I

Vln. II

Viola

Vcl.

Cb.

This musical score page contains measures 60 through 63. The instruments are arranged in a standard orchestral layout. The guitar (Gtr.) part in measure 60 features a complex rhythmic pattern with eighth and sixteenth notes, including accents and slurs. The first violin (Vln. I) and second violin (Vln. II) parts play sustained notes with slurs. The viola part has a melodic line with slurs. The violin (Vcl.) and cello (Cb.) parts provide a harmonic foundation with sustained notes and some rhythmic movement. The page number 227 is centered at the bottom.

64

G

Gtr.

Vln. I

Vln. II

Viola

Vcl.

Cb.

*f*

*f*

*f*

*f*

*f*

68

Gtr.

Vln. I

Vln. II

Viola

Vcl.

Cb.

This musical score page contains measures 68 through 71 for a string ensemble and guitar. The parts are arranged vertically: Gtr. (Guitar), Vln. I (Violin I), Vln. II (Violin II), Viola, Vcl. (Violoncello), and Cb. (Contrabasso). Measure 68 is marked with a forte (*f*) dynamic. The Violin I and II parts feature complex rhythmic patterns with accents and slurs. The Viola, Violoncello, and Contrabasso parts provide a steady bass line with some melodic movement. The Guitar part is silent throughout these measures.

230

78 H

Gtr. *f*

Vln. I *p* *pp* *mp* pizz.

Vln. II *p* *pp* *mp* pizz.

Viola *p*

Vcl. *p* *mp* pizz.

Cb. *p* *mp* pizz.



89 *più mosso* ♩ = 160

Gtr.

Vln. I

Vln. II

Viola

Vcl.

Cb.

Cb.



109

Gtr.

1

Lento  $\text{♩} = 44$

3

Vln. I

Vln. II

Viola

Vcl.

Cb.

*p*

*p*

*p*

*p*

*pp*

*pp*

*pp*

117

Gtr.

*mf*

Vln. I

*pp*

Vln. II

*pp*

Viola

Vcl.

*n.*

Cb.

*n.*

237

125

Gtr. *sf* *p* *ff* *sf*

*rasgueado*

Vln. I *mf* *cresc.*

Vln. II *mp* *cresc.* *mf*

Viola *mp* *pizz.* *arco* *mf* 3

Vcl. *mp* *pizz.* *arco* *mf*

Cb. *mp* *pizz.* *arco* *sf*

128

Gtr.

*mf* 5 *ff*

*rasgueado*  
e a m i i *simile*

Vln. I

*mf* 3

Vln. II

*mf* *pp*

Viola

*f* *pp*

*pizz.* *arco*

Vcl.

*non div.* *pizz.* *p*

*non div.* *pizz.* *p*

Cb.

*mf* *mp* *p*

129

131

Gtr.

Vln. I

Vln. II

Viola

Vcl.

Cb.

*mp*

*p*

Detailed description of the musical score: The score is for measures 131 to 134. Measure 131: Guitar (Gtr.) has a melodic line with triplets. Violin I (Vln. I) and Violin II (Vln. II) enter with a triplet figure. Measure 132: The guitar continues its melodic line. The violins continue their triplet figure. The Viola part is silent. The Violoncello (Vcl.) and Contrabass (Cb.) parts have a rhythmic pattern of eighth notes. Measure 133: The guitar continues its melodic line. The violins continue their triplet figure. The Viola part is silent. The Violoncello (Vcl.) and Contrabass (Cb.) parts have a rhythmic pattern of eighth notes. Measure 134: The guitar continues its melodic line. The violins continue their triplet figure. The Viola part is silent. The Violoncello (Vcl.) and Contrabass (Cb.) parts have a rhythmic pattern of eighth notes.

135 K

Gtr. *f*

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Viola *mf* *mf*

Vcl. *mf* arco

Cb. *mf* arco

138

Gtr.

Vln. I

Vln. II

Viola

Vcl.

Cb.

The musical score for measures 138 and 139 is as follows:

- Gtr. (Guitar):** Measure 138 contains a complex solo with sixteenth-note patterns. Measure 139 continues this solo.
- Vln. I (Violin I):** Measures 138 and 139 feature a rhythmic accompaniment of eighth notes with accents.
- Vln. II (Violin II):** Measures 138 and 139 feature a rhythmic accompaniment of eighth notes with accents.
- Viola:** Measures 138 and 139 feature a rhythmic accompaniment of eighth notes with accents.
- Vcl. (Violoncello):** Measures 138 and 139 feature a rhythmic accompaniment of eighth notes with accents.
- Cb. (Contrabass):** Measures 138 and 139 feature a rhythmic accompaniment of eighth notes with accents.



140

Gtr.

Vln. I

Vln. II

Viola

Vcl.

Cb.

This musical score page contains measures 140 through 142. The instruments are arranged in a standard orchestral layout. The guitar (Gtr.) part in measure 140 features a complex, fast-moving melodic line with many beamed sixteenth and thirty-second notes. In measures 141 and 142, the guitar part is replaced by a sustained, shimmering texture of chords. The string section, including Violins I and II, Viola, Violin (Vcl.), and Cello (Cb.), provides a harmonic foundation. They play a sequence of chords, primarily triads and dyads, with some movement in the lower voices. The notation includes various musical symbols such as treble and bass clefs, key signatures (one sharp for F#), time signatures, and dynamic markings like accents and hairpins.

143

Gr.

Vln. I

Vln. II

Viola

Vcl.

Cb.

145

Gtr. *ff* *fff*

Vln. I *ff*

Vln. II *ff*

Viola *ff*

Vcl. *ff*

Cb. *ff*

### III - Scherzo

Allegro Moderato ♩ = 120

2 Flutes

2 Oboes

2 Clarinets in B♭

2 Bassoons

2 Horns in F

2 Trumpets in C

Trombone

Timpani

Percussion 1

Percussion 2

Celesta

Classical Guitar

Violin I

Violin II

Viola

Cello

Contrabass

Fls. *dim.* *mp* *pp* *n.*  
 Obs. *dim.* *mp* *pp* *n.*  
 B♭ Cls. *dim.* *mp* *pp* *n.*  
 Bsns.  
 Hns.  
 2 C Tpts.  
 Tbn.  
 Timp. *dim.* *p* *ppp*  
 Perc. 1  
 Perc. 2  
 Cel. *dim.* *p* *pp*  
 Guit. *f*  
 Vln. I *mp* *p* *pp*  
 Vln. II *mp* *p* *pp*  
 Vla. *dim.* *mp* *pp*  
 Vlc. *dim.* *mp* *pp*  
 Cb. *dim.* *mp* *pp*

The score for page 247 includes parts for Flutes, Oboes, B♭ Clarinets, Bassoons, Horns, 2 Cornets in Treble, Trombone, Timpani, Percussion 1 and 2, Cello, Guitar, Violin I and II, Viola, Violoncello, and Contrabass. The woodwinds and strings feature complex rhythmic patterns with triplets and slurs, while the percussion and guitar provide a steady accompaniment. Dynamics range from *ppp* to *f*.

248



23

Fls. *mp*

Obs. *mp*

B♭ Cls. *mp*

Bsns.

Hns.

2 C Tpts.

Tbn.

Timp. *p*

Perc. 1

Perc. 2

Cel. *mp*

Guit.

Vln. I *p*

Vln. II *p*

Vla. *mp*

Vlc. *mp*

Cb. *mp*



25

Fls. *pp* *n.* *mp*

Obs. *pp* *n.* *mp*

B♭ Cls. *pp* *n.* *mp*

Bsns. *mp*

Hns. *mp*

2 C Tpts. *mp*

Tbn. *mp*

Timp. *ppp* *mp*

Perc. 1

Perc. 2

Cel. *pp*

Guit. *f*

Vln. I *pp* *mp*

Vln. II *pp* *mp*

Vla. *pp* *mp*

Vlc. *pp* *mp*

Cb. *pp* *mp*

31

Fls. *n.*

Obs. *n.*

B♭ Cls. *n.*

Bsns. *n.*

Hns. *n.*

2 C Tpts. *n.*

Tbn. *n.*

Timp. *n.*

Perc. 1 *n.*

Perc. 2 *n.*

Cel. *mf*

Guit. *f* *espress.*

Vln. I

Vln. II

Vla. *dim.* *pp*

Vlc. *dim.* *pp*

Cb. *dim.* *pp*

31

32

33

34

35

36

37

38

Allegro Assai  $\text{♩} = 160$

Fls. *pp*

Obs. *pp*

B♭ Cls. *mf*

Bsns. *mf*

Hns. *mf*

2 C Tpts. *mf*

Tbn. *mf*

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Cel.

Guit. *open strings*

Vln. I *pppp* *mf*

Vln. II *pppp* *mf*

Vla. *pppp* *mf*

Vlc. *p* *mf*

Cb. *p* *mf*

47

Fls.

Obs.

B♭ Cls.

Bsns.

Hns.

2 C Tpts.

Tbn.

Timp.

Perc. 1

Perc. 2

Cel.

Guit.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

Detailed description of the musical score: The score is for a full orchestra. Measures 47-52 are shown. The Flute part has a melodic line starting in measure 47 with a slur over measures 48-50. The Oboe, B♭ Clarinet, Bassoon, Horn, 2 Cornets, Trombone, Timpani, Percussion 1 and 2, Cello, Violin I and II, Viola, Violoncello, and Contrabass parts are mostly silent (rests) throughout the measures. The Guitar part has a rhythmic pattern with eighth and sixteenth notes, including some triplets and slurs. The Violin I and II parts have rests. The Viola part has rests. The Violoncello and Contrabass parts have rests.

53

Fls. *p*

Obs. *p*

B♭ Cls. *p*

Bsns. *p*

Hns. *p*

2 C Tpts. *p*

Tbn. *p*

53 *p*

53 *p*

Perc. 1 *p*

Perc. 2 *p*

53 *pp*

Cel. *p* *mp*

53 *p*

Guit. *p*

53 *pp*

Vln. I *pp*

Vln. II *pp*

Vla. *p* *pizz.*

Vlc. *p* *pizz.*

Cb. *p*

59

Fls.

Obs.

B♭ Cls.

Bsns.

59

Hns.

2 C Tpts.

Tbn.

59

Timp.

59

Perc. 1

Perc. 2

59

Cel.

59

Guit.

59

Vln. I

Vln. II

Vla.

Vlc.

Cb.

59

60

61

62

63

64

257

71

Fls. *a2*

Obs. *mf*

B♭ Cls.

Bsns. *mf*

Hns.

2 C Tpts.

Tbn.

Timp.

Perc. 1 *mf*

Perc. 2 *mp*

Cel.

Guit.

Vln. I *mf*

Vln. II *mf*

Vla. *mf* arco

Vlc. arco

Cb. arco



77 Fls. *a2*

Obs. *mf*

B♭ Cls.

Bsns. *mf*

Hns. *f*

2 C Tpts. *f*

Tbn. *f*

Timp. 77

Perc. 1 77

Perc. 2 77

Cel. 77

Guit. 77

Vln. I 77

Vln. II 77

Vla. 77

Vlc. 77

Cb. 77

83

Fls.

Obs.

B♭ Cls.

Bsns.

Hns.

2 C Tpts.

Tbn.

Timp.

Perc. 1

Perc. 2

Cel.

Guit.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

*f*

Detailed description of the musical score: The score is for a full orchestra. Measures 83-87 are shown. The key signature is one sharp (F#). The time signature is 3/4. The score includes parts for Flute (Fls.), Oboe (Obs.), B♭ Clarinet (B♭ Cls.), Bassoon (Bsns.), Horn (Hns.), 2 C Trumpets (2 C Tpts.), Trombone (Tbn.), Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Cello (Cel.), Guitar (Guit.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The score shows various musical notations including notes, rests, and dynamic markings like 'f'.

261



263



[illegible]

266



124

Fls.

Obs.

B♭ Cls.

Bsns.

Hns.

2 C Tpts.

Tbn.

Timp.

Perc. 1

Perc. 2

Cel.

Guit.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

*mf*

*1. solo*

Detailed description of the musical score: The score is for a full orchestra and guitar. It consists of 12 measures, numbered 124 to 129. The key signature is one sharp (F#). The tempo is 124. The score includes staves for Flute (Fls.), Oboe (Obs.), B♭ Clarinet (B♭ Cls.), Bassoon (Bsns.), Horn (Hns.), 2 C Trumpets (2 C Tpts.), Trombone (Tbn.), Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Cello (Cel.), Guitar (Guit.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The guitar part has a melodic line starting at measure 124, with a solo starting at measure 128. The flute part has a solo starting at measure 128, marked *mf*. The rest of the instruments are silent.

130

Fls.

Obs.

B♭ Cls.

Bsns.

Hns.

2 C Tpts.

Tbn.

Timp.

Perc. 1

Perc. 2

Cel.

Guit.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

*mf*

*1. solo*

*open strings*



270

$f$

272

161

Fls.

Obs.

B♭ Cls.

Bsns.

Hns.

2 C Tpts.

Tbn.

Timp.

Perc. 1

Perc. 2

Cel.

Guit.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

161

162

163

164

165

166

167

168

274



275

181

Fls.

Obs.

B♭ Cls.

Bsns.

Hns.

2 C Tpts.

Tbn.

Timp.

Perc. 1

Perc. 2

Cel.

Guit.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

*mf*

*1. solo*

185

Fls.

Obs.

B♮ Cls.

Bsns.

Hns.

2 C Tpts.

Tbn.

Timp.

Perc. 1

Perc. 2

Cel.

Guit.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

186

187

188

189

191

Fls.

Obs.

B♭ Cls.

Bsns.

Hns.

2 C Tpts.

Tbn.

Timp.

Perc. 1

Perc. 2

Cel.

Guit.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

197

Fls. *mf*

Obs. *mf*

B♯ Cls. *mf*

Bsns. *mf*

Hns. *f*

2 C Tpts. *f*

Tbn. *f*

Timp. *f*

Perc. 1 *mf*

Perc. 2 *mf*

Cel. *mf*

Guit. *mf*

Vln. I

Vln. II

Vla.

Vlc.

Cb.

Detailed description of the musical score: The score is for a full orchestra. Measures 197-202 are shown. Measures 197 and 198 are in 4/4 time, and measures 199-202 are in 3/4 time. The Flutes, Oboes, B♯ Clarinets, and Bassoons play a melodic line starting in measure 197. The Horns, 2 Cornets/Trombones, Trombone, and Timpani play a rhythmic pattern. Percussion 1 and 2 play a melodic line. The Cello, Guitar, Violin I and II, Viola, Violoncello, and Contrabass are mostly silent in these measures.

203

Fls. *a2*

Obs. *mf*

B♭ Cls.

Bsns. *mf*

Hns. *mf*

2 C Tpts.

Tbn.

Timp.

Perc. 1 *p* *mf*

Perc. 2

Cel. *f* *mp*

Guit.

Vln. I *mf*

Vln. II *mf*

Vla. *mf* *arco*

Vlc. *arco*

Cb. *arco*

281

282



220

Fls.

Obs.

B♭ Cls.

Bsns.

220

Hns.

2 C Tpts.

Tbn.

220

Timp.

220

Perc. 1

Perc. 2

220

Cel.

220

Guit.

220

Vln. I

Vln. II

Vla.

Vlc.

Cb.

220

221

222

223

224

226 Cadenza  $\text{♩} = 60$

Fls.

Obs.

B♭ Cls.

Bsns.

Hns.

2 C Tpts.

Tbn.

Timp.

Perc. 1

Perc. 2

Cel.

Guit.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

285

Allegro Moderato  $\text{♩} = 120$

236

Fls.  $a^2$

Obs.  $a^2$

B♭ Cls.  $a^2$

Bsns.  $mp$

Hns.  $mp$

2 C Tpts.  $pp$

Tbn.  $pp$

Timp.  $mp$

Perc. 1

Perc. 2

Cel.  $mp$

Guit. *molto espress.*  
 $mp$

Vln. I  $p$

Vln. II  $p$

Vla.  $mp$   
 $pizz.$

Vlc.  $p$   
 $pp$

Cb.  $pizz.$   
 $mp$   
 $pp$

245

Fls.

Obs.

B♭ Cls.

Bsns.

Hns.

2 C Tpts.

Tbn.

Timp.

Perc. 1

Perc. 2

Cel.

Guit.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

harm. 12th

harm. 7th

*ff*

*p*

*f*

*ff*

*rasgueado*

*rasgueado*

254

Fls.

Obs.

B♭ Cls.

Bsns.

254

Hns.

2 C Tpts.

Tbn.

254

Timp.

254

Perc. 1

Perc. 2

254

Cel.

254

Guit.

*p*

254

Vln. I

Vln. II

Vla.

Vlc.

Cb.

258

Fls.

Obs.

B♭ Cls.

Bsns.

258

Hns.

2 C Tpts.

Tbn.

258

Timp.

258

Perc. 1

Perc. 2

258

Cel.

258

Guit.

258

Vln. I

Vln. II

Vla.

Vlc.

Cb.

The musical score for page 289, measures 258-259, features a variety of instruments. The Guitar part (Guit.) is the most active, playing a complex rhythmic pattern of sixteenth and thirty-second notes, with some measures containing sixteenth rests (6) and a measure with a ten-measure rest (10). The other instruments (Fls., Obs., B♭ Cls., Bsns., Hns., 2 C Tpts., Tbn., Timp., Perc. 1, Perc. 2, Cel., Vln. I, Vln. II, Vla., Vlc., Cb.) are mostly at rest, indicated by horizontal lines on their staves.

290





269

Fls. *mp* *pp* *n.*

Obs. *mp* *pp* *n.*

B♭ Cls. *mp* *pp* *n.*

Bsns. *pp* *n.*

Hns.

2 C Tpts.

Tbn.

Timp. *p* *ppp*

Perc. 1

Perc. 2

Cel. *mp* *pp*

Guit. *f*

Vln. I *p* *pp* *p*

Vln. II *p* *pp* *p*

Vla. *mp* *pp* *p*

Vlc. *mp* *pp*

Cb. *mp* *pp*

293



283

Fls. *mp*

Obs. *mp*

B♭ Cls. *mp*

Bsns.

Hns.

2 C Tpts.

Tbn.

Timp. *p*

Perc. 1

Perc. 2

Cel. *mp*

Guit.

Vln. I *p*

Vln. II *p*

Vla. *mp*

Vlc. *mp*

Cb. *mp*

285 *flute 1 and 2*  
*muta in alto flute 1 and 2* **attacca**

Fls. *pp* *n.* *oboe 2 muta*  
*in English horn* *rit.*

Obs. *pp* *n.* *clar. 2 muta*  
*in bass clarinet*

B♯ Cls. *pp* *n.*

Bsns.

Hns.

2 C Tpts.

Tbn.

Timp. 285 *ppp*

Perc. 1

Perc. 2

Cel. 285 *pp*

Guit. 285 *molto espress.* *mf* *rall.* 3

Vln. I 285 *(sord.)* *pp* *(sord.)*

Vln. II *pp*

Vla. *pp*

Vlc. *pp*

Cb. *pp*

# IV - Aria

Lento Cantabile ♩ = 60

2 Alto Flutes (G) *p*

Oboe

English Horn (F)

Clarinet in B $\flat$

Bass Clarinet (B $\flat$ )

2 Bassoons *pp* *con sord.* *n.*

2 Horns in F *pp* *con sord.* *n.*

Trumpet in C *pp* *con sord.* *n.*

Trombone *pp* *con sord.* *n.*

Timpani *p*

1

Percussion

2

Harp

Solo Guitar *mf*

Violin I *pp* *sord.*

Violin II *p*

Viola *p*

Cello *p* *non div.*

Contrabass *pp* *pizz.* *mp*

298



2 A. Fl. *f* *a2* *p*

Ob. *pp* *p* *pp* *p* *pp*

E. Hn. *pp* *p* *pp* *p*

B♭ Cl. *pp* *p* *pp* *p*

B. Cl. *pp* *p* *pp* *pp*

Bsn. *pp* *p*

2 Hns. *pp* *n.*

C Tpt. *pp* *n.*

Tbn. *pp* *n.*

Timp. *f*

1

Perc. *triangle* *f*

2

Hpschd. *f*

Gtr. *f*

Vln. I

Vln. II

Vla.

Vc.

Cb.

6

2 A. Fl. *pp*

Ob.

E. Hn.

B♭ Cl.

B. Cl. *p*

Bsn. *pp* *n.*

2 Hns. *pp* *n.*

C Tpt. *pp* *n.*

Tbn. *pp* *n.*

Timp. *p*

1

Perc. 2

Hpschd.

Gtr.

Vln. I

Vln. II *p*

Vla. *p*

Vc. *p non. div.* *pp* *pizz.*

Cb. *mp*

2 A. Fl. <sup>8</sup>

Ob. *pp* *p* *pp*

E. Hn. *pp* *p* *pp*

B♭ Cl. *pp* *p* *pp*

B. Cl. *pp* *p* *pp*

Bsn. *pp* *n.*

2 Hns. *pp* *n.*

C Tpt. *pp* *n.*

Tbn. *pp* *n.*

Timp. <sup>8</sup>

1 <sup>8</sup>

Perc. *triangle* *f*

2

Hpschd. *f*

Gtr. <sup>8</sup>

Vln. I <sup>8</sup>

Vln. II <sup>8</sup>

Vla. <sup>8</sup>

Vc. <sup>8</sup>

Cb. <sup>8</sup>

302

2 A. Fl. *mf*

Ob. *p* *mf*

E. Hn. *p*

B♭ Cl. *p* *pp*

B. Cl. *mf*

Bsn. *mf*

2 Hns.

C Tpt.

Tbn.

Timp.

1

Perc. 2

Hpschd.

Gtr.

Vln. I *mp*

Vln. II

Vla.

Vc.

Cb. *arco*

2 A. Fl. *mf*

Ob. *mf*

E. Hn. *mf*

B♭ Cl. *mf* *pp*

B. Cl. *mf*

Bsn. *mf*

2 Hns. *senza sord.* *mp*

C Tpt. *senza sord.* *mp*

Tbn. *senza sord.* *mp*

Timp.

1

Perc. 2

Hpschd.

Gtr. *mf*

Vln. I *mf*

Vln. II *mp*

Vla. *mp*

Vc.

Cb.

305

18 *poco accel.*

2 A. Fl.

Ob.

E. Hn.

B $\flat$  Cl.

B. Cl.

Bsn.

2 Hns.

C Tpt.

Tbn.

Timp.

1

Perc.

2

Hpschd.

Gtr.

Vln. I

Vln. II

Vla

Vc.

Cb.

*p*

*n.*

*pp*

*poco accel.*

*5*



**poco più mosso** ♩ = 70

[illegible]

23

2 A. Fl. *mp*

Ob.

E. Hn. *mf*

B♭ Cl.

B. Cl. *mp*

Bsn.

23

2 Hns.

C Tpt.

Tbn.

23

Timp.

1

Perc.

2

23

Hpschd.

23

Gtr.

23

Vln. I

Vln. II

Vla

Vc.

Cb.

309

2 A. Fl. *f* *a2*

Ob. *f*

E. Hn. *f*

B $\flat$  Cl. *f*

B. Cl. *f*

Bsn. *f* *a2*

2 Hns. *f* *a2*

C Tpt. *f*

Tbn. *f* *a2*

Timp. *f*

1 *f*

Perc. *f*

2 *f*

Hpschd.

Gtr.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

30

2 A. Fl. *Molto Rall* *dim.* *mp* *p* *alto flutes 1 and 2 muta in flute 1 and 2* **Tempo I** ♩ = 60

Ob. *dim.* *mp* *p*

E. Hn. *dim.* *mp* *p*

B♭ Cl. *dim.* *mp* *p*

B. Cl. *dim.* *mp* *p* *bass clarinet muta in clar. 2*

Bsn.

2 Hns. *f*

C Tpt. *f*

Tbn. *f*

Timp.

1 *f*

Perc. 2 *f*

Hpschd.

Gtr.

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

312

313

40

2 A. Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

2 Hns.

C Tpt.

Tbn.

Timp.

1

Perc.

2

Hpschd.

Gtr.

Vln. I

Vln. II

Vla

Vc.

Cb.

*English horn  
muta in oboe 2*

Detailed description of the musical score: The score is for a large orchestra. Measures 40 and 41 are shown. Measure 40 is in 4/4 time, and measure 41 is in 3/4 time. The woodwinds (Flutes, Oboe, English Horn, Clarinets, Bassoon) and strings (Violins, Viola, Violoncello, Contrabass) have various notes and rests. The percussion section (Timpani, Percussion 1 & 2) and keyboard (Harp) are mostly silent. The guitar (Gtr.) has a complex rhythmic pattern in measure 40. The English Horn part is marked 'muta in oboe 2'.



42

2 A. Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

2 Hns.

C Tpt.

Tbn.

Timp.

1

Perc.

2

Hpschd.

Gtr.

Vln. I

Vln. II

Vla

Vc.

Cb.

42

43

44 attacca

2 A. Fl. *rit.*

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

2 Hns.

C Tpt.

Tbn.

Timp.

1

Perc.

2

Hpschd.

Gtr. *rall.*

Vln. I

Vln. II

Vla

Vc.

Cb.

# V - Finale - Moderato Deciso II

Moderato  $\text{♩} = 96$

2 Flutes *mf*

2 Oboes *mf*

2 Clarinet in B $\flat$  *mf*

2 Bassoons *mf*

2 Horns in F *mp*

2 Trumpets in C *mp*

Trombone *mp*

Timpani *mf*

Percussion 1 *mf* *snare drum*

Percussion 2 *mf* *triangle*

Celesta

Solo Guitar

Violin I

Violin II

Viola *mf*

Cello *mf* *pizz.*

Contrabass *mf* *pizz.*

318

2 Fls. *f* *a2* *pp* *n.*

2 Obs. *f* *a2* *pp* *n.*

2 B♭ Cls. *f* *a2* *pp* *n.*

2 Bsns. *f* *a2* *p* *pp* *n.*

2 Hns. *mf* *a2* *p* *pp*

2 C Tpts. *mf* *p* *sord.* *pp*

Tbn. *mf* *p* *sord.* *pp*

Timp. *pp*

1 *f* *wood block* *pp*

2 *f*

Cel. *pp*

Gtr. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vlc. *mf*

Cb. *mf*

23

2 Fls. *p* *mp*

2 Obs. *mp*

2 B♭ Cls. *mp*

2 Bsns. *mp*

2 Hns. *p*

2 C Tpts. *p*

Tbn. *p*

23

Timp.

1 *p*

Perc. 2

23

Cel. *mp*

Gtr. *pizz.*

23

Vln. I *p* *pizz.*

Vln. II *p* *pizz.*

Vla.

Vic.

Cb.



322



323

2 Fls.

2 Obs.

2 B♭ Cls.

2 Bsns.

2 Hns.

2 C Tpts.

Tbn.

Timp.

1 Perc.

2 Perc.

Cel.

Gtr.

Vln. I

Vln. II

Vla.

Vic.

Cb.

*mf*

*mf*

*mf*

*p*

*p*

*arco*

324



64

2 Fls. *mf*

2 Obs. *mf*

2 B♭ Cls. *mf*

2 Bsns. *mf*

2 Hns. *mp*  
*senza sord.*

2 C Tpts. *mp*

Tbn. *mp*

64

Timp. *mf*

64

1 *mf*  
*snare drum*

Perc. *mf*  
*triangle*

2 *mf*

64

Cel.

64

Gtr.

Vln. I

Vln. II

Vla. *arco*  
*mf*

Vla. *arco*  
*mf*

Vic. *mf*

Vic. *mf*

Cb. *mf*

70

2 Fls.

2 Obs.

2 B♭ Cls.

2 Bsns.

2 Hns.

2 C Tpts.

Tbn.

Timp.

1

Perc.

2

Cel.

Gtr.

Vln. I

Vln. II

Vla.

Vic.

Cb.

70

71

72

73

74

328

329

330



331

332

2 Fls.

2 Obs.

2 B♭ Cls.

2 Bsns.

2 Hns.

2 C Tpts.

Tbn.

Timp.

1 Perc.

2 Perc.

Cel.

Gtr.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

*dim.*

*f*

*dim.*

*f*

*dim.*

*p*

*f*

*mp* *cresc.*

*f*

*rasgueado*

*p*

334

2 Fls. *f*

2 Obs. *f*

2 B♭ Cls. *f*

2 Bsns. *f*

2 Hns. *f*

2 C Tpts. *f*

Tbn. *f*

Timp. *f*

1 *f*

Perc. *f* *snare drum*

2 *f*

Cel. *f*

Gtr. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vic. *f* *pizz.*

Cb. *f* *pizz.*

336

337

2 Fls. *fz* *sf* *sf*

2 Obs. *fz* *sf* *sf*

2 B♭ Cls. *fz* *sf* *sf*

2 Bsns. *fz* *sf* *sf*

2 Hns. *fz* *sf* *sf*

2 C Tpts. *fz* *sf* *sf*

Tbn. *fz* *sf* *sf*

Timp. *fz* *sf* *sf*

1 Perc. *fz* *wood block* *sf*

2 Perc. *fz* *gran cassa* *sf*

Cel. *fz* *sf* *sf*

Gtr. *fz* *sf* *sf*

Vln. I *fz* *arco* *sf*

Vln. II *fz* *arco* *sf*

Vla. *fz* *arco* *sf*

Vlc. *fz* *arco* *sf*

Cb. *fz* *arco* *sf*



## BIBLIOGRAPHY

- Adler, Samuel. *The Study of Orchestration*. New York: Norton & Company, 2002.
- Ashton, T. S. *The Industrial Revolution*. New York: Oxford University Press, 1997.
- Benjamin, Walter. *The Work of Art in the Age of Its Technological Reproducibility and Other Writings on Media*. Edited by Michael W. Jennings, Brigid Doherty and Thomas Y. Levin. Cambridge, MA: Harvard University Press, 2008.
- Berlioz, Hector. *Treatise on Instrumentation*. New York: Dover, 1991.
- Burkholder, J. Peter. "The Twentieth Century and the Orchestra as a Museum." In *The Orchestra: A Collection of 23 Essays on Its Origins and Transformations*, edited by Joan Peyser, 409-432. Milwaukee: Hal Leonard, 2006.
- Casella, Alfredo. *The Technique of the Contemporary Orchestra*, Milano: BMG Ricordi, 2004.
- Cottbell, Stephen. "The Future of the Orchestra." In *The Cambridge Companion to the Orchestra*, edited by Colin Lawson, 251-264. New York: Cambridge University Press, 2003.
- Crosby, Alfred W. *Children of the Sun: A History of Humanity's Unappeasable Appetite for Energy*. New York: W. W. Norton & Company, 2006.
- Crump, Thomas. *The Age of Steam: The Power That Drove the Industrial Revolution*. New York: Carroll & Graf Publishers, 2008.
- Forsyth, Cecil. *Orchestration*. New York: Dover, 1982.
- Kennan, Kent. *The Technique of Orchestration*. New Jersey: Prentice Hall, 2002.
- Kozzin, Allan. *The Guitar: The History, the Music, the Players*. New York: Quill, 1984.
- Rimsky-Korsakov, Nikolay. *Principles of Orchestration*. New York: Dover, 1964.
- Rudé, George. *The French Revolution: Its Causes, Its History, and Its Legacy after 200 Years*. New York: Grove Press, 1988.
- Piston, Walter. *Orchestration*. New York: Norton, 1955.
- Wright, Ronald. *A Short History of Progress*. New York: Carroll & Graf Publishers, 2006.

APPENDIX 1 – LIST OF PIECES PERFORMED BY THE LOUISIANA SINFONIETTA  
FROM 1981 TO 2009, ORGANIZED BY COMPOSER

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Abel, Paul Louis	Elegy	May 14, 2000	20th Century
Abreu, Zequinha de	Tico-tico no fubá	January 12, 2002	20th Century
Adam, Adolphe C.	O Holy Night	December 10, 1999	20th Century
Adam, Adolphe C.	O Holy Night	December 13, 2002	19th Century
Adam, Adolphe C.	O Holy Night	December 16, 2002	19th Century
Adam, Adolphe C.	O Holy Night	December 19, 2002	19th Century
Adamis, Michael	Molpi	July 14, 2003	20th Century
Adamis, Michael	Molpi	July 15, 2003	20th Century
Adams, Richard	Unleashed for Strings Orchestra	January 16, 2000	20th Century
Adams, Richard	In Good Time	February 5, 2006	20th Century
Adler, Samuel	Elegy for String Orchestra	February 28, 1985	20th Century
Agalopol, Aritina	Fantasy for Piano and Strings	September 29, 1997	20th Century
Albeniz, Isaac	Tango in D	April 18, 2004	19th Century
Albeniz, Isaac	Asturias	December 7, 2006	19th Century
Albeniz, Isaac	Asturias	December 8, 2006	19th Century
Albeniz, Isaac	Rumores en la Caleta	May 5, 2007	19th Century
Albeniz, Isaac	Rumores en la Caleta	May 29, 2007	19th Century
Albeniz, Isaac	Rumores en la Caleta	June 8, 2007	19th Century
Albeniz, Isaac	Asturias	December 12, 2007	19th Century
Albeniz, Isaac	Asturias	December 13, 2007	19th Century
Albeniz, Isaac	Asturias	December 14, 2007	19th Century
Albeniz, Isaac	Asturias	December 16, 2007	19th Century
Albinoni, Tomaso	Sinfonia a 4 for String Orchestra	May 3, 1992	Baroque
Albinoni, Tomaso	Sinfonia a 4 for String Orchestra	May 4, 1992	Baroque
Albinoni, Tomaso	Sinfonia a 4 for String Orchestra	May 7, 1992	Baroque
Albinoni, Tomaso	Adagio in G Minor	March 11, 1994	Baroque
Albinoni, Tomaso	Sonata, Op. 2, no. IV	August 28, 1994	Baroque
Albinoni, Tomaso	Sonata, Op. 2, no. IV	October 16, 1994	Baroque
Albinoni, Tomaso	Sinfonia in Bb Major	May 7, 1995	Baroque
Albinoni, Tomaso	Adagio in G Minor	May 21, 1995	Baroque
Albinoni, Tomaso	Sinfonia in Bb Major	May 21, 1995	Baroque
Albinoni, Tomaso	Sinfonia a 4 for String Orchestra	November 9, 1997	Baroque
Albinoni, Tomaso	Adagio in G Minor	November 19, 2000	Baroque

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Albinoni, Tomaso	Concerto for Oboe in D Major, Op. 7, no. 6	November 19, 2000	Baroque
Albinoni, Tomaso	Sinfonia a 4	December 7, 2008	Baroque
Anonymous	First Delphic Hymn (c. 138 B. C.)	May 15, 1998	Antiquity
Anonymous	First Delphic Hymn (c. 138 B. C.)	May 18, 1998	Antiquity
Antoniou, Theodore	For Solo Saxophone	September 17, 2001	20th Century
Antoniou, Theodore	For Solo Saxophone	September 22, 2001	20th Century
Antoniou, Theodore	Lament	February 14, 2002	20th Century
Antoniou, Theodore	Celebration VII for String Orchestra	May 4, 2003	20th Century
Antoniou, Theodore	For Solo Saxophone	July 14, 2003	20th Century
Antoniou, Theodore	For Solo Saxophone	July 15, 2003	20th Century
Antoniou, Theodore	Fantasia for Solo Clarinet	April 16, 2004	20th Century
Antoniou, Theodore	Celebration IX	April 17, 2004	20th Century
Arantes, Alberto	Pot-pourri Brasileiro	January 11, 2002	20th Century
Arantes, Alberto	Pout-pourri Brasileiro	June 13, 2003	20th Century
Argersinger, Charles	Lachrimae	September 28, 1997	20th Century
Argersinger, Charles	Lachrimae	September 29, 1997	20th Century
Argüello, Alejandro	Capriccio for String Quartet	February 15, 2004	20th Century
Argüello, Alejandro	Capriccio for String Quartet	February 17, 2004	20th Century
Argüello, Alejandro	Toccatina	October 8, 2004	20th Century
Argüello, Alejandro	Capriccio for String Orchestra	January 11, 2005	20th Century
Argüello, Alejandro	Adagio and Presto for String Quartet	April 25, 2005	20th Century
Argüello, Alejandro	Transformations	May 1, 2005	20th Century
Argüello, Alejandro	Concerto "a la Tica" – for Alto Saxophone and Chamber Orchestra	April 22, 2006	20th Century
Argüello, Alejandro	Landscape no. 3	October 4, 2006	20th Century
Argüello, Alejandro	Landscape no. 1	October 13, 2006	20th Century
Argüello, Alejandro	Landscape no. 2 "a la Española"	October 13, 2006	20th Century
Argüello, Alejandro	Landscape no. 3	October 30, 2006	20th Century
Argüello, Alejandro	Nocturne to the Mountain of Death	March 11, 2007	20th Century

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Argüello, Alejandro	Landscape no. 2 “a la Española”	March 16, 2007	20th Century
Argüello, Alejandro	Dark Variations	December 7, 2008	20th Century
Argüello, Alejandro	Landscape no. 11, ALE54, for Guitar and Strings	December 13, 2009	20th Century
Athanassoulas, Stamatis	Etude for Yvona	February 15, 2002	20th Century
Aubert, Jacques	Sonata in D Major	September 11, 1998	Baroque
Aubert, Jacques	Sonata in D Major	November 11, 2001	Baroque
Austin, Larry	Canadian Coastlines: Canonic Fractals for Musicians and Computer Band	February 26, 1983	20th Century
Babell, William	Bourree	February 9, 2007	Baroque
Bach, Carl Philipp Emanuel	Concerto for Flute and String Orchestra in D Minor	May 2, 2004	Classical
Bach, Carl Philipp Emanuel	Concerto for Cello in A Major	May 2, 1999	Classical
Bach, Johann Christian	Sinfonia Concerto for Harp and Strings	March 23, 1986	Classical
Bach, Johann Christian	Concerto for Viola and String Orchestra	April 12, 1987	Classical
Bach, Johann Christian	Quintet in C for Flute, Oboe and Strings	January 28, 1990	Classical
Bach, Johann Christian	Concerto in C Minor	January 23, 1994	Classical
Bach, Johann Sebastian	Concerto no. 1 in A minor for Violin	May 17, 1987	Baroque
Bach, Johann Sebastian	Brandenburg Concerto no. 6 in B- flat Major	April 24, 1988	Baroque
Bach, Johann Sebastian	Concerto in D minor for Two Violins	December 4, 1988	Baroque
Bach, Johann Sebastian	Concerto no. 2 in E Major for Violin	March 12, 1989	Baroque
Bach, Johann Sebastian	Air from Suite no. 3 in D Major	October 29, 1989	Baroque
Bach, Johann Sebastian	Concerto in A minor for Violin	December 10, 1989	Baroque
Bach, Johann Sebastian	Suite no. 2 in B minor [ Orchestral Suite no. 2]	May 6, 1990	Baroque

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Bach, Johann Sebastian	Concerto in D minor for Two Violins	September 23, 1990	Baroque
Bach, Johann Sebastian	Concerto in D minor for Two Violins	September 30, 1990	Baroque
Bach, Johann Sebastian	Concerto in D minor for Two Violins	November 30, 1990	Baroque
Bach, Johann Sebastian	Concerto in D minor for Two Violins	February 8, 1991	Baroque
Bach, Johann Sebastian	Concerto for Violin no. 2 in E Major	September 7, 1992	Baroque
Bach, Johann Sebastian	Concerto no. 1 in A minor for Violin	January 21, 1994	Baroque
Bach, Johann Sebastian	Concerto no. 1 in A minor for Violin	January 23, 1994	Baroque
Bach, Johann Sebastian	Suite no. 2 in D minor for Solo Cello	March 11, 1994	Baroque
Bach, Johann Sebastian	Concerto for Two Violins in D Minor	May 8, 1994	Baroque
Bach, Johann Sebastian	Sonata in E-flat Major for Flute and Continuo	September 9, 1994	Baroque
Bach, Johann Sebastian	Arioso	November 6, 1994	Baroque
Bach, Johann Sebastian	Cantata no. 202	September 17, 1995	Baroque
Bach, Johann Sebastian	Cantata no. 202	September 18, 1995	Baroque
Bach, Johann Sebastian	Concerto for Violin no. 1 in A Minor	November 5, 1995	Baroque
Bach, Johann Sebastian	Concerto para Violin and Orchestra no. 2, in E Major	January 19, 1997	Baroque
Bach, Johann Sebastian	Sonata in E-flat Major for Flute and Continuo	March 13, 1998	Baroque
Bach, Johann Sebastian	Air from Suite no. 3 in D Major	May 3, 1998	Baroque
Bach, Johann Sebastian	Symphony no. V 182/5	November 8, 1998	Baroque
Bach, Johann Sebastian	Concerto for Violin in A Minor	May 9, 1999	Baroque
Bach, Johann Sebastian	Concerto for Two Violins in D Minor	January 16, 2000	Baroque
Bach, Johann Sebastian	Prelude from Suite no. 1 in G Major for Solo Cello	March 17, 2000	Baroque

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Bach, Johann Sebastian	Prelude for Solo Cello	April 12, 2000	Baroque
Bach, Johann Sebastian	Prelude for Solo Cello	April 13, 2000	Baroque
Bach, Johann Sebastian	Prelude for Solo Cello	April 14, 2000	Baroque
Bach, Johann Sebastian	Sonata no. 6 in G BWV 1019	June 9, 2000	Baroque
Bach, Johann Sebastian	Prelude for Solo Cello	June 12, 2000	Baroque
Bach, Johann Sebastian	Prelude for Solo Cello	June 13, 2000	Baroque
Bach, Johann Sebastian	Prelude for Solo Cello	June 14, 2000	Baroque
Bach, Johann Sebastian	Prelude for Solo Cello	June 15, 2000	Baroque
Bach, Johann Sebastian	Prelude for Solo Cello	June 19, 2000	Baroque
Bach, Johann Sebastian	Prelude for Solo Cello	June 20, 2000	Baroque
Bach, Johann Sebastian	Prelude for Solo Cello	June 21, 2000	Baroque
Bach, Johann Sebastian	Sonate in A-Moll, BWV 1003	September 14, 2000	Baroque
Bach, Johann Sebastian	Prelude for Solo Cello	March 8, 2001	Baroque
Bach, Johann Sebastian	Concerto for Piano no. 1 in D Minor, BWV 1052	May 6, 2001	Baroque
Bach, Johann Sebastian	Prelude for Solo Cello	June 20, 2001	Baroque
Bach, Johann Sebastian	Concerto in D Minor [for two violins]	November 11, 2001	Baroque
Bach, Johann Sebastian	Six Duets for Two Violins, no. 2	November 11, 2001	Baroque
Bach, Johann Sebastian	Piano Concerto no. 7 in G Minor, BWV 1058	May 5, 2002	Baroque
Bach, Johann Sebastian	Sonata in E-flat Major	September 20, 2002	Baroque
Bach, Johann Sebastian	Suite for Solo Cello	January 10, 2003	Baroque
Bach, Johann Sebastian	Suite	February 9, 2004	Baroque
Bach, Johann Sebastian	Prelude in B-flat Minor	March 12, 2004	Baroque
Bach, Johann Sebastian	Concerto for Violin in G Minor	May 2, 2004	Baroque
Bach, Johann Sebastian	Cantata no. 202	December 11, 2005	Baroque
Bach, Johann Sebastian	Concerto for Piano no. 5, in F Minor	December 11, 2005	Baroque
Bach, Johann Sebastian	Concerto for Two Violin D Minor	November 12, 2006	Baroque
Bach, Johann Sebastian	Suite no. 2 in B minor [Orchestral Suite no. 2]	December 17, 2006	Baroque
Bach, Johann Sebastian	Violin Concerto no. 1 in A Minor	January 14, 2007	Baroque

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Bach, Johann Sebastian	Arioso	February 9, 2007	Baroque
Bach, Johann Sebastian	Bist du Bei Mir	February 9, 2007	Baroque
Bach, Johann Sebastian	Siciliana	February 9, 2007	Baroque
Bach, Johann Sebastian	Bouree I and Gigue from Cello Suite no. 3	July 24, 2007	Baroque
Bach, Johann Sebastian	Concerto in A Minor for Oboe D'Amore	January 13, 2008	Baroque
Bach, Johann Sebastian	Bourree Anglais from Partita in A Minor for Solo Flute	November 7, 2008	Baroque
Bach, Johann Sebastian	Piano Concerto no. 2	December 7, 2008	Baroque
Bach, Johann Sebastian	G Minor Fugue from Sonata no. 1	January 26, 2009	Baroque
Bach, Johann Sebastian	Suite no. 1 [for solo Cello]	July 10, 2009	Baroque
Barber, Samuel	Adagio for Strings	February 14, 1982	20th Century
Barber, Samuel	Adagio for Strings	November 6, 1983	20th Century
Barker, Paul	Pillow Song	April 11, 2003	20th Century
Barrios, Augustín	Julia Florida	November 5, 1999	20th Century
Barroso, Ary	Aquarela do Brasil	January 12, 2002	20th Century
Bartok, Bela	5 selections from "44 Violin Duets"	September 11, 1998	20th Century
Bartók, Béla	Duos for Two Violins Set I – A Fairy Tale	March 17, 2002	20th Century
Bartók, Béla	Duos for Two Violins Set I – Burlesque	March 17, 2002	20th Century
Bartók, Béla	Duos for Two Violins Set I – Dance of the Fly	March 17, 2002	20th Century
Bartók, Béla	Duos for Two Violins Set I – Dancing Song	March 17, 2002	20th Century
Bartók, Béla	Duos for Two Violins Set I – Hay Song	March 17, 2002	20th Century
Bartók, Béla	Duos for Two Violins Set I – Menuetto	March 17, 2002	20th Century
Bartók, Béla	Duos for Two Violins Set I – Pillow Dance	March 17, 2002	20th Century
Bartók, Béla	Duos for Two Violins Set I – Play Song	March 17, 2002	20th Century
Bartók, Béla	Duos for Two Violins Set I – Scherzo	March 17, 2002	20th Century
Bartók, Béla	Duos for Two Violins Set I – Soldier's Song	March 17, 2002	20th Century

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Bartók, Béla	Duos for Two Violins Set I – Summer Solstice Song	March 17, 2002	20th Century
Bartók, Béla	Duos for Two Violins Set I – Teasing Song	March 17, 2002	20th Century
Bartók, Béla	Duos for Two Violins Set I – Wedding Song	March 17, 2002	20th Century
Bartók, Béla	Duos for Two Violins Set II – Hungarian Song no. 1	March 17, 2002	20th Century
Bartók, Béla	Duos for Two Violins Set II – Prelude and Canon	March 17, 2002	20th Century
Bartók, Béla	Duos for Two Violins Set II – Rumanian Whirling Dance	March 17, 2002	20th Century
Bartók, Béla	Duos for Two Violins Set II – Ruthenian Song and Dance	March 17, 2002	20th Century
Bartók, Béla	Duos for Two Violins Set II – Serbian Dance	March 17, 2002	20th Century
Bartók, Béla	Duos for Two Violins Set II – Slovakian Son no. 1 and no. 2	March 17, 2002	20th Century
Bartók, Béla	Duos for Two Violins Set II – The Bag Pipe and Variation	March 17, 2002	20th Century
Bartók, Béla	Duos for Two Violins Set II – Walachian Song	March 17, 2002	20th Century
Bartók, Béla	Duos for Two Violins Set II – Adeliána	March 17, 2002	20th Century
Bartók, Béla	Duos for Two Violins Set II – Arabian Dance	March 17, 2002	20th Century
Bartók, Béla	Duos for Two Violins Set II – Pizzicato	March 17, 2002	20th Century
Bartók, Béla	Duos for Two Violins Set I – A Fairy Tale	March 22, 2002	20th Century
Bartók, Béla	Duos for Two Violins Set I – Burlesque	March 22, 2002	20th Century



<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Bartók, Béla	Duos for Two Violins Set I – Dance of the Fly	March 22, 2002	20th Century
Bartók, Béla	Duos for Two Violins Set I – Dancing Song	March 22, 2002	20th Century
Bartók, Béla	Duos for Two Violins Set I – Hay Song	March 22, 2002	20th Century
Bartók, Béla	Duos for Two Violins Set I – Menuetto	March 22, 2002	20th Century
Bartók, Béla	Duos for Two Violins Set I – Pillow Dance	March 22, 2002	20th Century
Bartók, Béla	Duos for Two Violins Set I – Play Song	March 22, 2002	20th Century
Bartók, Béla	Duos for Two Violins Set I – Scherzo	March 22, 2002	20th Century
Bartók, Béla	Duos for Two Violins Set I – Soldier's Song	March 22, 2002	20th Century
Bartók, Béla	Duos for Two Violins Set I – Summer Solstice Song	March 22, 2002	20th Century
Bartók, Béla	Duos for Two Violins Set I – Teasing Song	March 22, 2002	20th Century
Bartók, Béla	Duos for Two Violins Set I – Wedding Song	March 22, 2002	20th Century
Bartók, Béla	Duos for Two Violins Set II – Hungarian Song no. 1	March 22, 2002	20th Century
Bartók, Béla	Duos for Two Violins Set II – Prelude and Canon	March 22, 2002	20th Century
Bartók, Béla	Duos for Two Violins Set II – Rumanian Whirling Dance	March 22, 2002	20th Century
Bartók, Béla	Duos for Two Violins Set II – Ruthenian Song and Dance	March 22, 2002	20th Century
Bartók, Béla	Duos for Two Violins Set II – Serbian Dance	March 22, 2002	20th Century
Bartók, Béla	Duos for Two Violins Set II – Slovakian Son no. 1 and no. 2	March 22, 2002	20th Century

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Bartók, Béla	Duos for Two Violins Set II – The Bag Pipe and Variation	March 22, 2002	20th Century
Bartók, Béla	Duos for Two Violins Set II – Walachian Song	March 22, 2002	20th Century
Bartók, Béla	Duos for Two Violins Set II – Adellana	March 22, 2002	20th Century
Bartók, Béla	Duos for Two Violins Set II – Arabian Dance	March 22, 2002	20th Century
Bartók, Béla	Duos for Two Violins Set II – Pizzicato	March 22, 2002	20th Century
Bazile, Dominic D.	Vivace	October 13, 2006	20th Century
Beach, H. H. A.	Suite for Two Pianos, Founded upon Old Irish Melodies, Op. 104	August 24, 1997	19th Century
Beck, Stephen David	Chasing Baby Bumblebees	March 19, 2000	20th Century
Beethoven, Ludwig van	Quartet in C minor, Op. 18, no. 4	May 2, 1984	Classical
Beethoven, Ludwig van	No, non Turbati – Scene and Aria for Soprano and String Orchestra	May 5, 1991	Classical
Beethoven, Ludwig van	Sonata for Cello and Piano in C Minor, Op. 102, no. 1	May 10, 1991	Classical
Beethoven, Ludwig van	No, non Turbati – Scene and Aria for Soprano and String Orchestra	January 17, 1993	Classical
Beethoven, Ludwig van	Sonata for Violoncello and Piano, Op. 102, no. 1	May 7, 1993	Classical
Beethoven, Ludwig van	Finale from Sonata in E-flat Major, Op. 81a	September 9, 1994	Classical
Beethoven, Ludwig van	Menuet	March 8, 1996	Classical
Beethoven, Ludwig van	Trio VIII, Op. Post	March 22, 1998	Classical

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Beethoven, Ludwig van	Minuet	February 14, 2003	Classical
Beethoven, Ludwig van	Minuet	March 18, 2003	Classical
Beethoven, Ludwig van	Trio VII, Op. Posthumous, Nocturne no. II	April 27, 2003	Classical
Beethoven, Ludwig van	Duo for Violin and Bass, no. 3 – i) Allegro Sostenuto; II) Aria con Variazioni; III) Allegro Assai	May 9, 2003	Classical
Beethoven, Ludwig van	Prelude and Fugue	April 4, 2004	Classical
Beethoven, Ludwig van	Concerto no. 4 for Piano and Orchestra	September 12, 2004	Classical
Beethoven, Ludwig van	Prometheus Overture, Op. 43	September 12, 2004	Classical
Beethoven, Ludwig van	Concerto for Piano and Orchestra, no. 5, Op. 73 (Emperor)	September 11, 2005	Classical
Beethoven, Ludwig van	Rondo from Sonatina in F	April 23, 2006	Classical
Beethoven, Ludwig van	Trio VIII	April 23, 2006	Classical
Beethoven, Ludwig van	Ode to Joy	May 11, 2007	Classical
Beethoven, Ludwig van	Praeludium and Fugue	May 29, 2007	Classical
Beethoven, Ludwig van	Praeludium and Fugue	June 8, 2007	Classical
Beethoven, Ludwig van	Symphony no. 2 in D Major, Op. 36	October 5, 2008	Classical
Belfiore, Alfonso	La Città Sommersá	March 7, 1995	20th Century
Bellini, Vincenzo	Aria: Ah! Non credea mirarti	June 15, 1997	19th Century
Benner, Al	Reoccurrence for Solo Cello	October 11, 1991	20th Century
Benner, Al	Illuminations	January 12, 1992	20th Century
Benner, Al	Illuminations	January 13, 1992	20th Century
Benner, Al	Illuminations	February 26, 1994	20th Century
Benner, Al	Serenade for Two	January 30, 1996	20th Century

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Benner, Al	Five Variations for Piano	June 7, 1996	20th Century
Benner, Al	Jazz Quartet (first movement)	June 3, 1998	20th Century
Benner, Al	Jazz Quartet (first movement)	June 9, 1998	20th Century
Benner, Al	Jazz Quartet (first movement)	June 11, 1998	20th Century
Benner, Al	Jazz Quartet (first movement)	June 15, 1998	20th Century
Benner, Al	Jazz Quartet (first movement)	June 16, 1998	20th Century
Benner, Al	Jazz Quartet (first movement)	June 17, 1998	20th Century
Benner, Al	Jazz Quartet (first movement)	June 18, 1998	20th Century
Benner, Al	Jazz Quartet (first movement)	June 20, 1998	20th Century
Benner, Al	Jazz Quartet (first movement)	June 22, 1998	20th Century
Benner, Al	Jazz Quartet (first movement)	June 23, 1998	20th Century
Benner, Al	Jazz Quartet (first movement)	June 24, 1998	20th Century
Benner, Al	Jazz Quartet (first movement)	August 28, 1998	20th Century
Benner, Al	Jazz Quartet (first movement)	August 29, 1998	20th Century
Benner, Al	Three Pieces for Jazz String Quartet	September 23, 1998	20th Century
Benner, Al	Jazz Quartet (first movement)	September 26, 1998	20th Century
Benner, Al	Etude on 3-tones	June 1, 1999	20th Century
Benner, Al	Etude on 3-tones	June 2, 1999	20th Century
Benner, Al	Etude on 3-tones	June 3, 1999	20th Century
Benner, Al	Etude on 3-tones	June 7, 1999	20th Century
Benner, Al	Etude on 3-tones	June 8, 1999	20th Century
Benner, Al	Etude on 3-tones	June 9, 1999	20th Century
Benner, Al	Etude on 3-tones	June 10, 1999	20th Century
Benner, Al	Etude on 3-tones	April 12, 2000	20th Century
Benner, Al	Etude on 3-tones	April 13, 2000	20th Century
Benner, Al	Etude on 3-tones for Flute and Strings	April 11, 2001	20th Century

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Benner, Al	Etude on 3-tones for Flute and Strings	April 12, 2001	20th Century
Benner, Al	To an Unborn Soul	April 15, 2002	20th Century
Benner, Al	Reflections Upon a Windowsill	July 25, 2002	20th Century
Benner, Al	Étude on 3-tones	July 14, 2003	20th Century
Benner, Al	Étude on 3-tones	July 15, 2003	20th Century
Benner, Al	Étude on 3-tones	March 25, 2004	20th Century
Benner, Al	Étude on 3-tones	April 14, 2004	20th Century
Benner, Al	Reflections Upon a Windowsill for Flute and Piano	April 18, 2004	20th Century
Benner, Al	Étude on 3-tones	May 16, 2004	20th Century
Benner, Al	Étude on 3-tones	May 18, 2004	20th Century
Benner, Al	Illuminations	February 5, 2006	20th Century
Benner, Al	Backwoods Hoe- Down	May 5, 2007	20th Century
Benner, Al	Backwoods Hoe- Down	May 29, 2007	20th Century
Benner, Al	Backwoods Hoe- Down	June 8, 2007	20th Century
Benner, Al	Three Preludes for Jazz String Quartet	July 24, 2007	20th Century
Benoit, Kenneth R.	Air	April 20, 1986	20th Century
Benoit, Kenneth R.	String Quartet no. 3	March 23, 2004	20th Century
Berg, Alban	Sonata, Op. 1	January 25, 2004	20th Century
Beriot, Charles de	Three Duos Concertantes, Op. 57, no. 1	February 11, 2000	19th Century
Berlin, Irving	God Bless America	May 16, 2004	20th Century
Berlioz, Hector	Dream and Caprice, Op. 8	September 12, 2004	19th Century
Berlioz, Hector	Les Nuits d'Été, Op. 7	September 12, 2004	19th Century
Berthelot, Michael	The Alchemist in the City	February 15, 2004	20th Century
Berthelot, Michael	Strings for Spring – Imitating the Feelings of Springtime	April 25, 2005	20th Century
Bertoni, Ferdinando	Canzona	June 14, 2002	Classical
Bertoni, Ferdinando	Canzona	September 20, 2002	Classical
Bialosky, Marshall	Fantasia for Clarinet and String Orchestra	May 3, 1992	20th Century

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Bialosky, Marshall	Fantasia for Clarinet and String Orchestra	May 4, 1992	20th Century
Bialosky, Marshall	Ten Jewish Melodies for Solo Oboes	April 6, 1999	20th Century
Bitsch, Marcel	French Suite on Themes from the 17th Century	November 15, 1993	20th Century
Bitsch, Marcel	French Suite on Themes from the 17th Century	December 10, 1993	20th Century
Blauth, Breno	Sonata T.5 para Flauta e Piano	January 11, 2002	20th Century
Blauvelt, Peter	Forest of Dreams	January 19, 1997	20th Century
Bloch, Ernest	Nocturne, no. 2	April 22, 2005	20th Century
Boccherini, Luigi	Concerto in B-flat Major for Cello	October 26, 1990	Classical
Boccherini, Luigi	Concerto in B-flat Major for Cello	October 28, 1990	Classical
Boccherini, Luigi	Concerto for String Orchestra in D Major	January 12, 1992	Classical
Boccherini, Luigi	Concerto for Flute and String Orchestra in D Major	January 13, 1992	Classical
Boccherini, Luigi	Concerto for Flute and String Orchestra in D Major	May 7, 1992	Classical
Boccherini, Luigi	Concerto for Cello no. 2 in D Major	September 7, 1992	Classical
Boccherini, Luigi	Concerto for Flute and String Orchestra	January 14, 2001	Classical
Boccherini, Luigi	Concerto for Flute and String Orchestra	March 8, 2001	Classical
Boccherini, Luigi	Overture in D Major, Op. 43	January 13, 2002	Classical
Boieldieu, François-Adrien	Overture to the Caliph of Bagdad	November 6, 1981	Classical
Boisdeffre, René de	By the Brook	April 18, 2004	19th Century
Bolcom, William	Session II for Violin and Viola	September 23, 1998	20th Century
Bolling, Claude	Irlandaise	September 9, 1994	20th Century
Borowski, Felix	Adoration	May 6, 1994	20th Century
Borowski, Felix	Adoration	December 10, 1999	20th Century
Borowski, Felix	Adoration	December 13, 2002	20th Century

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Borowski, Felix	Adoration	December 16, 2002	20th Century
Borowski, Felix	Adoration	December 19, 2002	20th Century
Borowski, Felix	Adoration	February 9, 2007	20th Century
Bottesini, G.	Elegy	March 14, 2003	19th Century
Bottesini, G.	Elegy	January 13, 2006	19th Century
Boyce, William	Sonata in A Major	September 13, 1991	Classical
Boyce, William	Sonata in A Major	September 29, 1991	Classical
Boyce, William	Sonata in A Major	November 15, 1991	Classical
Brahms, Johannes	Hungarian Dance no. 2	April 12, 1991	19th Century
Brahms, Johannes	Sonata no. 1 in E Minor, Op. 38	March 13, 1992	19th Century
Brahms, Johannes	Hungarian Dance no. 5	March 12, 2004	19th Century
Brahms, Johannes	Intermezzo in A Major	March 12, 2004	19th Century
Brahms, Johannes	Waltz in A-flat	March 12, 2004	19th Century
Brings, Allen	Three Fantasies	December 1, 2000	20th Century
Brings, Allen	Three Fantasies	December 2, 2000	20th Century
Britten, Benjamin	Simple Symphony	March 20, 1988	20th Century
Britten, Benjamin	Suite for Harp, Op. 83	February 12, 1993	20th Century
Britten, Benjamin	Simple Symphony	March 25, 2002	20th Century
Britten, Benjamin	Simple Symphony: Playful Pizzicato	January 10, 2003	20th Century
Britten, Benjamin	Simple Symphony	January 12, 2003	20th Century
Britten, Benjamin	Simple Symphony: Playful Pizzicato	February 9, 2004	20th Century
Britten, Benjamin	Simple Symphony	May 5, 2007	20th Century
Britten, Benjamin	Simple Symphony: Playful Pizzicato	May 29, 2007	20th Century
Britten, Benjamin	Simple Symphony: Playful Pizzicato	June 8, 2007	20th Century
Britten, Benjamin	Simple Symphony: Playful Pizzicato	July 24, 2007	20th Century
Britten, Benjamin	Suite III	July 10, 2009	20th Century
Brumfield, Susan	Ton The	May 16, 2004	20th Century
Bullen, Greg	In Black and White	December 1, 2000	20th Century
Bullen, Greg	In Black and White	December 2, 2000	20th Century
Bulow, Harry	Adieu	September 10, 2004	20th Century
Burgmuller, F.	Arabesque	April 22, 2005	19th Century
Byrd, William	The Leaves be Greebe "Browning" for String Orchestra	January 23, 1994	Baroque

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Cadeu-Oliveira, Ronaldo	Prometheus Unbounded	March 11, 2007	20th Century
Cadeu-Oliveira, Ronaldo	Serenade for Classical Guitar and Strings, Op. 8, no. 1a	December 13, 2009	20th Century
Caniato, Michele	Divertimento on a Theme by Ornette Coleman	December 1, 2000	20th Century
Caniato, Michele	Divertimento on a Theme by Ornette Coleman	December 2, 2000	20th Century
Carastathis, Aris	Anniversary for Strings	December 1, 1985	20th Century
Carastathis, Aris	Anniversary for Strings	May 6, 1990	20th Century
Carastathis, Aris	Silver Pieces for Flute and Tape	September 27, 1998	20th Century
Carastathis, Aris	Halcyon	June 9, 2000	20th Century
Carastathis, Aris	Three Moods of Summer	June 9, 2000	20th Century
Carastathis, Aris	Spiral for Flute and String Orchestra	January 14, 2001	20th Century
Carastathis, Aris	Suite North	February 5, 2006	20th Century
Carmichael, H. / Pettiford, O.	Stardust	March 14, 2003	20th Century
Carulli, Ferdinando	Concerto for Guitar in A Major, Op. 140	September 30, 1996	Classical
Casals, Pablo	Songs of the Birds	March 11, 1994	20th Century
Castelnuovo-Tedesco, Mario	Sonata, Omaggio a Bocherini	November 10, 2000	20th Century
Catalani, Alfredo	Ebben? Ne Andro Lontana – from the opera “La Wally”	January 17, 1993	19th Century
Cavalcanti, Maria Di	14-Bis for Chamber Orchestra	May 1, 2005	20th Century
Chaudoir, James	Adagio and Fugue	November 5, 1995	20th Century
Chaudoir, James	Sonatine	November 10, 1995	20th Century
Chaudoir, James	Adagio and Fugue	July 1, 1996	20th Century
Chausson, Ernest	Selections from Seven Songs, Op. 2	June 13, 1997	19th Century
Chen, Ling Chao	My Mother	June 7, 1996	20th Century
Chopin, Frederic	Nocturne in F Minor	May 14, 1999	19th Century



<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Chopin, Frédéric	Concerto no. 2 for Piano and Orchestra, Op. 21	November 2, 2003	19th Century
Chopin, Frédéric	Waltz Op. 34, no. 2	May 5, 2007	19th Century
Chopin, Frédéric	Waltz in C-sharp minor	May 11, 2007	19th Century
Cimarosa, Domenico	Le Astuzie Femminili Overture	September 15, 1996	Baroque
Cimarosa, Domenico	Concerto for Two Flutes and Orchestra	January 16, 2005	Classical
Cimbleiris, Maíra	Bósmica for Woodwind Quintet	March 11, 2007	20th Century
Cimbleiris, Maíra	Prelude and Bebop	March 16, 2007	20th Century
Cimbleiris, Maíra	Ruslan's Quest for Ludmilla (Poetry by Alexander Pushkin)	December 13, 2009	20th Century
Cimera, Jaroslav	Bemidji Zephyrs	October 14, 1994	20th Century
Clementi, Muzio	Allegro from Trio Sonata, Op. 35, no. 2	March 22, 1998	Baroque
Clementi, Muzio	Rondo from Trio Sonata op. 35, no. 2	March 22, 1998	Baroque
Clementi, Muzio	Allegretto, Op. 22, no. 1	April 27, 2003	Classical
Clementi, Muzio	Allegro, Op. 35, no. 2	April 27, 2003	Classical
Clementi, Muzio	Rondo from Trio Sonata, Op. 35	April 23, 2006	Classical
Clementi, Muzio	Sonata op. 35, no. 2, Rondo	April 20, 2008	Classical
Coleridge-Taylor, Samuel	Valse	April 23, 2006	19th Century
Constantinides, Dinos	New Orleans Divertimento	February 14, 1982	20th Century
Constantinides, Dinos	Inaugural Images	May 2, 1984	20th Century
Constantinides, Dinos	Dedications for Strings	January 20, 1985	20th Century
Constantinides, Dinos	Inaugural Images	January 20, 1985	20th Century
Constantinides, Dinos	Composition for Strings	February 17, 1985	20th Century
Constantinides, Dinos	"Aria of Celest" from Intimations	December 1, 1985	20th Century
Constantinides, Dinos	Evangeline for Voice and String Quartet	April 20, 1986	20th Century
Constantinides, Dinos	Four Greek Songs	October 19, 1986	20th Century

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Constantinides, Dinos	Four Greek Songs	March 21, 1987	20th Century
Constantinides, Dinos	Four Songs on Poems by Sappho	March 21, 1987	20th Century
Constantinides, Dinos	Genteel Dialogue	March 21, 1987	20th Century
Constantinides, Dinos	Intimations – One Act Opera	March 21, 1987	20th Century
Constantinides, Dinos	Reflections IV	March 21, 1987	20th Century
Constantinides, Dinos	Rhapsody	March 21, 1987	20th Century
Constantinides, Dinos	Mutability Quintet for Horn and Strings	April 12, 1987	20th Century
Constantinides, Dinos	Genteel Dialogue	May 17, 1987	20th Century
Constantinides, Dinos	Louisiana Images for Flute and Strings	April 24, 1988	20th Century
Constantinides, Dinos	Grecian Variations for Viola and String Orchestra	November 12, 1988	20th Century
Constantinides, Dinos	Homage – A Folk Concerto for Flute and Orchestra	December 4, 1988	20th Century
Constantinides, Dinos	Composition for Strings	February 26, 1989	20th Century
Constantinides, Dinos	Patterns for Violin and String Orchestra	October 29, 1989	20th Century
Constantinides, Dinos	Transformations for Oboe and String Orchestra	January 28, 1990	20th Century
Constantinides, Dinos	China II – Beijing	September 23, 1990	20th Century
Constantinides, Dinos	China II – Beijing	September 30, 1990	20th Century
Constantinides, Dinos	China II – Beijing	November 30, 1990	20th Century
Constantinides, Dinos	Mountains of Epirus	November 30, 1990	20th Century
Constantinides, Dinos	Dedications for Strings	January 27, 1991	20th Century
Constantinides, Dinos	Dedications for Strings	January 28, 1991	20th Century
Constantinides, Dinos	China I – Shanghai, Songs of Separture	May 5, 1991	20th Century
Constantinides, Dinos	Anniversary Clebration for Guitar and Strings “A Gathering of Friends”	October 20, 1991	20th Century

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Constantinides, Dinos	Anniversary Celebration for Guitar and Strings "A Gathering of Friends"	October 21, 1991	20th Century
Constantinides, Dinos	Reflections V for Violin, Oboe and Piano	November 15, 1991	20th Century
Constantinides, Dinos	At the Village Country Fair	April 10, 1992	20th Century
Constantinides, Dinos	Mountains of Epirus	April 10, 1992	20th Century
Constantinides, Dinos	Grecian Variations for Viola and String Orchestra	May 3, 1992	20th Century
Constantinides, Dinos	Grecian Variations for Viola and String Orchestra	May 4, 1992	20th Century
Constantinides, Dinos	Grecian Variations for Viola and String Orchestra	May 7, 1992	20th Century
Constantinides, Dinos	China III – Guangzhou	October 18, 1992	20th Century
Constantinides, Dinos	China III – Guangzhou	October 19, 1992	20th Century
Constantinides, Dinos	Music for Hamlet	November 13, 1992	20th Century
Constantinides, Dinos	Concerto for Cello and Orchestra (China IV – Shenzhen)	January 17, 1993	20th Century
Constantinides, Dinos	Dream for Solo Piano	March 19, 1993	20th Century
Constantinides, Dinos	Cello Concerto – China IV – Shenzhen	May 7, 1993	20th Century
Constantinides, Dinos	Homage – A Folk Concerto for Flute and Orchestra	August 19, 1993	20th Century
Constantinides, Dinos	Four Interludes for Solo Guitar	November 12, 1993	20th Century
Constantinides, Dinos	Transformations for Oboe and String Orchestra	November 14, 1993	20th Century
Constantinides, Dinos	Four Interludes for Solo Guitar	November 15, 1993	20th Century
Constantinides, Dinos	Transformations for Oboe and String Orchestra	December 10, 1993	20th Century

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Constantinides, Dinos	Concertino (Mountains of Epirus)	October 14, 1994	20th Century
Constantinides, Dinos	Two Selections from the opera "Antigone"	October 16, 1994	20th Century
Constantinides, Dinos	A Gathering of Friends – Divertimento for String Orchestra	November 6, 1994	20th Century
Constantinides, Dinos	Two Interludes	January 15, 1995	20th Century
Constantinides, Dinos	Quartet Study for Diverse Instruments	March 7, 1995	20th Century
Constantinides, Dinos	China II-Beijing for String Orchestra	May 21, 1995	20th Century
Constantinides, Dinos	China III – Guangzhou	September 17, 1995	20th Century
Constantinides, Dinos	China III – Guangzhou	September 18, 1995	20th Century
Constantinides, Dinos	China III – Guangzhou	October 9, 1995	20th Century
Constantinides, Dinos	China III – Guangzhou	October 12, 1995	20th Century
Constantinides, Dinos	China I – Shanghai, Songs of Separture	January 14, 1996	20th Century
Constantinides, Dinos	Tale	January 30, 1996	20th Century
Constantinides, Dinos	Tale for Trumpet, Trombone, and Piano	March 8, 1996	20th Century
Constantinides, Dinos	Midnight Fantasy II	June 7, 1996	20th Century
Constantinides, Dinos	Marcha de Galvez	July 1, 1996	20th Century
Constantinides, Dinos	Rights of Freedom	July 1, 1996	20th Century
Constantinides, Dinos	Reflections VI "Tyger"	September 30, 1996	20th Century
Constantinides, Dinos	Concerto for Bassoon and Orchestra	November 3, 1996	20th Century
Constantinides, Dinos	Reflections VI "Tyger"	May 4, 1997	20th Century
Constantinides, Dinos	Preludes for String Quartet	June 10, 1997	20th Century
Constantinides, Dinos	Preludes for String Quartet	June 11, 1997	20th Century
Constantinides, Dinos	Preludes for String Quartet	June 11, 1997	20th Century
Constantinides, Dinos	Preludes for String Quartet	June 12, 1997	20th Century

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Constantinides, Dinos	Preludes for String Quartet	June 13, 1997	20th Century
Constantinides, Dinos	Three Selections from Antigone	June 13, 1997	20th Century
Constantinides, Dinos	Reflections VI "Tyger"	June 15, 1997	20th Century
Constantinides, Dinos	Thre Selections from Antigone	June 15, 1997	20th Century
Constantinides, Dinos	Preludes for String Quartet	June 17, 1997	20th Century
Constantinides, Dinos	Preludes for String Quartet	June 18, 1997	20th Century
Constantinides, Dinos	Preludes for String Quartet	June 19, 1997	20th Century
Constantinides, Dinos	Suite for Two Pianos	August 24, 1997	20th Century
Constantinides, Dinos	Preludes for String Orchestra	September 7, 1997	20th Century
Constantinides, Dinos	Prelude for String Orchestra	September 28, 1997	20th Century
Constantinides, Dinos	Preludes for Strings Orchestra	September 29, 1997	20th Century
Constantinides, Dinos	Ballad for John and Samantha	December 12, 1997	20th Century
Constantinides, Dinos	Four Interludes for Solo Guitar	January 23, 1998	20th Century
Constantinides, Dinos	Four Interludes for Solo Guitar	January 24, 1998	20th Century
Constantinides, Dinos	Baroque Concerto (for guitar and orchestra)	January 25, 1998	20th Century
Constantinides, Dinos	Ballade for John and Samantha	May 10, 1998	20th Century
Constantinides, Dinos	Ballade for John and Samantha	May 11, 1998	20th Century
Constantinides, Dinos	Inaugural Images, for Solo Flute and Strings	May 11, 1998	20th Century
Constantinides, Dinos	Mountains of Epirus	May 15, 1998	20th Century
Constantinides, Dinos	Aria of Celeste from "Intimations"	May 18, 1998	20th Century
Constantinides, Dinos	Sappho Songs	May 18, 1998	20th Century
Constantinides, Dinos	Ballade for John and Samantha	June 3, 1998	20th Century

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Constantinides, Dinos	Ballade for John and Samantha	June 9, 1998	20th Century
Constantinides, Dinos	Ballade for John and Samantha	June 11, 1998	20th Century
Constantinides, Dinos	Ballade for John and Samantha	June 15, 1998	20th Century
Constantinides, Dinos	Ballade for John and Samantha	June 16, 1998	20th Century
Constantinides, Dinos	Ballade for John and Samantha	June 17, 1998	20th Century
Constantinides, Dinos	Ballade for John and Samantha	June 18, 1998	20th Century
Constantinides, Dinos	Ballade for John and Samantha	June 20, 1998	20th Century
Constantinides, Dinos	Ballade for John and Samantha	June 22, 1998	20th Century
Constantinides, Dinos	Ballade for John and Samantha	June 23, 1998	20th Century
Constantinides, Dinos	Ballade for John and Samantha	June 24, 1998	20th Century
Constantinides, Dinos	Ballade for John and Samantha	August 28, 1998	20th Century
Constantinides, Dinos	Ballade for John and Samantha	August 29, 1998	20th Century
Constantinides, Dinos	Composition for String Orchestra	September 13, 1998	20th Century
Constantinides, Dinos	Suite for Two Pianos (Diakos Suite)	September 18, 1998	20th Century
Constantinides, Dinos	Suite for Two Pianos (Diakos Suite)	September 19, 1998	20th Century
Constantinides, Dinos	Suite for Two Pianos (Diakos Suite)	September 20, 1998	20th Century
Constantinides, Dinos	Ballade for John and Samantha	September 26, 1998	20th Century
Constantinides, Dinos	Fantasia for Solo Flute	September 27, 1998	20th Century
Constantinides, Dinos	Rhapsody II for Flute and Piano	September 27, 1998	20th Century
Constantinides, Dinos	Transformations for Clarinet and Piano	September 27, 1998	20th Century
Constantinides, Dinos	Transformations for Clarinet and Piano	October 16, 1998	20th Century

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Constantinides, Dinos	Aria of Celeste from "Intimations"	January 24, 1999	20th Century
Constantinides, Dinos	Transformations for Clarinet and Chamber Orchestra	January 24, 1999	20th Century
Constantinides, Dinos	Greek Dance	April 6, 1999	20th Century
Constantinides, Dinos	Family Triptych	May 9, 1999	20th Century
Constantinides, Dinos	Transformations for Clarinet and Chamber Orchestra	May 9, 1999	20th Century
Constantinides, Dinos	Dream for Solo Piano	May 14, 1999	20th Century
Constantinides, Dinos	The Dancing Turtle	June 1, 1999	20th Century
Constantinides, Dinos	The Dancing Turtle	June 2, 1999	20th Century
Constantinides, Dinos	The Dancing Turtle	June 3, 1999	20th Century
Constantinides, Dinos	The Dancing Turtle	June 7, 1999	20th Century
Constantinides, Dinos	The Dancing Turtle	June 8, 1999	20th Century
Constantinides, Dinos	The Dancing Turtle	June 9, 1999	20th Century
Constantinides, Dinos	The Dancing Turtle	June 10, 1999	20th Century
Constantinides, Dinos	Storytelling for Solo Flute	September 10, 1999	20th Century
Constantinides, Dinos	States of Mind	November 5, 1999	20th Century
Constantinides, Dinos	Concerto of Psalms	November 14, 1999	20th Century
Constantinides, Dinos	The Dancing Turtle	April 12, 2000	20th Century
Constantinides, Dinos	The Dancing Turtle	April 13, 2000	20th Century
Constantinides, Dinos	The Dancing Turtle	April 14, 2000	20th Century
Constantinides, Dinos	Music for Saxophone Quartet	May 12, 2000	20th Century
Constantinides, Dinos	Sinfonietta – Eight Uninterrupted Character Sketches	May 14, 2000	20th Century
Constantinides, Dinos	Concerto for Cello (China IV – Shenzen)	June 9, 2000	20th Century
Constantinides, Dinos	Rhapsody II for Flute and Piano	June 9, 2000	20th Century
Constantinides, Dinos	The Singing Cucaracha	June 12, 2000	20th Century
Constantinides, Dinos	The Singing Cucaracha	June 13, 2000	20th Century
Constantinides, Dinos	The Singing Cucaracha	June 14, 2000	20th Century
Constantinides, Dinos	The Singing Cucaracha	June 15, 2000	20th Century

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Constantinides, Dinos	The Singing Cucaracha	June 19, 2000	20th Century
Constantinides, Dinos	The Singing Cucaracha	June 20, 2000	20th Century
Constantinides, Dinos	The Singing Cucaracha	June 21, 2000	20th Century
Constantinides, Dinos	Concerto for Violin and Piano	September 14, 2000	20th Century
Constantinides, Dinos	Voices of the Millenniums	November 19, 2000	20th Century
Constantinides, Dinos	The Singing Cucaracha	March 8, 2001	20th Century
Constantinides, Dinos	Concerto for Saxophone Quartet and Chamber Orchestra, LRC 178	April 11, 2001	20th Century
Constantinides, Dinos	Concerto for Saxophone Quartet and Chamber Orchestra, LRC 178	April 12, 2001	20th Century
Constantinides, Dinos	Concerto for Oboe, Cello, and Orchestra, LRC 175	May 6, 2001	20th Century
Constantinides, Dinos	Lazy Jack	June 20, 2001	20th Century
Constantinides, Dinos	Ballade for John and Samantha	August 10, 2001	20th Century
Constantinides, Dinos	Music for Hamlet	August 10, 2001	20th Century
Constantinides, Dinos	Fantasie for Solo Alto Saxophone	September 17, 2001	20th Century
Constantinides, Dinos	Fantasie for Solo Alto Saxophone	September 22, 2001	20th Century
Constantinides, Dinos	Elegy for K – LRC 206	September 24, 2001	20th Century
Constantinides, Dinos	Mutability for Alto Saxophone and String Quartet	September 24, 2001	20th Century
Constantinides, Dinos	Lazy Jack	November 5, 2001	20th Century
Constantinides, Dinos	Lazy Jack	November 7, 2001	20th Century
Constantinides, Dinos	Lazy Jack	November 9, 2001	20th Century
Constantinides, Dinos	Mountains of Epirus for Two Violins	November 11, 2001	20th Century
Constantinides, Dinos	Ballade for John and Samantha	January 12, 2002	20th Century



<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Constantinides, Dinos	Inaugural Images	January 13, 2002	20th Century
Constantinides, Dinos	Grecianas Brasileiras	January 14, 2002	20th Century
Constantinides, Dinos	Fantasia for Solo Flute	February 14, 2002	20th Century
Constantinides, Dinos	Storytelling – Six Character Pieces	February 14, 2002	20th Century
Constantinides, Dinos	Fantasia for Solo Flute	February 15, 2002	20th Century
Constantinides, Dinos	Storytelling – Six Character Pieces	February 15, 2002	20th Century
Constantinides, Dinos	Grecianas Brasileiras	April 15, 2002	20th Century
Constantinides, Dinos	Composition for String Orchestra	May 5, 2002	20th Century
Constantinides, Dinos	Grecianas Brasileiras	June 14, 2002	20th Century
Constantinides, Dinos	Grecianas Brasileiras	July 25, 2002	20th Century
Constantinides, Dinos	Fantasia for Solo Clarinet	August 9, 2002	20th Century
Constantinides, Dinos	Patterns for Violin and String Orchestra	November 17, 2002	20th Century
Constantinides, Dinos	The Dancing Turtle for Reader, Flute, and Strings	January 10, 2003	20th Century
Constantinides, Dinos	The Dancing Turtle for Reader, Flute, and Strings	January 12, 2003	20th Century
Constantinides, Dinos	Landscape VI – Rhapsody for Harp and Strings	January 28, 2003	20th Century
Constantinides, Dinos	Concerto for Two Cellos and Orchestra, LRC 178	May 4, 2003	20th Century
Constantinides, Dinos	Ballade for the Hellenic Land for Solo Cello	July 14, 2003	20th Century
Constantinides, Dinos	Fantasia	July 14, 2003	20th Century
Constantinides, Dinos	Recollections for Theofilos	July 14, 2003	20th Century
Constantinides, Dinos	Ballade for the Hellenic Land for Solo Cello	July 15, 2003	20th Century
Constantinides, Dinos	Fantasia	July 15, 2003	20th Century
Constantinides, Dinos	Recollections for Theofilos	July 15, 2003	20th Century

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Constantinides, Dinos	Concerto for Violin and Orchestra	November 2, 2003	20th Century
Constantinides, Dinos	Olga's Songs	November 20, 2003	20th Century
Constantinides, Dinos	The Dancing Shoes, LRC 216, for Reader, Flute, Percussion and Strings	January 11, 2004	20th Century
Constantinides, Dinos	Mutability Quintet for Voice and String Quartet	March 23, 2004	20th Century
Constantinides, Dinos	Millennium Festival II for Trumpet, and Chamber Orchestra	March 24, 2004	20th Century
Constantinides, Dinos	Sappho Songs	March 24, 2004	20th Century
Constantinides, Dinos	Three Selections from Antigone	March 24, 2004	20th Century
Constantinides, Dinos	Millennium Festival II for Trumpet, and Chamber Orchestra	March 25, 2004	20th Century
Constantinides, Dinos	Lenna in Minneapolis	April 14, 2004	20th Century
Constantinides, Dinos	Concerto for Clarinet and Viola	April 17, 2004	20th Century
Constantinides, Dinos	Concerto for Piccolo	April 17, 2004	20th Century
Constantinides, Dinos	Suite for a Young Man for Solo Piano	April 18, 2004	20th Century
Constantinides, Dinos	Homage – A Folk Concerto for Flute and Orchestra	May 16, 2004	20th Century
Constantinides, Dinos	Lenna in Minneapolis	May 16, 2004	20th Century
Constantinides, Dinos	Homage – A Folk Concerto for Flute and Orchestra	May 18, 2004	20th Century
Constantinides, Dinos	Lenna in Minneapolis	May 18, 2004	20th Century
Constantinides, Dinos	2004 Athens Olympics	May 20, 2004	20th Century
Constantinides, Dinos	Dedications for Strings	May 20, 2004	20th Century
Constantinides, Dinos	Homage – A Folk Concerto for Flute and Orchestra	May 20, 2004	20th Century
Constantinides, Dinos	Olga's Greek Songs	May 20, 2004	20th Century
Constantinides, Dinos	Sappho Songs	May 20, 2004	20th Century

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Constantinides, Dinos	Three Selections from Atigone	May 20, 2004	20th Century
Constantinides, Dinos	Threnos of Creon from the Opera Antigone	May 20, 2004	20th Century
Constantinides, Dinos	2004 Athens Olympics	May 23, 2004	20th Century
Constantinides, Dinos	Dedications for Strings	May 23, 2004	20th Century
Constantinides, Dinos	Homage – A Folk Concerto for Flute and Orchestra	May 23, 2004	20th Century
Constantinides, Dinos	Olga's Greek Songs	May 23, 2004	20th Century
Constantinides, Dinos	Oracle at Delphi – Trio no. 3 for Violin, Clarinet and Piano	May 23, 2004	20th Century
Constantinides, Dinos	Sappho Songs	May 23, 2004	20th Century
Constantinides, Dinos	Three Selections from Atigone	May 23, 2004	20th Century
Constantinides, Dinos	Threnos of Creon from the Opera Antigone	May 23, 2004	20th Century
Constantinides, Dinos	A Little Song	September 10, 2004	20th Century
Constantinides, Dinos	Midnight Song, LRC 112a	September 12, 2004	20th Century
Constantinides, Dinos	Music for Oedipus (Delphic Hymn)	October 16, 2004	20th Century
Constantinides, Dinos	Prelude for String Quartet	October 16, 2004	20th Century
Constantinides, Dinos	Music for Oedipus (Delphic Hymn)	November 6, 2004	20th Century
Constantinides, Dinos	Prelude for String Quartet	November 6, 2004	20th Century
Constantinides, Dinos	Music for Oedipus (Delphic Hymn)	November 11, 2004	20th Century
Constantinides, Dinos	Prelude for String Quartet	November 11, 2004	20th Century
Constantinides, Dinos	Music for Oedipus (Delphic Hymn)	November 12, 2004	20th Century
Constantinides, Dinos	Prelude for String Quartet	November 12, 2004	20th Century
Constantinides, Dinos	Lemon Tree	January 11, 2005	20th Century

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Constantinides, Dinos	The Dancing Turtle for Reader, Flute, and Strings	January 11, 2005	20th Century
Constantinides, Dinos	Twentieth-Century Studies for Two Violins	March 18, 2005	20th Century
Constantinides, Dinos	Concerto no. 2 for Soprano Saxophone and String Orchestra	April 17, 2005	20th Century
Constantinides, Dinos	String Quartet no. 3 – Evangeline	April 25, 2005	20th Century
Constantinides, Dinos	Hellenikon Idyllion – for Orchestra and Reader	September 11, 2005	20th Century
Constantinides, Dinos	Journey in the Stars – from the Celestial Symphony	September 11, 2005	20th Century
Constantinides, Dinos	Concerto no. 2 for Violin and Orchestra	November 13, 2005	20th Century
Constantinides, Dinos	Lazy Jack	January 21, 2006	20th Century
Constantinides, Dinos	Lazy Jack	January 24, 2006	20th Century
Constantinides, Dinos	Lazy Jack	January 25, 2006	20th Century
Constantinides, Dinos	Celestial Musings for Flute Alone	October 4, 2006	20th Century
Constantinides, Dinos	Landscape no. 3 – For Soprano Saxophone and String orchestra	October 12, 2006	20th Century
Constantinides, Dinos	Fantasia	October 13, 2006	20th Century
Constantinides, Dinos	Recollections for Theofilos	October 13, 2006	20th Century
Constantinides, Dinos	Celestial Musings for Flute Alone	October 30, 2006	20th Century
Constantinides, Dinos	Rhapsody II for Flute and Piano	October 30, 2006	20th Century
Constantinides, Dinos	Transformations for Clarinet and Chamber Orchestra	November 12, 2006	20th Century
Constantinides, Dinos	Four Interludes for Solo Guitar	December 7, 2006	20th Century
Constantinides, Dinos	Four Interludes for Solo Guitar	December 8, 2006	20th Century

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Constantinides, Dinos	Threnos of Creon from the Opera Antigone	December 17, 2006	20th Century
Constantinides, Dinos	Anansi and the Hat Shaking Dance for Reader, Strings and Percussion	January 14, 2007	20th Century
Constantinides, Dinos	Homage – A Folk Concerto for Saxophone and Orchestra, LRC 227	March 17, 2007	20th Century
Constantinides, Dinos	I Never Saw a Moor, LRC 40c	March 17, 2007	20th Century
Constantinides, Dinos	Marcha de Galvez, LRC 44	March 17, 2007	20th Century
Constantinides, Dinos	Rights of Freedom, LRC 131	March 17, 2007	20th Century
Constantinides, Dinos	Baroque Concerto for Guitar and Chamber Orchestra, LRC 149	May 6, 2007	20th Century
Constantinides, Dinos	The Cat tha Walked by Himself	May 29, 2007	20th Century
Constantinides, Dinos	The Cat tha Walked by Himself	June 8, 2007	20th Century
Constantinides, Dinos	Four Interludes for Solo Guitar	December 12, 2007	20th Century
Constantinides, Dinos	Four Interludes for Solo Guitar	December 13, 2007	20th Century
Constantinides, Dinos	Four Interludes for Solo Guitar	December 14, 2007	20th Century
Constantinides, Dinos	Four Interludes for Solo Guitar	December 16, 2007	20th Century
Constantinides, Dinos	The Cat tha Walked by Himself	January 13, 2008	20th Century
Constantinides, Dinos	Landscape no. 1 for Strings	January 28, 2008	20th Century
Constantinides, Dinos	Intimations – One Act Opera	April 27, 2008	20th Century
Constantinides, Dinos	Homage – A Folk Concerto for Flute and Orchestra	June 19, 2008	20th Century
Constantinides, Dinos	Homage to Louisiana, LRC 150	October 5, 2008	20th Century

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Constantinides, Dinos	Rosanna – One act opera	October 20, 2008	20th Century
Constantinides, Dinos	Rosanna – One act opera	October 24, 2008	20th Century
Constantinides, Dinos	String Quartet no. 3	November 7, 2008	20th Century
Constantinides, Dinos	Concerto for Bassoon and Orchestra, LRC 154a	November 9, 2008	20th Century
Constantinides, Dinos	String Quartet no. 3	November 10, 2008	20th Century
Constantinides, Dinos	Sonata no. 1	January 26, 2009	20th Century
Constantinides, Dinos	Concerto for Saxophone Quartet and Chamber Orchestra, LRC 178	April 26, 2009	20th Century
Constantinides, Dinos	Reverie II	July 10, 2009	20th Century
Constantinides, Dinos	China III, Guanzhou, LRC 138a	September 27, 2009	20th Century
Constantinides, Dinos	Reflections VI “The Tiger,” LRC143c for Voice and Orchestra	December 13, 2009	20th Century
Copland, Aaron	“Hoe-Down” (from Rodeo)	January 14, 2007	20th Century
Copland, Aaron	“Hoe-Down” (from Rodeo)	January 13, 2008	20th Century
Corelli, Arcangelo	Concerto Grosso, Op. 6, no. 8 (Christmas Concerto)	November 6, 1981	Baroque
Corelli, Arcangelo	Concerto Grosso in G Minor, Op. 6, no. 8	November 30, 1986	Baroque
Corelli, Arcangelo	Concerto Grosso, op. 6, no. 8 (Christmas Concerto)	December 4, 1988	Baroque
Corelli, Arcangelo	Concerto Grosso in D Major, Op. 6, no. 4	May 6, 1990	Baroque
Corelli, Arcangelo	Sonata, op. 5, no. 7	April 12, 1991	Baroque
Corelli, Arcangelo	Concerto Grosso, Op. 6, no. 3 in C minor	May 5, 1991	Baroque
Corelli, Arcangelo	Sonata no. 5, Op. 5	September 13, 1991	Baroque
Corelli, Arcangelo	Suite for String Orchestra	September 7, 1992	Baroque
Corelli, Arcangelo	Suite for String Orchestra	May 7, 1995	Baroque

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Corelli, Arcangelo	Sonata da Chiesa, Op. 3, no. 12	January 25, 1998	Baroque
Corelli, Arcangelo	Sonata da Chiesa, Op. 3, no. 12	May 10, 1998	Baroque
Corelli, Arcangelo	Sonata da Chiesa, Op. 3, no. 12	May 11, 1998	Baroque
Corelli, Arcangelo	Sonata da Chiesa	June 3, 1998	Baroque
Corelli, Arcangelo	Sonata da Chiesa	June 9, 1998	Baroque
Corelli, Arcangelo	Sonata da Chiesa	June 11, 1998	Baroque
Corelli, Arcangelo	Sonata da Chiesa	June 15, 1998	Baroque
Corelli, Arcangelo	Sonata da Chiesa	June 16, 1998	Baroque
Corelli, Arcangelo	Sonata da Chiesa	June 17, 1998	Baroque
Corelli, Arcangelo	Sonata da Chiesa	June 18, 1998	Baroque
Corelli, Arcangelo	Sonata da Chiesa, Op. 3, no. 12	June 20, 1998	Baroque
Corelli, Arcangelo	Sonata da Chiesa	June 22, 1998	Baroque
Corelli, Arcangelo	Sonata da Chiesa	June 23, 1998	Baroque
Corelli, Arcangelo	Sonata da Chiesa	June 24, 1998	Baroque
Corelli, Arcangelo	Sonata da Chiesa, Allegro [Op. 3, no. 12]	August 28, 1998	Baroque
Corelli, Arcangelo	Sonata da Chiesa, Allegro [Op. 3, no. 12]	August 29, 1998	Baroque
Corelli, Arcangelo	Sonata da Chiesa, Allegro [Op. 3, no. 12]	September 26, 1998	Baroque
Corelli, Arcangelo	Suite for String Orchestra	January 14, 2001	Baroque
Corelli, Arcangelo	Sonata for Two Violins and Piano, Op. 4	May 9, 2003	Baroque
Corelli, Arcangelo	Giga	February 9, 2004	Baroque
Corelli, Arcangelo	Suite for String Orchestra	March 25, 2004	Baroque
Corelli, Arcangelo	Suite for String Orchestra	April 4, 2004	Baroque
Corelli, Arcangelo	Suite for String Orchestra	April 14, 2004	Baroque
Corelli, Arcangelo	Suite for String Orchestra	May 16, 2004	20th Century
Corelli, Arcangelo	Suite for String Orchestra	May 18, 2004	Baroque

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Corelli, Arcangelo	Concerto Grosso, op. 6, no. 8 (Christmas Concerto)	December 11, 2005	Baroque
Correia, André Victor	André de Sapato Novo	January 12, 2002	20th Century
Cosgrove, Joseph	Two Songs	November 30, 1986	20th Century
Couperin, François	Pièces en Concert	April 12, 1987	Baroque
Couperin, François	Les folies françaises, ou les dominos	June 24, 1998	Baroque
Couvillon Jr., Thomas	Blues Duet for Two Piano	August 25, 1997	20th Century
Cowell, Henry	How Old is Song	August 10, 2001	20th Century
Crabtree, John M.	Twenty Such	April 15, 2002	20th Century
Crabtree, John M.	Twenty Such	July 25, 2002	20th Century
Crabtree, John M.	Portraits of Manchac	May 2, 2004	20th Century
Croatian Folk Song	Oh My Faradin	November 6, 1983	Folk
Croatian Folk Song	Oh My Faradin	January 20, 1985	Folk
Croatian Folk Song	Oh My Faradin	February 26, 1989	Folk
Crumb, George	Makrokosmos Volume I, Dream Images	January 25, 2004	20th Century
Damase, Jean-Michael	Concertino for Harp and Strings	January 29, 1989	20th Century
Debussy, Claude	Danses	January 17, 1988	20th Century
Debussy, Claude	Danses	November 12, 1988	20th Century
Debussy, Claude	Danses for Harp and String Orchestra	October 18, 1992	20th Century
Debussy, Claude	Danses for Harp and String Orchestra	October 19, 1992	20th Century
Debussy, Claude	Clair de Lune	September 9, 1994	19th Century
Debussy, Claude	Clair de Lune	March 13, 1998	20th Century
Debussy, Claude	The Girl with the Flaxen Hair	March 13, 1998	20th Century
Debussy, Claude	Syrinx	November 6, 1998	20th Century
Debussy, Claude	Reflets dans l'Eau	May 14, 1999	20th Century
Debussy, Claude	Reverie	September 10, 1999	20th Century
Debussy, Claude	La Plus que Lent	August 10, 2001	20th Century
Debussy, Claude	The Girl with the Flaxen Hair	June 14, 2002	20th Century
Debussy, Claude	Arabesques I and II	April 11, 2003	20th Century
Debussy, Claude	Arabesque	July 11, 2003	20th Century
Debussy, Claude	Suite Bergamasque	March 12, 2004	20th Century
Debussy, Claude	Deux Arabesques	May 11, 2007	20th Century



<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Debussy, Claude	Danses Sacrée et Profane	April 27, 2008	20th Century
Debussy, Claude	Syrinx for Solo Flute	November 7, 2008	20th Century
DeLaney, Charles	Hymn of Pan for Flute Alone	June 14, 2002	20th Century
Delibes, Leo	Passepied	April 27, 2003	19th Century
Delibes, Leo	Messa Brève – Gloria	May 16, 2004	19th Century
Delibes, Leo	Passepied	April 23, 2006	19th Century
Delibes, Leo	Passepied	April 20, 2008	19th Century
Delius, A. T. Frederick	On Hearing the First Cuckoo in Spring	April 10, 1992	19th Century
Delius, A. T. Frederick	Summer Night on the River	April 10, 1992	19th Century
Delius, A. T. Frederick	On Hearing the First Cuckoo in Spring	November 13, 1992	19th Century
Delius, A. T. Frederick	Summer Night on the River	November 13, 1992	19th Century
Diamantaras, Orestis	Dream Journey – for Piano and String Orchestra	January 11, 2005	20th Century
Dickinson, Peter	A Monologue for String Orchestra	October 28, 2001	20th Century
Dinescu, Violeta	Memories for Strings	January 20, 1985	20th Century
Dinescu, Violeta	Memories for Strings	February 28, 1985	20th Century
Dittersdorf, Carl Ditters von	Concerto for Harp and Orchestra	May 17, 1987	Baroque
Dittersdorf, Carl Ditters von	Concerto for Flute and Strings in E Minor	November 3, 1996	Classical
Dittersdorf, Carl Ditters von	Concerto in E Minor for Flute and String Orchestra	May 10, 1998	Classical
Dittersdorf, Carl Ditters von	Concerto for Flute and Strings in E Minor	May 11, 1998	Classical
Dittersdorf, Carl Ditters von	Flute Concerto in E Minor – Presto	June 3, 1998	Classical
Dittersdorf, Carl Ditters von	Flute Concerto in E Minor – Presto	June 9, 1998	Classical
Dittersdorf, Carl Ditters von	Flute Concerto in E Minor – Presto	June 11, 1998	Classical
Dittersdorf, Carl Ditters von	Flute Concerto in E Minor – Presto	June 15, 1998	Classical

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Dittersdorf, Carl Ditters von	Flute Concerto in E Minor – Presto	June 16, 1998	Classical
Dittersdorf, Carl Ditters von	Flute Concerto in E Minor – Presto	June 17, 1998	Classical
Dittersdorf, Carl Ditters von	Flute Concerto in E Minor – Presto	June 18, 1998	Classical
Dittersdorf, Carl Ditters von	Concerto for Flute and Strings in E Minor	June 20, 1998	Classical
Dittersdorf, Carl Ditters von	Flute Concerto in E Minor – Presto	June 22, 1998	Classical
Dittersdorf, Carl Ditters von	Flute Concerto in E Minor – Presto	June 23, 1998	Classical
Dittersdorf, Carl Ditters von	Flute Concerto in E Minor – Presto	June 24, 1998	Classical
Dittersdorf, Carl Ditters von	Flute Concerto in E Minor – Presto	August 28, 1998	Classical
Dittersdorf, Carl Ditters von	Flute Concerto in E Minor – Presto	August 29, 1998	Classical
Dittersdorf, Carl Ditters von	Flute Concerto in E Minor – Presto	September 26, 1998	Classical
Donjon, Franz	Will-O'-the-Wisp	January 11, 2005	19th Century
Donjon, Franz	Le Follet (The Will- O'-the-Wisp) for Solo Flute	November 7, 2008	19th Century
Donjon, Johannes	Adagio Nobile	September 10, 1999	19th Century
Douglas, Samuel	La Chasse for Cello and Piano	October 11, 1991	20th Century
Dowland, John	Fantasia	November 5, 1999	Renaissance
Dowland, John	Pavan: Semper Dowland Semper Dolens	November 5, 1999	Renaissance
Dowland, John	Preludium	November 5, 1999	Renaissance
Dowland, John	Fantasia	November 10, 2000	Renaissance
Dowland, John	Preludium	November 10, 2000	Renaissance
Dragatakis, Dimitris	Duo for Viola and Piano	April 16, 2004	20th Century
Draghatakis, Demetrios	Berceuse	May 15, 1998	20th Century
Draghatakis, Demetrios	Suite for Strings	May 2, 1999	20th Century
Dragonetti, Domenico	Four Waltzes	January 13, 2006	Classical
Duparc, Henri	Four Songs	September 7, 1997	19th Century
Duparc, Henri	Chanson Triste	July 11, 2003	19th Century
Duparc, Henri	Extase	July 11, 2003	19th Century

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Dvorák, Antonín	Serenade for String in E Major, op. 22	January 27, 1991	19th Century
Dvorák, Antonín	Serenade for String in E Major, op. 22	January 28, 1991	19th Century
Dvorák, Antonín	Notturmo in B major, Op. 40 for String Orchestra	January 17, 1993	19th Century
Dvorák, Antonín	Sonatine – Allegro	March 19, 1993	19th Century
Dvorák, Antonín	Indian Lament	December 12, 1997	19th Century
Dvorák, Antonín	Notturmo in B major, Op. 40 for String Orchestra	January 25, 1998	19th Century
Dvorák, Antonín	Serenade in E Major, Op. 22	May 5, 2002	19th Century
Dvorák, Antonín	Notturmo for String Orchestra, Op. 40	October 12, 2006	19th Century
Dvorák, Antonín	Song to the Moon from Rusalka	April 26, 2009	19th Century
Dzubay, David	Threnody for String Quartet	November 7, 2008	20th Century
Dzubay, David	Threnody for String Quartet	November 10, 2008	20th Century
Eastman, Giselle	Scherzo for Flute and Piano	October 30, 2006	20th Century
Eastman, Giselle	Piece for Solo Saxophone	March 16, 2007	20th Century
Eastman, Giselle	Scherzo for Flute and Strings	January 13, 2008	20th Century
Eccles, Henry	Sonata in G Minor for Cello and Strings	May 2, 1993	Baroque
Elgar, Edward	Pomp and Circumstance	November 6, 1981	19th-Century
Elgar, Edward	Serenade for Strings, Op. 20	October 18, 1992	19th Century
Elgar, Edward	Serenade for Strings, Op. 20	October 19, 1992	19th Century
Elgar, Edward	Elegy for String Orchestra, Op. 58	January 23, 1994	19th Century
Elgar, Edward	Canto Populare	September 29, 1997	19th Century
Elgar, Edward	Chanson de la Nuit	September 29, 1997	19th Century
Elgar, Edward	Sursum Corda	September 29, 1997	19th Century
Elgar, Edward	Serenade for Strings, Op. 20	January 13, 2002	19th Century

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Elgar, Edward	Salut d'Amour (Loves' Greeting)	May 11, 2007	19th Century
Elinescu, Petre	The Pastoral Scene	October 8, 2004	20th Century
Emmert, Frantisek	Sonata for Solo Violin	October 8, 2006	20th Century
Endicott, John	Mimicry for Two Pianos	August 25, 1997	20th Century
Endicott, John	Slow Movement for String Orchestra	September 29, 1997	20th Century
Enescu, George	Cantabile and Presto	November 6, 1998	20th Century
Enescu, George	Cantabile and Presto	October 8, 2004	20th Century
Enescu, George	Toccata from Suite in Classical Style, Op. 10	October 8, 2004	20th Century
Ernst, David	Shadows	February 26, 1983	20th Century
Evangelatos, Antiochos	Byzantine Melody	May 3, 1998	20th Century
Evangelatos, Antiochos	Byzantine Melody	May 18, 1998	20th Century
Evangelatos, Antiochos	Byzantine Melody	June 20, 1998	20th Century
Evangelatos, Antiochos	Lullaby	September 27, 1998	20th Century
Evangelatos, Antiochos	Lullaby	October 16, 2004	20th Century
Fauré, Gabriel	Dans les ruines d'une abbaye	October 9, 1992	19th Century
Fauré, Gabriel	Nocturne for String Orchestra	September 15, 1996	19th Century
Fauré, Gabriel	Fantasie for Flute, Op. 79	September 6, 1997	19th Century
Fauré, Gabriel	Fantasie for Flute, Op. 79	September 7, 1997	19th Century
Fauré, Gabriel	Berceuse	September 28, 1997	19th Century
Fauré, Gabriel	Berceuse	September 29, 1997	19th Century
Fauré, Gabriel	Berceuse from "Dolly" Suite	March 13, 1998	19th Century
Fauré, Gabriel	Berceuse	June 14, 2002	19th Century
Fauré, Gabriel	Berceuse for Flute and Chamber Orchestra	April 14, 2004	19th Century
Fauré, Gabriel	Berceuse for Flute and Chamber Orchestra	May 16, 2004	19th Century
Fauré, Gabriel	Berceuse for Flute and Chamber Orchestra	May 18, 2004	19th Century

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Fauré, Gabriel	Berceuse for Flute and Strings	January 11, 2005	19th Century
Fauré, Gabriel	Melody in D	April 22, 2005	19th Century
Ferrara, Giuseppe	Italian Spring Melodies, Op. 7	April 12, 1991	19th Century
Filimore, Henry	Lassus Trombone	October 14, 1994	20th Century
Filtz, Anton	Concerto for Cello in G Major	October 20, 1991	Baroque
Filtz, Anton	Concerto for Cello in G Major	October 20, 1991	Baroque
Filtz, Anton	Concerto for Cello in G Major	October 21, 1991	Baroque
Finney, Ross Lee	Medley	January 25, 2004	20th Century
Finney, Ross Lee	Nostalgic Waltzes	January 25, 2004	20th Century
Finney, Ross Lee	Variations on a Theme by Alban Berg	January 25, 2004	20th Century
Fiocco, Joseph-Hector	Allegro	February 26, 1989	Baroque
Fiocco, Joseph-Hector	Allegro in G Major	May 6, 1994	Baroque
Fiocco, Joseph-Hector	Allegro	May 8, 1994	Baroque
Fiocco, Joseph-Hector	Allegro in G Major for Violin and Piano	May 9, 2003	Baroque
Fiocco, Joseph-Hector	Concerto for Cello and Orchestra	January 11, 2004	Baroque
Fiocco, Joseph-Hector	Allegro	February 9, 2007	Baroque
Frackenpohl, A.	American Folk Song Suite	October 16, 1988	20th Century
Frackenpohl, Arthur	American Folk Song Suite	September 30, 1996	20th Century
Frackenpohl, Arthur	Two American Folk Songs	June 10, 1997	20th Century
Frackenpohl, Arthur	Two American Folk Songs	June 11, 1997	20th Century
Frackenpohl, Arthur	Two American Folk Songs	June 11, 1997	20th Century
Frackenpohl, Arthur	Two American Folk Songs	June 12, 1997	20th Century
Frackenpohl, Arthur	Two American Folk Songs	June 13, 1997	20th Century
Frackenpohl, Arthur	Two American Folk Songs	June 17, 1997	20th Century
Frackenpohl, Arthur	Two American Folk Songs	June 18, 1997	20th Century

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Frackenpohl, Arthur	Two American Folk Songs	June 19, 1997	20th Century
Frackenpohl, Arthur	American Folk Songs (Fiddle-de-dee)	June 20, 2001	20th Century
Françaix, Jean	Petit Quatuor	May 12, 2000	20th Century
Frescobaldi, Girolamo	Toccatina D Major	March 11, 1994	Baroque
Frizzo, Carlo Vincetti	Sfogato	July 25, 2002	20th Century
Frizzo, Carlo Vincetti	String Quartet no. 1	February 15, 2004	20th Century
Frizzo, Carlo Vincetti	String Quartet no. 1	February 17, 2004	20th Century
Frizzo, Carlo Vincetti	String Quartet no. 1	March 23, 2004	20th Century
Frizzo, Carlo Vincetti	An American Impression for Strings Orchestra	March 24, 2004	20th Century
Frizzo, Carlo Vincetti	An American Impression for Strings Orchestra	March 25, 2004	20th Century
Frizzo, Carlo Vincetti	Thin Mint March	April 3, 2004	20th Century
Frizzo, Carlo Vincetti	An American Impression no. 2	April 18, 2004	20th Century
Gade, Niels W.	Sonata no. 2	June 9, 2000	19th Century
Gaubert, Phillipe	Madrigal	June 14, 2002	20th Century
Genin, Paul-Agricole	Carnaval de Venice	September 10, 2004	20th Century
Gerasimos, Messinis	Lefkas Petri – for Solo Flute and String Orchestra	January 11, 2005	20th Century
Gershwin, George	Summertime	June 10, 1997	20th Century
Gershwin, George	Summertime	June 11, 1997	20th Century
Gershwin, George	Summertime	June 12, 1997	20th Century
Gershwin, George	Summertime	June 13, 1997	20th Century
Gershwin, George	Summertime	June 17, 1997	20th Century
Gershwin, George	Summertime	June 18, 1997	20th Century
Gershwin, George	Summertime	June 19, 1997	20th Century
Gershwin, George	“Summertime” from “Porgy and Bess”	April 3, 1998	20th Century
Gershwin, George	“Summertime” from “Porgy and Bess”	May 10, 1998	20th Century
Gershwin, George	“Summertime” from “Porgy and Bess”	May 11, 1998	20th Century
Gershwin, George	“Summertime” from “Porgy and Bess”	June 3, 1998	20th Century
Gershwin, George	“Summertime” from “Porgy and Bess”	June 9, 1998	20th Century

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Gershwin, George	"Summertime" from "Porgy and Bess"	June 11, 1998	20th Century
Gershwin, George	"Summertime" from "Porgy and Bess"	June 15, 1998	20th Century
Gershwin, George	"Summertime" from "Porgy and Bess"	June 16, 1998	20th Century
Gershwin, George	"Summertime" from "Porgy and Bess"	June 17, 1998	20th Century
Gershwin, George	"Summertime" from "Porgy and Bess"	June 18, 1998	20th Century
Gershwin, George	"Summertime" from "Porgy and Bess"	June 20, 1998	20th Century
Gershwin, George	"Summertime" from "Porgy and Bess"	June 22, 1998	20th Century
Gershwin, George	"Summertime" from "Porgy and Bess"	June 23, 1998	20th Century
Gershwin, George	"Summertime" from "Porgy and Bess"	June 24, 1998	20th Century
Gershwin, George	"Summertime" from "Porgy and Bess"	August 28, 1998	20th Century
Gershwin, George	"Summertime" from "Porgy and Bess"	August 29, 1998	20th Century
Gershwin, George	"Summertime" from "Porgy and Bess"	September 26, 1998	20th Century
Gershwin, George	Three Preludes for Piano	May 14, 1999	20th Century
Gershwin, George	"Summertime" from "Porgy and Bess"	April 12, 2000	20th Century
Gershwin, George	"Summertime" from "Porgy and Bess"	April 13, 2000	20th Century
Gershwin, George	"Summertime" from "Porgy and Bess"	April 14, 2000	20th Century
Gershwin, George	"Summertime" from "Porgy and Bess"	June 12, 2000	20th Century
Gershwin, George	"Summertime" from "Porgy and Bess"	June 13, 2000	20th Century
Gershwin, George	"Summertime" from "Porgy and Bess"	June 14, 2000	20th Century
Gershwin, George	"Summertime" from "Porgy and Bess"	June 15, 2000	20th Century
Gershwin, George	"Summertime" from "Porgy and Bess"	June 19, 2000	20th Century

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Gershwin, George	"Summertime" from "Porgy and Bess"	June 20, 2000	20th Century
Gershwin, George	"Summertime" from "Porgy and Bess"	June 21, 2000	20th Century
Gershwin, George	"Summertime" from "Porgy and Bess"	March 8, 2001	20th Century
Gershwin, George	Summertime	January 10, 2003	20th Century
Gershwin, George	Summertime	January 12, 2003	20th Century
Gershwin, George	Prelude no. 3	March 12, 2004	20th Century
Gershwin, George	Summertime	January 11, 2005	20th Century
Gershwin, George	Summertime	June 19, 2008	20th Century
Ghezzo, Dinu	Brises D'Aurefois	January 30, 1996	20th Century
Ghezzo, Dinu	Wind Rituals	January 30, 1996	20th Century
Gibbs, Armstrong	Five Eyes	October 9, 1992	20th Century
Giordani, Giuseppe	Aria	February 14, 2003	Baroque
Giordani, Giuseppe	Aria	March 18, 2003	Baroque
Gish, Nicholas	Homages	November 13, 2005	20th Century
Giuliani, Mauro	Concerto no. 1 in A Major, Op. 30, for Guitar	November 12, 1993	Classical
Giuliani, Mauro	Concerto no. 1 in A Major, Op. 30, for Guitar	November 14, 1993	Baroque
Giuliani, Mauro	Concerto no. 1 in A Major, Op. 30, for Guitar	November 15, 1993	Classical
Giuliani, Mauro	Rossiniana III, Op. 121	January 23, 1998	Classical
Giuliani, Mauro	Concerto no. 1 in A Major, Op. 30, for Guitar	January 25, 1998	Classical
Glass, Philip	Arioso no. 2 for String Orchestra	January 15, 1995	20th Century
Glazounov, Alexander	Concerto in Eb for Alto Saxophone and String Orchestra, Op. 109	May 7, 1995	19th Century
Glière, R.	Romance	March 8, 1996	20th Century
Gluck, Christoph Willibald von	Overture in D Major	October 19, 1986	Classical
Gluck, Christoph Willibald von	Overture in D Major	October 29, 1989	Classical



<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Gluck, Christoph Willibald von	Dance of the Blessed Spirits from "Orpheus"	January 28, 1990	Classical
Gluck, Christoph Willibald von	Aria: Che faro senza mi euridice	January 14, 1996	Classical
Gluck, Christoph Willibald von	Symphony in G Major	May 4, 1997	Classical
Gluck, Christoph Willibald von	Symphony – Presto (German)	June 10, 1997	Classical
Gluck, Christoph Willibald von	Symphony – Presto (German)	June 11, 1997	Classical
Gluck, Christoph Willibald von	Symphony – Presto (German)	June 12, 1997	Classical
Gluck, Christoph Willibald von	Symphony – Presto (German)	June 13, 1997	Classical
Gluck, Christoph Willibald von	Symphony – Presto (German)	June 17, 1997	Classical
Gluck, Christoph Willibald von	Symphony – Presto (German)	June 18, 1997	Classical
Gluck, Christoph Willibald von	Symphony – Presto (German)	June 19, 1997	Classical
Gluck, Christoph Willibald von	Dance of the Blessed Spirits from "Orpheus"	January 25, 1998	Classical
Gluck, Christoph Willibald von	Concerto for Flute and Orchestra	November 8, 1998	Classical
Gluck, Christoph Willibald von	Che faro senza mi Euridice from "Orfeo ed Euridice"	January 24, 1999	Classical
Gluck, Christoph Willibald von	Dance of the Blessed Spirits	January 10, 2003	Classical
Gluck, Christoph Willibald von	Dance of the Blessed Spirits	January 12, 2003	Classical
Gnattali, Radamés	Seresta no. 2 (Valsa)	June 20, 2001	20th Century
Gnattali, Radamés	Sonatina em Ré Maior	January 11, 2002	20th Century
Gnattali, Radamés	Seresta no. 2 for Flute and Strings	January 13, 2002	20th Century
Gnattali, Radamés	Seresta no. 2 for Flute and Strings	January 14, 2002	20th Century
Godard, Benjamin	Allegretto	September 10, 1999	19th Century
Godard, Benjamin	Allegretto	June 14, 2002	19th Century
Goleminov, Marin	Maiden Moan	June 13, 2003	20th Century

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Gossec, François Joseph	Tambourin	September 10, 1999	Classical
Gottschalk, Louis Moreau	Ojos Criollos	July 1, 1996	19th Century
Gottschalk, Louis Moreau	Souvenir de Porto Rico	July 1, 1996	19th Century
Gottschalk, Louis Moreau	Souvenir de Porto Rico	April 11, 2001	19th Century
Gottschalk, Louis Moreau	Souvenir de Porto Rico	April 12, 2001	19th Century
Gottschalk, Louis Moreau	Ojos Criollos	December 7, 2008	19th Century
Gounod	"The Jewel Song" from Faust	November 6, 1981	19th-Century
Graham, Peter	Brittle Relations	April 22, 2006	20th Century
Graham, Peter	Brittle Relations	October 12, 2006	20th Century
Granados, Enrique	Epilogo from "Escenas Romanticas, no. 6"	February 12, 1993	19th Century
Grandjany, Marcel	The Colorado Trail, Op. 28, Fantasie for Harp	May 17, 1987	20th Century
Grieg, Edvard	Heart Wounds	December 1, 1985	19th Century
Grieg, Edvard	Last Spring	December 1, 1985	19th Century
Grieg, Edvard	Heart Wounds	October 16, 1988	19th Century
Grieg, Edvard	Last Spring	October 16, 1988	19th Century
Grieg, Edvard	A Swan	October 9, 1992	19th Century
Grieg, Edvard	To a Water Lily	October 9, 1992	19th Century
Grieg, Edvard	Two Elegiac Melodies, Op. 34	November 14, 1993	19th Century
Grieg, Edvard	Two Elegiac Melodies, Op. 34	September 6, 1997	19th Century
Grieg, Edvard	Two Elegiac Melodies, Op. 34	September 7, 1997	Baroque
Grieg, Edvard	Two Elegiac Melodies, Op. 34	September 28, 1997	19th Century
Grieg, Edvard	Two Elegiac Melodies, Op. 34	September 29, 1997	19th Century
Grieg, Edvard	Last Spring	May 18, 1998	19th Century
Grieg, Edvard	Papillon	May 14, 1999	19th Century
Grieg, Edvard	"Holberg" Suite for String Orchestra, Op. 40	October 28, 2001	19th Century

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Grieg, Edvard	Two Elegiac Melodies	April 4, 2004	19th Century
Grieg, Edvard	Last Spring	June 19, 2008	19th Century
Grossman, Jan	Anima animan invocat	April 22, 2006	20th Century
Haarhues, Charles	Song of the Uguisu	July 25, 2002	20th Century
Haarhues, Charles	Seven Haiku	April 11, 2003	20th Century
Haarhues, Charles	Shadows on a Stream	June 13, 2003	20th Century
Haarhues, Charles	Nu Bleu I	July 14, 2003	20th Century
Haarhues, Charles	Nu Bleu I	July 15, 2003	20th Century
Haarhues, Charles	Sakurajima	November 2, 2003	20th Century
Haarhues, Charles	Three Tanka	November 20, 2003	20th Century
Haarhues, Charles	Petals in the Wind	April 3, 2004	20th Century
Haarhues, Charles	Impressions of Japan for Flute and Piano	April 18, 2004	20th Century
Haarhues, Charles	Petals in the Wind – for Flute and String Orchestra	January 11, 2005	20th Century
Haarshues, Charles	String Quartet no. 1	March 19, 2000	20th Century
Haarshues, Charles	Nu Bleu I	September 17, 2001	20th Century
Haarshues, Charles	Nu Bleu I	September 22, 2001	20th Century
Hadjileontiadis, Leontios	Silent TransVoices	October 13, 2006	20th Century
Hadzidakis, Manos	Three Dances from the “Little White Seashell”	April 10, 1992	20th Century
Hadzidakis, Manos	Three Dances from the “Little White Seashell”	November 13, 1992	20th Century
Hadzidakis, Manos	Three Dances from the “Little White Seashell”	March 19, 1993	20th Century
Hadzidakis, Manos	Suite	May 15, 1998	20th Century
Hadzidakis, Manos	For a Little White Seashell	September 27, 1998	20th Century
Hadzidakis, Manos	Prelude and Dance from “For a Little White Seashell”	May 9, 1999	20th Century
Hagstedt, Fredrik	Serenade for Strings	April 22, 2006	20th Century
Handel, George Frideric	“My Father” from Hercules	December 1, 1985	Baroque
Handel, George Frideric	Concerto in B-flat Major for Harp	November 30, 1986	Baroque

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Handel, George Frideric	Concerto for Oboe	October 11, 1987	Baroque
Handel, George Frideric	Concerto Grosso, op. 6, no. 10	March 20, 1988	Baroque
Handel, George Frideric	Sonata no. 4 in D Major	September 13, 1991	Baroque
Handel, George Frideric	Sonata no. 4 in D Major	September 29, 1991	Baroque
Handel, George Frideric	My Father	October 6, 1991	Baroque
Handel, George Frideric	Come, see where the golden-hearted Spring	October 9, 1992	Baroque
Handel, George Frideric	Rides, crowned, like a care-free king	October 9, 1992	Baroque
Handel, George Frideric	Concerto in B-flat Major	February 12, 1993	Baroque
Handel, George Frideric	V' Adoro Pupille Piangerò la Sorte ma	April 9, 1993	Baroque
Handel, George Frideric	Concerto for Oboe in G Minor	November 14, 1993	Baroque
Handel, George Frideric	Concerto in G Minor	November 15, 1993	Baroque
Handel, George Frideric	Concerto in G Minor	December 10, 1993	Baroque
Handel, George Frideric	Meine Seele hört im Sehen	January 15, 1995	Baroque
Handel, George Frideric	Overture from the Opera "Orlando"	November 5, 1995	Baroque
Handel, George Frideric	Five Short Pieces (I March, II Andante Pastorale, III Minuet I, Minuet II, V Gavote)	January 14, 1996	Baroque
Handel, George Frideric	Five Short Pieces (I March, II Andante Pastorale, III Minuet I, Minuet II, V Gavote)	September 30, 1996	Baroque
Handel, George Frideric	Concerto in B Minor for Viola and Orchestra	May 4, 1997	Baroque
Handel, George Frideric	Concerto Grosso, Op. 6, no. 10	May 3, 1998	Baroque

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Handel, George Frideric	Overture from the Oratório "Hercules"	May 2, 1999	Baroque
Handel, George Frideric	Overture from the Oratório "Hercules"	May 9, 1999	Baroque
Handel, George Frideric	He Shall Feed His Flock from "The Messiah"	December 10, 1999	Baroque
Handel, George Frideric	Concerto for Oboe no. 3 in G Minor	January 16, 2000	Baroque
Handel, George Frideric	Oboe Concerto in G Major – Allegro Finale	March 17, 2000	Baroque
Handel, George Frideric	Oboe Concerto	April 12, 2000	Baroque
Handel, George Frideric	Oboe Concerto	April 13, 2000	Baroque
Handel, George Frideric	Oboe Concerto	April 14, 2000	Baroque
Handel, George Frideric	"Piangerò la sorte mia" from "Giulio Cesare"	June 12, 2000	Baroque
Handel, George Frideric	Oboe Concerto	June 12, 2000	Baroque
Handel, George Frideric	"Piangerò la sorte mia" from "Giulio Cesare"	June 13, 2000	Baroque
Handel, George Frideric	Oboe Concerto	June 13, 2000	Baroque
Handel, George Frideric	"Piangerò la sorte mia" from "Giulio Cesare"	June 14, 2000	Baroque
Handel, George Frideric	Oboe Concerto	June 14, 2000	Baroque
Handel, George Frideric	"Piangerò la sorte mia" from "Giulio Cesare"	June 15, 2000	Baroque
Handel, George Frideric	Oboe Concerto	June 15, 2000	Baroque
Handel, George Frideric	"Piangerò la sorte mia" from "Giulio Cesare"	June 19, 2000	Baroque
Handel, George Frideric	Oboe Concerto	June 19, 2000	Baroque

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Handel, George Frideric	"Piangero la sorte mia" from "Giulio Cesare"	June 20, 2000	Baroque
Handel, George Frideric	Oboe Concerto	June 20, 2000	Baroque
Handel, George Frideric	"Piangero la sorte mia" from "Giulio Cesare"	June 21, 2000	Baroque
Handel, George Frideric	Oboe Concerto	June 21, 2000	Baroque
Handel, George Frideric	Concerto for Organ in B-flat Major, Op. 4, no. 2	November 19, 2000	Baroque
Handel, George Frideric	Oboe Concerto	June 20, 2001	Baroque
Handel, George Frideric	Five Short Pieces for String Orchestra	October 28, 2001	Baroque
Handel, George Frideric	March	November 5, 2001	Baroque
Handel, George Frideric	Pangero la Sorte Mia from "Giulio Cesare"	November 5, 2001	Baroque
Handel, George Frideric	March	November 7, 2001	Baroque
Handel, George Frideric	Pangero la Sorte Mia from "Giulio Cesare"	November 7, 2001	Baroque
Handel, George Frideric	March	November 9, 2001	Baroque
Handel, George Frideric	Pangero la Sorte Mia from "Giulio Cesare"	November 9, 2001	Baroque
Handel, George Frideric	The Messiah 1) Thou that Tellest Good Tidings; 2) He Shall Feed His Flock; 3) Rejoice Greatly	December 13, 2002	Baroque
Handel, George Frideric	The Messiah 1) Thou that Tellest Good Tidings; 2) He Shall Feed His Flock; 3) Rejoice Greatly	December 16, 2002	Baroque

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Handel, George Frideric	The Messiah 1) Thou that Tellest Good Tidings; 2) He Shall Feed His Flock; 3) Rejoice Greatly	December 19, 2002	Baroque
Handel, George Frideric	Piangeró, Piangeró	January 10, 2003	Baroque
Handel, George Frideric	Piangeró, Piangeró	January 10, 2003	Baroque
Handel, George Frideric	Two Arias from “Giulio Cesare” – 1) Piangeró, Piangeró; 2) V’Adoro, Pupille	January 12, 2003	Baroque
Handel, George Frideric	Passacaglia for Violin and Cello	February 14, 2003	Baroque
Handel, George Frideric	Passacaglia for Violin and Cello	March 18, 2003	Baroque
Handel, George Frideric	Lascia Ch’io Pianga	July 11, 2003	Baroque
Handel, George Frideric	Oh Had I Jubal’s Lyre	July 11, 2003	Baroque
Handel, George Frideric	Verdi Prati	July 11, 2003	Baroque
Handel, George Frideric	The Messiah 1) Thou that Tellest Good Tidings; 2) He Shall Feed His Flock; 3) Rejoice Greatly	December 9, 2003	Baroque
Handel, George Frideric	The Messiah 1) Thou that Tellest Good Tidings; 2) He Shall Feed His Flock; 3) Rejoice Greatly	December 12, 2003	Baroque
Handel, George Frideric	The Messiah 1) Thou that Tellest Good Tidings; 2) He Shall Feed His Flock; 3) Rejoice Greatly	December 18, 2003	Baroque
Handel, George Frideric	Suite for String Orchestra	April 4, 2004	Baroque

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Handel, George Frideric	The Messiah 1) Thou that Teltest Good Tidings; 2) He Shall Feed His Flock; 3) Rejoice Greatly	December 10, 2004	Baroque
Handel, George Frideric	Marche from the Occasion Oratorio	May 5, 2007	Baroque
Handel, George Frideric	Entrance of The Queen of Sheba	May 11, 2007	Baroque
Handel, George Frideric	Marche from the Occasion Oratorio	May 29, 2007	Baroque
Handel, George Frideric	Marche from the Occasion Oratorio	June 8, 2007	Baroque
Handel, George Frideric	Marche from the Occasion Oratorio	July 24, 2007	Baroque
Handel, George Frideric	Lascia Ch'io Pianga	July 11, 2008	Baroque
Handel, George Frideric	Non lo dirò col labbro	July 11, 2008	Baroque
Handel, George Frideric	Oh Had I Jubal's Lyre	July 11, 2008	Baroque
Handel, George Frideric	Ombra mai Fu	July 11, 2008	Baroque
Hanna, James Ray	Symphony no. 4	January 17, 1988	20th Century
Hanna, James Ray	Variations on a Folk Tune for Viola and String Orchestra	March 12, 1989	20th Century
Hanna, James Ray	Dialogue for Cello and Strings	January 19, 1997	20th Century
Hanson, Howard	Elegy (Summer Seascape no. 2)	February 14, 1982	20th Century
Hanus, Jan	Variation Fantasy for Solo Violin, Op. 127	October 13, 2006	20th Century
Harding, Tayloe	Quartet for Saxophones	December 1, 2000	20th Century
Harding, Tayloe	Quartet for Saxophones	December 2, 2000	20th Century
Hasse, Johann Adolph	Tambourin	September 9, 1994	20th Century
Hasse, Johann Adolph	Tambourin	March 13, 1998	20th Century
Hasse, Johann Adolph	Tambourin	September 20, 2002	Baroque
Hatzimichelakis, George	Ney for Flute Solo	February 14, 2002	20th Century
Hawn, Justin	Kristallnacht	March 11, 2007	20th Century



<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Hayden, Paul	Canray's Five-Step	May 2, 1999	20th Century
Haydn, Franz Joseph	Concerto for Violin no. 2 in G Major	May 7, 1995	Classical
Haydn, Franz Joseph	Finale from Trio in B- flat	March 22, 1998	Classical
Haydn, Franz Joseph	Finale from Trio in E- flat	March 22, 1998	Classical
Haydn, Franz Joseph	Rondo All'Ongarese from Trio in G	March 22, 1998	Classical
Haydn, Franz Joseph	Concerto for Cello in C Major	January 16, 2000	Classical
Haydn, Franz Joseph	Symphony no. 49 in F Minor "La Passione"	May 7, 2000	Classical
Haydn, Franz Joseph	Concerto for Piano in D Major, xviii: 11	January 13, 2002	Classical
Haydn, Franz Joseph	Serenade	June 14, 2002	Classical
Haydn, Franz Joseph	Allegro Molto from Concerto in D Major	September 20, 2002	Classical
Haydn, Franz Joseph	Missa Sancti Nicolai	November 2, 2003	Classical
Haydn, Franz Joseph	Piano Concerto in D Major	April 17, 2004	20th Century
Haydn, Franz Joseph	Finale from Trio, HXV; 29	April 18, 2004	Classical
Haydn, Franz Joseph	Concerto no. 3 for Two Flutes	January 11, 2005	Classical
Haydn, Franz Joseph	Symphony no. 49 in F Minor – La Passione	April 17, 2005	Classical
Haydn, Franz Joseph	Rondo All'Ongarese	April 22, 2005	Classical
Haydn, Franz Joseph	Toy Symphony	January 21, 2006	Classical
Haydn, Franz Joseph	Toy Symphony	January 24, 2006	Classical
Haydn, Franz Joseph	Toy Symphony	January 25, 2006	Classical
Haydn, Franz Joseph	First Duo Concertante [ for two flutes]	October 4, 2006	Classical
Haydn, Franz Joseph	Serenade	May 11, 2007	Classical
Haydn, Franz Joseph	Concerto no. 3 in G Major for Flute and Oboe	January 13, 2008	Classical
Haydn, Franz Joseph	Rondo All'Ongarese	April 20, 2008	Classical
Haydn, Franz Joseph	Concerto no. 3 for Flute and Oboe	June 19, 2008	Classical
Haydn, Franz Joseph	Symphony no. 49 in F Minor – La Passione	September 27, 2009	Classical

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Haydn, Franz Joseph	Recitative and Aria from The Creation	December 13, 2009	Classical
Haydn, Johann Michael	Concerto for Harpsichord, Viola and Strings	May 5, 1991	Classical
Haydn, Joseph	Concerto in D Major for Flute	August 28, 1994	Classical
Haydn, Joseph	Concerto in D Major for Cello and Orchestra, Op. 101	September 15, 1996	Classical
Haydn, Joseph	From the "Creation" I – Recitative and God Created Man; II – Aria In Native Worth	September 30, 1996	Classical
Haydn, Joseph	Concerto for Horn and Orchestra no. 1 in D Major	November 3, 1996	Classical
Haydn, Joseph	From the "Creation" I – Recitative and God Created Man; II – Aria In Native Worth	May 4, 1997	Classical
Haydn, Joseph	From the "Creation" I – Recitative and God Created Man; II – Aria In Native Worth	June 15, 1997	Classical
Haydn, Joseph	Serenade	December 12, 1997	Classical
Hellums, James	Three Songs on Poems by Emily Dickinson	February 15, 2004	20th Century
Herbert, Victor	"Ah! Sweet Mystery of Life" from "Naughty Marietta"	April 3, 1998	20th Century
Hillman, Jonathan	In This Life	February 15, 2004	20th Century
Hillman, Jonathan	In This Life	February 17, 2004	20th Century
Hindemith, Paul	Music of Mourning	April 20, 1986	20th Century
Hindemith, Paul	Trauermusik	February 26, 1994	20th Century
Ho, Hubert	Conversations for String Orchestra	May 8, 1994	20th Century
Ho, Hubert	An October Morning on the Charles River	March 22, 1998	20th Century
Ho, Hubert	Conversations	February 5, 2006	20th Century
Holst, Gustav	Trezzetto for flute, oboe and clarinet	April 6, 1999	20th Century

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Honegger, Arthur	Danse de la Chevre for Solo Flute	November 7, 2008	20th Century
Hoover, Katherine	Kokopeli	November 7, 2008	20th Century
Horrocks, Jonathan	String Quartet no. 1	March 17, 2000	20th Century
Hovhaness, Alan	Overture for Strings and Trombone	November 30, 1986	20th Century
Hovhaness, Alan	Talin: Concerto for Viola and String Orchestra, Op. 93	May 17, 1987	20th Century
Hovhaness, Alan	Overture for Strings and Trombone, Op. 76, no. 1	November 6, 1994	20th Century
Hovhaness, Alan	Trio 1 Op. 3	October 9, 1995	20th Century
Hovhaness, Alan	Trio 1 Op. 3	October 12, 1995	20th Century
Hovhaness, Alan	Three Visions of St. Mesrob	June 9, 2000	20th Century
Hovhaness, Alan	Allegro Moderato from Trio I, Op. 3	April 18, 2004	20th Century
Husa, Karel	Four Little Pieces for String Orchestra	April 22, 2006	20th Century
Husa, Karel	Four Little Pieces for String Orchestra	October 12, 2006	20th Century
Husa, Karel	Pastoral for String Orchestra	November 12, 2006	20th Century
Hwang, Nick	Freer	October 13, 2006	20th Century
Hwang, Nick	Freer	October 13, 2006	20th Century
Ibert, Jacques	Little White Donkey	January 11, 2005	20th Century
Ibert, Jacques	Le Petit ane blanc from "Histoires" (The little Donkey)	January 15, 1993	19th Century
Ih, Kangyul	Duo for Flute and Piano	March 7, 1995	20th Century
Ives, Charles	Fugue in Four Keys	February 14, 1982	20th Century
Ives, Charles	Fugue in Four Keys	February 26, 1994	20th Century
Ives, Charles	Sonata no. 4 for Violin and Piano	October 9, 1995	20th Century
Ives, Charles	Sonata no. 4 for Violin and Piano	October 12, 1995	20th Century
Janáček, Leos	Suite for String Orchestra	November 6, 1983	19th Century
Janáček, Leos	Suite for String Orchestra	May 2, 1984	19th Century

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Janáček, Leos	Idyll for String Orchestra	October 12, 2006	19th Century
Jazwinsky, Barbara	Sequence Concertante	September 7, 1992	20th Century
Jazwinsky, Barbara	Visions for Clarinet	March 7, 1995	20th Century
Jazwinsky, Barbara	Visions for Clarinet	January 30, 1996	20th Century
Jazwinsky, Barbara	String Trio	March 19, 2000	20th Century
Jobim, Tom	Garota de Ipanema	January 12, 2002	20th Century
Jobim, Tom	Luiza	January 12, 2002	20th Century
Johnson, Aaron	Prelude and Dance	June 24, 1998	20th Century
Johnson, Aaron	Metamorphix for Viola and Cello	September 23, 1998	20th Century
Johnson, Aaron	Millennium	May 9, 1999	20th Century
Johnson, Aaron	Prelude and Dance	November 5, 1999	20th Century
Johnson, Aaron	Song of Experience	March 17, 2000	20th Century
Johnson, Aaron	Song of Experience	March 19, 2000	20th Century
Johnson, Aaron	Prelude and Dance	November 10, 2000	20th Century
Johnson, Aaron	Remembrance	April 11, 2001	20th Century
Johnson, Aaron	Remembrance	April 12, 2001	20th Century
Johnson, Aaron	Vexation	September 24, 2001	20th Century
Johnson, Aaron	Spins and Turns for Flute	April 15, 2002	20th Century
Johnson, Aaron	Spins and Turns for Flute	July 25, 2002	20th Century
Johnson, Aaron	Nocturne	January 28, 2003	20th Century
Johnson, Aaron	Between the Arborescent Claw and the Blue Place	July 14, 2003	20th Century
Johnson, Aaron	Vexation	July 14, 2003	20th Century
Johnson, Aaron	Between the Arborescent Claw and the Blue Place	July 15, 2003	20th Century
Johnson, Aaron	Vexation	July 15, 2003	20th Century
Johnson, Aaron	Between the Arborescent Claw and the Blue Place	January 12, 2004	20th Century
Johnson, Aaron	Millennium	January 12, 2004	20th Century
Johnson, Aaron	Nocturne	January 12, 2004	20th Century
Johnson, Aaron	Prelude and Dance	January 12, 2004	20th Century
Johnson, Aaron	Recitative and Aria for Flute and Strings	January 12, 2004	20th Century
Johnson, Aaron	Silver and Bronze	January 12, 2004	20th Century
Johnson, Aaron	Song of Experience	January 12, 2004	20th Century

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Johnson, Aaron	Spins and Turns for Flute	January 12, 2004	20th Century
Johnson, Aaron	Nocturne	March 25, 2004	20th Century
Johnson, Aaron	Between the Arborescent Claw and the Blue Place	October 13, 2006	20th Century
Johnson, Aaron	Between the Arborescent Claw and the Blue Place	October 13, 2006	20th Century
Johnson, Aaron	Escape for String Orchestra	January 14, 2007	20th Century
Jolivet, Andre	Grave and Gigue	June 9, 2000	20th Century
Joplin, Scott	Antoniette, March and Two-Step	March 22, 1998	20th Century
Joplin, Scott	The Entertainer	February 11, 2000	20th Century
Joplin, Scott	Something Doing	May 12, 2000	20th Century
Joplin, Scott	The Cascades	May 12, 2000	20th Century
Joplin, Scott	The Entertainer	November 11, 2001	20th Century
Joplin, Scott	Antoniette, March and Two Steps	April 27, 2003	19th Century
Joplin, Scott	Antoinette (March and Two-Step)	April 20, 2008	19th Century
Jorgen Joseph	Hymn for Organ and Strings	May 21, 1995	20th Century
Kaitis, Andreas	Hymns	February 15, 2004	20th Century
Kaitis, Andreas	Hymns	February 17, 2004	20th Century
Kalkanis, Eleftherios	Orpheus' Narration	February 15, 2002	20th Century
Kalogeras, Alexandros	Proimion	February 14, 2002	20th Century
Kalomiris, Manolis	After Victory Celebration	September 18, 1998	20th Century
Kalomiris, Manolis	After Victory Celebration	September 19, 1998	20th Century
Kalomiris, Manolis	After Victory Celebration	September 20, 1998	20th Century
Kanas, Babis	Sonata for Flute and Piano	April 18, 2004	20th Century
Kaplan, José Alberto	Improvisação para Flauta Solo	January 12, 2002	20th Century
Kaplan, José Alberto	Improvisação para Flauta Solo	January 14, 2002	20th Century
Karyotakis, Theodoros	Trio for Clarinet, Viola and Piano	April 16, 2004	20th Century
Kay, Don	Moonlight Ridge	November 9, 1997	20th Century

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Keen, Robert	Weather Report for Woodwind Quintet	March 11, 2007	20th Century
Kennan, Kent	Night Soliloquy	August 28, 1994	20th Century
Kerber, Patrick	Moon Over Dante Street	November 12, 1993	20th Century
Kerber, Patrick	In the Afternoon	November 15, 1993	20th Century
Kerber, Patrick	Ridin' to the Levee	November 15, 1993	20th Century
Kern, Jerome	"Make Believe" from "Showboat"	April 3, 1998	20th Century
Kern, Jerome	"You are Love" from "Showboat"	April 3, 1998	20th Century
Kern, Jerome	"Make Believe" from "Showboat"	June 3, 1998	20th Century
Kern, Jerome	"Make Believe" from "Showboat"	June 9, 1998	20th Century
Kern, Jerome	"Make Believe" from "Showboat"	June 11, 1998	20th Century
Kern, Jerome	"Make Believe" from "Showboat"	June 15, 1998	20th Century
Kern, Jerome	"Make Believe" from "Showboat"	June 16, 1998	20th Century
Kern, Jerome	"Make Believe" from "Showboat"	June 17, 1998	20th Century
Kern, Jerome	"Make Believe" from "Showboat"	June 18, 1998	20th Century
Kern, Jerome	"Make Believe" from "Showboat"	June 22, 1998	20th Century
Kern, Jerome	"Make Believe" from "Showboat"	June 23, 1998	20th Century
Kern, Jerome	"Make Believe" from "Showboat"	June 24, 1998	20th Century
Kern, Jerome	"Make Believe" from "Showboat"	August 28, 1998	20th Century
Kern, Jerome	"Make Believe" from "Showboat"	August 29, 1998	20th Century
Kern, Jerome	"Make Believe" from "Showboat"	September 26, 1998	20th Century
Kessner, Daniel	Tous les Matins...	November 6, 1998	20th Century
Kim, Eum Bae	Choom I	March 7, 1995	20th Century
Kitsos, Vassilis	Proimion	October 13, 2006	20th Century
Kitsos, Vassilis	Proimion	October 13, 2006	20th Century
Klaus, Kenneth B.	Ananymns no. 1 and 2 for piano	June 7, 1996	20th Century

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Klengel, Julius	Andante from Kindertrio in D	March 22, 1998	19th Century
Klengel, Julius	Allegro, Op. 35, no. 2	April 27, 2003	19th Century
Klengel, Julius	Andante from Kindertrio, Op. 39, no. 2	April 18, 2004	19th Century
Klengel, Julius	Allegro from Kindertrio in G	April 23, 2006	19th Century
Klengel, Julius	Trio in D, 2nd Movement	April 20, 2008	19th Century
Klengel, Julius	Trio in D, 3rd Movement	April 20, 2008	19th Century
Knoll, Corey J.	Haunted Dreamscapes	November 7, 2008	20th Century
Knoll, Corey J.	Haunted Dreamscapes	November 10, 2008	20th Century
Knoll, Corey J.	A Sunday Sermon by Rev. Thom Marland (As Interpreted by Anna, Age 7)	July 10, 2009	20th Century
Koechlin, Charles	Si tu le Veux	July 11, 2003	19th Century
Köhler, Pius	Scherzo from Trio, Op. 49	April 18, 2004	19th Century
Kokkoris, Evangelos	Suite Automnale for Flute and Piano	April 18, 2004	20th Century
Konitopoulos, Iakovos	Skolion	February 15, 2002	20th Century
Konitopoulos, Iakovos	Ear Avleo	April 18, 2004	20th Century
Koronenberg	Air de Ballet for Two Harp	March 23, 1986	19th Century
Kostopoulos, Marinos	Anamnisi (Remembrance) – for Piano and String Orchestra	January 11, 2005	20th Century
Kounadis, Arghyris	Tempo de Sarabanda	November 13, 1992	20th Century
Kounadis, Arghyris	Tempo de Sarabanda	March 19, 1993	20th Century
Kounadis, Arghyris	Tempo de Sarabanda	May 15, 1998	20th Century
Kouroupos, George	Mutations for Solo Flute	April 19, 2004	20th Century
Kraft, Leo	Strata	February 26, 1983	20th Century
Kreisler, Fritz	Liebeslied	November 30, 1990	20th Century
Kreisler, Fritz	Liebeslied	April 10, 1992	20th Century
Kreisler, Fritz	Concerto for Violin in C Major in the Style of Vivaldi	May 3, 1992	20th Century

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Kreisler, Fritz	Concerto for Violin in C Major in the Style of Vivaldi	May 4, 1992	20th Century
Kreisler, Fritz	Concerto for Violin in C Major in the Style of Vivaldi	May 7, 1992	20th Century
Kreisler, Fritz	Liebeslied	November 13, 1992	20th Century
Kreisler, Fritz	Liebeslied	March 19, 1993	20th Century
Kreisler, Fritz	Concerto in C Major for Violin in the Style of Vivaldi	May 4, 2003	20th Century
Kreisler, Fritz	Concerto in C Major in the Style of Vivaldi	May 9, 2003	20th Century
Kreisler, Fritz	Polichinelle (Serenade)	June 13, 2003	20th Century
Krenek, Ernst	Symphonic Elegy	February 28, 1985	20th Century
Krenek, Ernst	Suite for Clarinet and Strings	February 26, 1994	20th Century
Krenek, Ernst	Five Short Pieces for Strings	November 29, 2000	20th Century
Krenek, Ernst	Monolog for Solo Clarinet	November 29, 2000	20th Century
Krenek, Ernst	Sonata no. 2 for Solo Violin	November 29, 2000	20th Century
Krenek, Ernst	Suite for Clarinet and String Orchestra	November 29, 2000	20th Century
Krenek, Ernst	Suite for Flute and String Orchestra	November 29, 2000	20th Century
Krenek, Ernst	Sonata no. 2 for Solo Violin	March 17, 2002	20th Century
Krenek, Ernst	Sonata no. 2 for Solo Violin	March 22, 2002	20th Century
Krenek, Ernst	Symphonic Elegy	March 25, 2002	20th Century
Kuhlau, Friedrich	Duet for Two Flutes	October 4, 2006	Classical
Kunitz, Sharon Lohse	Tarantella	March 22, 1998	20th Century
Kunitz, Sharon Lohse	Tarantella	April 22, 2005	20th Century
Kuriyama, Kenji	Hyozan-Kazan	October 30, 2006	20th Century
Kuriyama, Kenji	Woodwind Quintet no. 1	March 11, 2007	20th Century
Kydoniatis, Konstantinos	Trio no. 2 for Piano, Clarinet, and Viola	April 16, 2004	20th Century
Labitzky, August	Dream of the Shepherdess, Op. 45	September 11, 1998	19th Century



<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Lacerda, Osvaldo	Suite no. 2	January 14, 2002	20th Century
Lambelet, George	Crowned with Flowers	September 27, 1998	19th Century
Lambelet, George	Crown of Flowers	October 16, 2004	20th Century
Landi, Marcio Spartaco	Suite Folclórica	January 14, 2002	20th Century
Lashley, Ted	They Have all Gone Into the World of Light	February 26, 1983	20th Century
Lauba, Christian	Balafon	March 16, 2007	20th Century
Lauba, Christian	Jungle	March 16, 2007	20th Century
Lauba, Christian	Steady Study on the Boogie	March 16, 2007	20th Century
LeBlanc, Stephen	An Exploration	November 13, 2005	20th Century
LeClair, Jean Marie	Trio Sonata in D Major	January 10, 1992	Baroque
LeClair, Jean Marie	Sonata no. 4 in F Major for Two Violins	March 18, 2005	Baroque
LeDee, Mikel	Input	October 26, 1990	20th Century
LeDee, Mikel	Input	October 28, 1990	20th Century
LeDee, Mikel	Crowford for Solo Piano	November 15, 1991	20th Century
LeDee, Mikel	Piece for Solo Violin	November 13, 1992	20th Century
LeDee, Mikel	Input	February 26, 1994	20th Century
LeDee, Mikel	Input	November 8, 1998	20th Century
LeDee, Mikel	Echo's	March 19, 2000	20th Century
LeDee, Mikel	Reminiscence	April 11, 2001	20th Century
LeDee, Mikel	Reminiscence	April 12, 2001	20th Century
LeDee, Mikel	Shadow Casting	June 14, 2002	20th Century
LeDee, Mikel	Shadow Casting	July 25, 2002	20th Century
LeDee, Mikel	Two Trees	November 17, 2002	20th Century
LeDee, Mikel	Sometimes	February 9, 2004	20th Century
LeDee, Mikel	Sometimes	March 24, 2004	20th Century
LeDee, Mikel	Sometimes	March 25, 2004	20th Century
LeDee, Mikel	Piece for Flute and Strings	April 3, 2004	20th Century
LeDee, Mikel	Sometimes	April 14, 2004	20th Century
LeDee, Mikel	Sometimes	May 16, 2004	20th Century
LeDee, Mikel	Sometimes	May 18, 2004	20th Century
LeDee, Mikel	Sometimes	January 11, 2005	20th Century
LeDee, Mikel	Sometimes	May 5, 2007	20th Century
LeDee, Mikel	Sometimes	May 29, 2007	20th Century
LeDee, Mikel	Sometimes	June 8, 2007	20th Century

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
LeDee, Mikel	Sometimes	July 24, 2007	20th Century
Lee, Sunghhee	String Quartet in Semach'i Gangdan	September 23, 1998	20th Century
Lehár, Franz	"I Have Been in Love Before" from operetta "Paganini"	April 3, 1998	19th Century
Lehár, Franz	"I love you so" from "The Merry Widow"	April 3, 1998	20th Century
Lehár, Franz	"I love you so" from "The Merry Widow"	May 10, 1998	20th Century
LeLaney, Charles	Hymn of Pan for Flute Alone	July 25, 2002	20th Century
Leo, Leonardo	Concerto for Four Violins	May 2, 1993	Baroque
Lerner, A. J. / Leowe, F.	I've Grown Accustomed to her Face – From "My Fair Lady"	March 14, 2003	20th Century
Liang, Erhei	Concertino for Viola, Double Bass and String Orchestra	January 29, 1989	20th Century
Liaropoulos, Panagiotis	Projection for Flute Alone	February 14, 2002	20th Century
Liaropoulos, Panagiotis	Lament for String Quartet	March 23, 2004	20th Century
Lias, Stephen	Lecheuguilla	October 9, 1995	20th Century
Lias, Stephen	Lecheuguilla	October 12, 1995	20th Century
Lias, Stephen	Burlesque	January 30, 1996	20th Century
Lias, Stephen	Lecheuguilla	April 6, 1999	20th Century
Lias, Stephen	Pursued	February 5, 2006	20th Century
Lieuwen, Peter	Phoenix	January 26, 2009	20th Century
Lignos, Constantinde A.	Divertimento for Strings	April 22, 2006	20th Century
Lind, Gustave	Once Upon a Time	April 18, 2004	20th Century
Lipscomb, Jeff	Falling Rhododendrons	October 30, 2006	20th Century
Lipscomb, Jeff	Concerto for Strings	January 28, 2008	20th Century
Liszt, Franz	Malediction for Piano and String Orchestra	May 2, 2004	Baroque
Lotti, Antonio	Pur Dicesti	May 11, 2007	Baroque
Lowe and Lerner	"Almost Like Being in Love" from Brigadoon	November 6, 1981	20th Century

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Luening, Otto	Lyric Scene for Flute and Strings	January 16, 2000	20th Century
Luening, Otto	Fourth Suite for Solo Flute	January 21, 2000	20th Century
Luening, Otto	Second Potawotomie Legends for Flute Solo	January 21, 2000	20th Century
Luening, Otto	Sonatina for Flute and Piano	January 21, 2000	20th Century
Luening, Otto	Variations on Yandee Doodle for Piccolo and Piano	January 21, 2000	20th Century
Luening, Otto	Fourth Suite for Solo Flute	January 25, 2000	20th Century
Luening, Otto	Meditation for Violin Solo	January 25, 2000	20th Century
Luening, Otto	Nocturnes for Oboe and Piano	January 25, 2000	20th Century
Luening, Otto	Second Potawotomie Legends for Flute Solo	January 25, 2000	20th Century
Luening, Otto	Sonata for Piano	January 25, 2000	20th Century
Luening, Otto	Sonatina for Flute and Piano	January 25, 2000	20th Century
Luening, Otto	Variations on Yandee Doodle for Piccolo and Piano	January 25, 2000	20th Century
Luening, Otto	Nocturnes for Oboe and Piano	June 9, 2000	20th Century
Lutoslawski, Witold	Five Melodies	February 17, 1985	20th Century
Lutoslawski, Witold	Five Melodies	February 28, 1985	20th Century
Lutoslawski, Witold	Five Melodies	February 26, 1989	20th Century
Lutoslawski, Witold	Variations on a Theme by Paganini	August 24, 1997	20th Century
Mahan, Jessica	Bleidonii for Chamber Orchestra	November 13, 2005	20th Century
Mahan, Jessica	Solid Ground	October 30, 2006	20th Century
Mahler, Gustav	Adagietto from the Fifth Symphony	January 29, 1989	19th Century
Mahler, Gustav	St. Anthony's Sermon to the Fishes	October 9, 1992	19th Century
Mahler, Gustav	Adagietto from the Fifth Symphony	January 28, 2008	19th Century

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Makropodis, Dimitris S.	Ke Egeneto Vios Pasin Agelastos (The Joy of Life No More)	January 10, 2003	20th Century
Makropodis, Dimitris S.	Ke Egeneto Vios Pasin Agelastos (The Joy of Life No More)	January 10, 2003	20th Century
Makropodis, Dimitris S.	Ke Egeneto Vios Pasin Agelastos (The Joy of Life No More)	January 12, 2003	20th Century
Malecki, Maciej	Concertino in Ancient Style for Two Harps and Orchestra	December 7, 2008	20th Century
Manfredini, Vincenzo	Christmas Concerto Op. 3, no. 12	December 17, 2006	Baroque
Marais, Marin	Le Basque	September 9, 1994	Baroque
Marcello, Benedetto	Concerto in C Minor for Oboe and Strings	May 14, 2000	Baroque
Marcello, Benedetto	Oboe Concerto – Adagio	November 5, 2001	Baroque
Marcello, Benedetto	Oboe Concerto – Adagio	November 7, 2001	Baroque
Marcello, Benedetto	Oboe Concerto – Adagio	November 9, 2001	Baroque
Marcello, Benedetto	Il mio bel Foco	July 11, 2003	Baroque
Marcello-Natchez, B.	Concerto in D Major [for violin]	January 20, 1985	Baroque
Marcello-Natchez, B.	Concerto in D Major [for violin]	February 17, 1985	Baroque
Marcello-Natchez, B.	Concerto in D Major	January 15, 1993	Baroque
Marcello-Natchez, B.	Concerto in D Major for Violin	January 17, 1993	Baroque
Marie, Gabriel	La Cinquantaire	December 12, 1997	20th Century
Marie, Gabriel	La Cinquantaine	August 10, 2001	20th Century
Martin, Frank	Cake Walke	April 20, 2008	20th Century
Martin, Frank	Rumba	April 20, 2008	20th Century
Martinu, Bohuslav	Divertimento [for flute duet]	October 4, 2006	20th Century
Massenet, Jules	Meditation from Thais	February 26, 1989	19th Century
Massenet, Jules	Meditation from Thais	November 30, 1990	19th Century
Massenet, Jules	Meditation from Thais	April 10, 1992	19th Century

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Massenet, Jules	Crepuscule	October 9, 1992	19th Century
Massenet, Jules	Meditation from Thais	November 13, 1992	19th Century
Massenet, Jules	Meditation from Thais	January 15, 1993	19th Century
Massenet, Jules	Meditation from Thais	May 14, 1999	19th Century
Massenet, Jules	Meditation from Thais	August 10, 2001	19th Century
Massenet, Jules	Last Dream of the Virgin – Prelude	May 2, 2004	19th Century
Massenet, Jules	Elégie	September 12, 2004	19th Century
Massenet, Jules	On Eagles Wings	April 22, 2005	19th Century
Massenet, Jules	Santa Fe Trail	April 22, 2005	19th Century
Massenet, Jules	Meditation from Thais	February 9, 2007	19th Century
Maurice, Paule	Tableux de Provence	November 10, 1995	20th Century
Mazas, J. F.	Six Duos Très Faciles, Op. 60, no. 3	November 11, 2001	19th Century
Mazis, Spiros	Stillness, Concerto for Saxophone and String Orchestra, Op. 58	January 11, 2005	20th Century
Mazurek, Ron	Three Meditations on the Word	March 7, 1995	20th Century
McKenzie, Wallace	Baton Rouge Roux	May 2, 1993	20th Century
McKenzie, Wallace	Psalm Variations II	May 14, 2000	20th Century
Mendelssohn, Felix	Canzoneta	January 29, 1989	19th Century
Mendelssohn, Felix	Sonata in F Major for Violin and Piano	January 21, 1994	19th Century
Mendelssohn, Felix	Concerto in D Minor for Violin and String Orchestra	January 14, 2001	19th Century
Mendelssohn, Felix	The Hebrides Overture, Op. 26	September 11, 2005	19th Century
Mendelssohn, Felix	Allegro no Troppo	April 23, 2006	19th Century
Mendelssohn, Felix	Symphony in A, Adagio	April 20, 2008	19th Century
Mendelssohn, Felix	Sinfonia no. 10, in B minor	December 13, 2009	19th Century
Messiaen, Olivier	Abine des	August 9, 2002	20th Century
Messinis, Gerasimos	Lefkas Petri – for Solo Flute and String Orchestra	May 1, 2005	20th Century

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Mikroutikos, Thanos	Opera for One	April 19, 2004	20th Century
Mitternight, Andrea	Poetic Discipline	September 17, 2001	20th Century
Mitternight, Andrea	Poetic Discipline	September 22, 2001	20th Century
Monds, Shane	Lorelei for Flute and Chamber Orchestra	May 1, 2005	20th Century
Monds, Shane	Lacrimoso, for string orchestra, piano and percussion	April 22, 2006	20th Century
Monds, Shane	De Profundis Clamavi	March 11, 2007	20th Century
Monds, Shane	Serenade for String Orchestra	January 28, 2008	20th Century
Monteverdi, Claudio	Sinfonia and Ritornellos from "Orfeo"	January 24, 1999	Baroque
Monteverdi, Claudio	Jubilet tota civitas	October 8, 1999	Baroque
Monteverdi, Claudio	Ohimè, Chi'o cado Ohimè	October 8, 1999	Baroque
Monteverdi, Claudio	Quel Sguardo Sdegnosetto	October 8, 1999	Baroque
Moszkowski, Moritz	Melodie, Op. 18, no. 1	April 27, 2003	19th Century
Moszkowski, Moritz	Guitar, Op. 45, no. 2	June 13, 2003	19th Century
Moszkowski, Moritz	Bolero, Op. 12, no. 5	April 22, 2005	19th Century
Moszkowski, Moritz	Spanish Dance, Op. 12, no. 1	April 22, 2005	19th Century
Mouzas, Alexandros	Ad Lumina for flute solo	February 14, 2002	20th Century
Mozart, Leopold	Six Little Pieces from the Notebook of W. A. Mozart	November 13, 1992	Classical
Mozart, Leopold	Six Little Pieces from the Notebook of W. A. Mozart	March 19, 1993	Classical
Mozart, Wolfgang Amadeus	Pantomime	October 19, 1986	Classical
Mozart, Wolfgang Amadeus	Six Country Dances	April 12, 1987	Classical
Mozart, Wolfgang Amadeus	Eine Kleine Nachtmusik, KV 525	January 17, 1988	Classical
Mozart, Wolfgang Amadeus	Pantomime	October 16, 1988	Classical
Mozart, Wolfgang Amadeus	Eine Kleine Nachtmusik, KV 525	December 10, 1989	Classical

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Mozart, Wolfgang Amadeus	Concerto no. 1 in D Major, KV 107 [for Harpsichord]	May 6, 1990	Classical
Mozart, Wolfgang Amadeus	Apollo and Hyacinth, K. 38	September 1, 1991	Classical
Mozart, Wolfgang Amadeus	Bastien and Bastienne, Overture K. 46b	September 1, 1991	Classical
Mozart, Wolfgang Amadeus	Concerto in C Major for Oboe and Orchestra, K. 314	September 1, 1991	Classical
Mozart, Wolfgang Amadeus	Exsultante, Jubilate Motet, K. 165	September 1, 1991	Classical
Mozart, Wolfgang Amadeus	La Finta Giardiniera, Overture K. 196	September 1, 1991	Classical
Mozart, Wolfgang Amadeus	Symphony no. 29 in A Major, K. 201	September 1, 1991	Classical
Mozart, Wolfgang Amadeus	Apollo and Hyacinth, K. 38	September 2, 1991	Classical
Mozart, Wolfgang Amadeus	Bastien and Bastienne, Overture K. 46b	September 2, 1991	Classical
Mozart, Wolfgang Amadeus	Concerto in C Major for Oboe and Orchestra, K. 314	September 2, 1991	Classical
Mozart, Wolfgang Amadeus	Exsultante, Jubilate Motet, K. 165	September 2, 1991	Classical
Mozart, Wolfgang Amadeus	La Finta Giardiniera, Overture K. 196	September 2, 1991	Classical
Mozart, Wolfgang Amadeus	Symphony no. 29 in A Major, K. 201	September 2, 1991	Classical
Mozart, Wolfgang Amadeus	Concerto in C Major, K. 314	September 13, 1991	Classical
Mozart, Wolfgang Amadeus	Apollo and Hyacinth, K. 38	October 6, 1991	Classical
Mozart, Wolfgang Amadeus	Bastien and Bastienne, Overture K. 46b	October 6, 1991	Classical
Mozart, Wolfgang Amadeus	La Finta Giardiniera, Overture K. 196	October 6, 1991	Classical
Mozart, Wolfgang Amadeus	Symphony no. 29 in A Major, K. 201	October 6, 1991	Classical

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Mozart, Wolfgang Amadeus	Serenade no. 6 in D Major, K. 239 (Serenata Noturna)	October 18, 1992	Classical
Mozart, Wolfgang Amadeus	Serenade no. 6 in D Major, K. 239 (Serenata Noturna)	October 19, 1992	Classical
Mozart, Wolfgang Amadeus	Eine Kleine Nachtmusik, KV 525	May 2, 1993	Classical
Mozart, Wolfgang Amadeus	Pantalon and Columbine, KV 446	August 28, 1994	Classical
Mozart, Wolfgang Amadeus	Pantalon and Columbine, KV 446	October 16, 1994	Classical
Mozart, Wolfgang Amadeus	Pantalon and Columbine, KV 446	November 6, 1994	Classical
Mozart, Wolfgang Amadeus	Pantalon and Columbine, KV 446	February 4, 1995	Classical
Mozart, Wolfgang Amadeus	Zaide – Ruhe Sanft	September 17, 1995	Classical
Mozart, Wolfgang Amadeus	Zaide – Aria	September 18, 1995	Classical
Mozart, Wolfgang Amadeus	Pantomime	January 14, 1996	Classical
Mozart, Wolfgang Amadeus	Concerto no. 5 in A Major	September 15, 1996	Classical
Mozart, Wolfgang Amadeus	Pantomine from “Les Petits Rien”	September 30, 1996	Classical
Mozart, Wolfgang Amadeus	Concerto no. 1 in Bb Major K. 207	September 29, 1997	Classical
Mozart, Wolfgang Amadeus	Concerto for Violin no. 1 in B-flat Major, K. 207	November 9, 1997	Classical
Mozart, Wolfgang Amadeus	Exsultante, Jubilate Motet, K. 165	November 9, 1997	Classical
Mozart, Wolfgang Amadeus	Sinfonia Concertante, K. 364 (for violin and viola)	May 18, 1998	Classical
Mozart, Wolfgang Amadeus	Apollo and Hyacinth, K. 38	September 13, 1998	Classical
Mozart, Wolfgang Amadeus	Bastien and Bastienne, Overture K. 46b	September 13, 1998	Classical



<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Mozart, Wolfgang Amadeus	Concerto in C Major for Oboe and Orchestra, K. 314	September 13, 1998	Classical
Mozart, Wolfgang Amadeus	Concerto in D Major, no. 1 for Harpsichord and Orchestra, K. 107	September 13, 1998	Classical
Mozart, Wolfgang Amadeus	La Finta Giardiniera, Overture K. 196	September 13, 1998	Classical
Mozart, Wolfgang Amadeus	Pantolon and Columbine, KV 446	September 13, 1998	Classical
Mozart, Wolfgang Amadeus	Clarinet Concerto, K. 622 – Adagio	October 16, 1998	Classical
Mozart, Wolfgang Amadeus	Concertone for Two and Orchestra	November 8, 1998	Classical
Mozart, Wolfgang Amadeus	Flute Concerto no. 1 in G major, K. 313	September 12, 1999	Classical
Mozart, Wolfgang Amadeus	Piano Concerto no. 9 in E-flat Major	September 12, 1999	Classical
Mozart, Wolfgang Amadeus	Symphony no. 1 in E- flat Major, K. 16	September 12, 1999	Classical
Mozart, Wolfgang Amadeus	Das Veilchen	October 8, 1999	Classical
Mozart, Wolfgang Amadeus	Ridente la Calma	October 8, 1999	Classical
Mozart, Wolfgang Amadeus	Adagio for Violin in E Major, K. 261	November 14, 1999	Classical
Mozart, Wolfgang Amadeus	Symphony no. 29 in A Major, K. 201	November 14, 1999	Classical
Mozart, Wolfgang Amadeus	Pantomine from “Les Petits Rien”	April 12, 2000	Classical
Mozart, Wolfgang Amadeus	Pantomine from “Les Petits Rien”	April 13, 2000	Classical
Mozart, Wolfgang Amadeus	Pantomine from “Les Petits Rien”	April 14, 2000	Classical
Mozart, Wolfgang Amadeus	Concerto for Piano no. 12 in A Major	May 7, 2000	Classical
Mozart, Wolfgang Amadeus	Concerto for Horn, no. 1, K. 412	May 14, 2000	Classical
Mozart, Wolfgang Amadeus	Pantomine from “Les Petits Rien”	June 12, 2000	Classical
Mozart, Wolfgang Amadeus	Pantomine from “Les Petits Rien”	June 13, 2000	Classical

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Mozart, Wolfgang Amadeus	Pantomine from "Les Petits Rien"	June 14, 2000	Classical
Mozart, Wolfgang Amadeus	Pantomine from "Les Petits Rien"	June 15, 2000	Classical
Mozart, Wolfgang Amadeus	Pantomine from "Les Petits Rien"	June 19, 2000	Classical
Mozart, Wolfgang Amadeus	Pantomine from "Les Petits Rien"	June 20, 2000	Classical
Mozart, Wolfgang Amadeus	Pantomine from "Les Petits Rien"	June 21, 2000	Classical
Mozart, Wolfgang Amadeus	Concerto no. 14 in E- flat Major for Piano, K. 499	September 10, 2000	Classical
Mozart, Wolfgang Amadeus	Concerto no. 7 for Three Pianos and Orchestra in F Major, K. 242	September 10, 2000	Classical
Mozart, Wolfgang Amadeus	Symphony no. 5 in Bb Major	September 10, 2000	Classical
Mozart, Wolfgang Amadeus	Violin Concerto no. 2 in D Major, K. 211	September 10, 2000	Classical
Mozart, Wolfgang Amadeus	Pantomine from "Les Petits Rien"	March 8, 2001	Classical
Mozart, Wolfgang Amadeus	Sinfonia Concertante, K. 364 (for violin and viola)	May 6, 2001	Baroque
Mozart, Wolfgang Amadeus	Flute Concerto no. 2, K. 314	November 5, 2001	Classical
Mozart, Wolfgang Amadeus	Flute Concerto no. 2, K. 314	November 7, 2001	Classical
Mozart, Wolfgang Amadeus	Flute Concerto no. 2, K. 314	November 9, 2001	Classical
Mozart, Wolfgang Amadeus	Playful Duet	November 11, 2001	Classical
Mozart, Wolfgang Amadeus	Ave Verum Corpus, K. 618	May 5, 2002	Classical
Mozart, Wolfgang Amadeus	Te Deum Laudamus, K. 141	May 5, 2002	Classical
Mozart, Wolfgang Amadeus	Clarinet Concerto in A Major, K. 622	August 9, 2002	Classical
Mozart, Wolfgang Amadeus	Pantomime	January 10, 2003	Classical

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Mozart, Wolfgang Amadeus	Pantomime	January 10, 2003	Classical
Mozart, Wolfgang Amadeus	Pantomime from "Le Petits Riens"	January 12, 2003	Classical
Mozart, Wolfgang Amadeus	Concerto for Piano no. 11 in F Major, K. 413	May 4, 2003	Classical
Mozart, Wolfgang Amadeus	"Adagio" from Concerto in G Major, K. 216	May 9, 2003	Classical
Mozart, Wolfgang Amadeus	Concerto in C Major for Flute and Harp, K. 229	September 7, 2003	Classical
Mozart, Wolfgang Amadeus	Exsultante, Jubilate Motet, K. 165	September 7, 2003	Classical
Mozart, Wolfgang Amadeus	Horn Concerto no. 4 in E-flat Major, K. 495	September 7, 2003	Classical
Mozart, Wolfgang Amadeus	Overture to "La Finta Giardiniera," K. 196	September 7, 2003	Classical
Mozart, Wolfgang Amadeus	Andante for Flute and Orchestra, K. 315	January 11, 2004	Classical
Mozart, Wolfgang Amadeus	Symphony no. 1 in E- flat Major	January 11, 2004	Classical
Mozart, Wolfgang Amadeus	Pantomime	February 9, 2004	Classical
Mozart, Wolfgang Amadeus	Rondo (alla turca)	March 12, 2004	Classical
Mozart, Wolfgang Amadeus	Concerto for Piano, no. 8, K. 246	March 24, 2004	Classical
Mozart, Wolfgang Amadeus	Overture to "La Finta Giardiniera," K. 196	March 24, 2004	Classical
Mozart, Wolfgang Amadeus	Concerto for Piano, no. 8, K. 246	March 25, 2004	Classical
Mozart, Wolfgang Amadeus	Overture to "La Finta Giardiniera," K. 196	March 25, 2004	Classical
Mozart, Wolfgang Amadeus	Pantomine from "Les Petite Riens"	April 4, 2004	Classical
Mozart, Wolfgang Amadeus	Pantomime from "Le Petits Riens"	April 14, 2004	Classical
Mozart, Wolfgang Amadeus	Concerto for Flute no. 2 in D Major, K. 314	April 17, 2004	20th Century

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Mozart, Wolfgang Amadeus	Allegro Assai from Trio VI	April 18, 2004	Classical
Mozart, Wolfgang Amadeus	Minuet in F	April 18, 2004	Classical
Mozart, Wolfgang Amadeus	Pamina and Papageno	April 18, 2004	Classical
Mozart, Wolfgang Amadeus	Pantomime from "Le Petits Riens"	May 16, 2004	Classical
Mozart, Wolfgang Amadeus	Pantomime from "Le Petits Riens"	May 18, 2004	Classical
Mozart, Wolfgang Amadeus	Concerto for Piano and Orchestra, K. 459	November 7, 2004	Classical
Mozart, Wolfgang Amadeus	Pantomime from "Le Petits Riens"	January 11, 2005	Classical
Mozart, Wolfgang Amadeus	Concerto for Piano no. 21, K. 467	April 17, 2005	Classical
Mozart, Wolfgang Amadeus	Concerto for Piano no. 9, K. 271, in E- flat Major	May 1, 2005	Classical
Mozart, Wolfgang Amadeus	Concerto for Oboe and Orchestra in C Major, K. 314	November 6, 2005	Classical
Mozart, Wolfgang Amadeus	Missa Brevis in D, K. 194	November 6, 2005	Classical
Mozart, Wolfgang Amadeus	Sinfonia Concertante for Violin and Viola, in E-flat Major, K. 364	November 6, 2005	Classical
Mozart, Wolfgang Amadeus	Eine Kleine Nachtmusik, KV 525	January 21, 2006	Classical
Mozart, Wolfgang Amadeus	Pantolon and Columbine	January 21, 2006	Classical
Mozart, Wolfgang Amadeus	Pantomime from "Le Petits Riens"	January 21, 2006	Classical
Mozart, Wolfgang Amadeus	Eine Kleine Nachtmusik, KV 525	January 24, 2006	Classical
Mozart, Wolfgang Amadeus	Pantolon and Columbine	January 24, 2006	Classical
Mozart, Wolfgang Amadeus	Eine Kleine Nachtmusik, KV 525	January 25, 2006	Classical
Mozart, Wolfgang Amadeus	Pantolon and Columbine	January 25, 2006	Classical

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Mozart, Wolfgang Amadeus	Concerto for Bassoon and Orchestra	January 28, 2008	Classical
Mozart, Wolfgang Amadeus	Pamina and Papageno	April 20, 2008	Classical
Mozart, Wolfgang Amadeus	Piano Concerto no. 14, K. 449	April 27, 2008	Classical
Mozart, Wolfgang Amadeus	Ridente la Calma	July 11, 2008	Classical
Mozart, Wolfgang Amadeus	Concerto for Flute, Harp and Orchestra, K. 299	November 9, 2008	Classical
Mozart, Wolfgang Amadeus	Litaniae Lauretanae, K. 195	November 9, 2008	Classical
Mozart, Wolfgang Amadeus	Piano Concerto no. 23, K. 488	April 26, 2009	Classical
Mozart, Wolfgang Amadeus	Sinfonia Concertante for Violin and Viola, in E-flat Major, K. 364	September 27, 2009	Classical
Mozart, Wolfgang Amadeus	Concerto for Piano, no. 9, K. 271	November 1, 2009	Classical
Mozart, Wolfgang Amadeus	Sinfonia no. 29 in A Major	November 1, 2009	Classical
Nardini, Pietro	Concerto for Nardini in E minor	January 17, 1988	Baroque
Nardini, Pietro	Concerto in E Minor	May 6, 1994	Baroque
Nardini, Pietro	Concerto for Violin in E Minor	May 8, 1994	Baroque
Negrea, Martian	March	October 8, 2004	20th Century
Negro Spiritual	There is a Balm in Gilead	June 1, 1999	Folk
Negro Spiritual	Wade in the Water	June 1, 1999	Folk
Negro Spiritual	There is a Balm in Gilead	June 2, 1999	Folk
Negro Spiritual	Wade in the Water	June 2, 1999	Folk
Negro Spiritual	There is a Balm in Gilead	June 3, 1999	Folk
Negro Spiritual	Wade in the Water	June 3, 1999	Folk
Negro Spiritual	There is a Balm in Gilead	June 7, 1999	Folk
Negro Spiritual	Wade in the Water	June 7, 1999	Folk
Negro Spiritual	There is a Balm in Gilead	June 8, 1999	Folk

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Negro Spiritual	Wade in the Water	June 8, 1999	Folk
Negro Spiritual	There is a Balm in Gilead	June 9, 1999	Folk
Negro Spiritual	Wade in the Water	June 9, 1999	Folk
Negro Spiritual	There is a Balm in Gilead	June 10, 1999	Folk
Negro Spiritual	Wade in the Water	June 10, 1999	Folk
Negro Spiritual	Wade in the Water	March 8, 2001	Folk
Negro Spiritual	There is a Balm in Gilead	January 10, 2003	Folk
Negro Spiritual	There is a Balm in Gilead	January 10, 2003	Folk
Negro Spiritual	Wade in the Water	January 10, 2003	Folk
Negro Spiritual	Wade in the Water	January 10, 2003	Folk
Negro Spiritual	There is a Balm in Gilead	January 12, 2003	Folk
Negro Spiritual	Wade in the Water	January 12, 2003	Folk
Newell, Robert M.	Sarvam Khalvidam Brahma	February 26, 1983	20th Century
Niblock, James	Soliloquy	April 27, 2008	20th Century
Nielsen, Carl	Little Suite for Strings	January 29, 1989	19th Century
Nielsen, Carl	Little Suite, Op. 1	May 8, 1994	20th Century
Nielsen, Carl	Four Pieces for Two Violins	September 11, 1998	20th Century
Norton, Christopher	Peaceful Day	March 22, 1998	20th Century
Norton, Christopher	Peaceful Day	April 27, 2003	20th Century
Ovalle, Jayme	Modinha, Op. 5	January 14, 2002	20th Century
Ovanin, Nikola	Flute Suite (for flute, string orchestra and bells in 3 movements)	February 26, 1983	20th Century
Ovanin, Nikola	Four Movements for String Orchestra	December 4, 1988	20th Century
Pachelbel, Johann	Canon and Gigue	April 20, 1986	Baroque
Pachelbel, Johann	Partie for Strings	October 16, 1988	Baroque
Pachelbel, Johann	Partie for Strings	August 19, 1993	Baroque
Pachelbel, Johann	Chacony for String Orchestra	January 15, 1995	Baroque
Pachelbel, Johann	Canon and Gigue	January 19, 1997	Baroque
Pachelbel, Johann	Canon in D	April 27, 2003	Baroque
Pachelbel, Johann	Canon in D	April 23, 2006	Baroque
Pallantios, Menelaos	The Gypsies	September 27, 1998	20th Century
Papoïoannou, Yannis	Serenade	May 15, 1998	20th Century
Paradis, Maria T. Von	Sicilienne	February 26, 1989	Classical

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Paradis, Maria T. Von	Sicilienne	April 10, 1992	Classical
Paradis, Maria T. Von	Sicilienne	November 13, 1992	Classical
Paradis, Maria T. Von	Sicilienne	March 19, 1993	20th Century
Paradisi, [Pietro] Domenico	Toccata (transcribed by H. Renié)	May 17, 1987	Baroque
Parish-Alvars, Elias	Serenade for Harp, Op. 83	February 12, 1993	19th Century
Patrick Joseph	Melic Cacaphony	October 30, 2006	20th Century
Peixe, Guerra	Quatro Coisas	January 11, 2002	20th Century
Penri-Evans, David	Night Music	February 28, 1985	20th Century
Penri-Evans, David	Night Music	October 11, 1987	20th Century
Penri-Evans, David	Prologue and Apologue for Violin Alone	March 8, 1996	20th Century
Penri-Evans, David	Two Pieces for Violin Alone	December 12, 1997	20th Century
Penri-Evans, David	Brown Studies	May 14, 1999	20th Century
Penri-Evans, David	Night Music	February 5, 2006	20th Century
Pergolesi, Giovanni Battista	Concertino in G [for violin]	April 20, 1986	Baroque
Pergolesi, Giovanni Battista	Concertino in C	October 19, 1986	Baroque
Pergolesi, Giovanni Battista	Three Arias from Stabat Mater	March 20, 1988	Baroque
Pergolesi, Giovanni Battista	Concertino in G	March 12, 1989	Baroque
Pergolesi, Giovanni Battista	Concertino in G	October 26, 1990	Baroque
Pergolesi, Giovanni Battista	Concertino in G	October 28, 1990	Baroque
Pergolesi, Giovanni Battista	Concertino in G	August 19, 1993	Baroque
Pergolesi, Giovanni Battista	Sinfonia	October 14, 1994	Baroque
Pergolesi, Giovanni Battista	Sinfonia	May 14, 2000	Baroque
Pergolesi, Giovanni Battista	Sinfonia [for trombone and strings]	January 28, 2003	Baroque
Persichetti, Vincent	Introit for Strings, Op. 96	February 28, 1985	20th Century
Pfeifer, Zach	Ginsekai	October 30, 2006	20th Century
Piccini, Niccolo	Iphigenie in Tauris – Orversure	January 24, 1999	Classical

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Piccini, Niccolo	Iphigenie in Tauris – Orversure	May 9, 1999	Classical
Pitombeira, Liduino	Three Miniatures for Oboe and Strings	March 17, 2000	20th Century
Pitombeira, Liduino	Three Miniatures for Oboe and Strings	March 19, 2000	20th Century
Pitombeira, Liduino	Bachtók	May 7, 2000	20th Century
Pitombeira, Liduino	Pau-Brasil	May 12, 2000	20th Century
Pitombeira, Liduino	Xingu for Saxophone and String Quartet	September 24, 2001	20th Century
Pitombeira, Liduino	Sonata para Flauta e Piano no. 1, Op. 14	January 11, 2002	20th Century
Pitombeira, Liduino	Fantasia sobre a Muie Rendera, Op. 1c	January 14, 2002	20th Century
Pitombeira, Liduino	Paracelso, Op. 52	January 14, 2002	20th Century
Pitombeira, Liduino	Seresta no. 2	April 15, 2002	20th Century
Pitombeira, Liduino	Seresta no. 2	July 25, 2002	20th Century
Pitombeira, Liduino	Suite for Clarinet	August 9, 2002	20th Century
Pitombeira, Liduino	The Answered Question	January 28, 2003	20th Century
Pitombeira, Liduino	Fantasia sobre a Muie Rendera (para Duda), Op. 1d	June 13, 2003	20th Century
Pitombeira, Liduino	Seresta no. 2	July 14, 2003	20th Century
Pitombeira, Liduino	Seresta no. 2	July 15, 2003	20th Century
Pitombeira, Liduino	Brazilian Landscapes no. 3	April 3, 2004	20th Century
Pitombeira, Liduino	Sonata no. 2 for Flute and Piano	April 18, 2004	20th Century
Pitombeira, Liduino	Brazilian Landscapes no. 3 – for Flute and String Orchestra	January 11, 2005	20th Century
Pitombeira, Liduino	Concerto for Bassoon and Orchestra	January 16, 2005	20th Century
Pitombeira, Liduino	Bachtók	January 28, 2008	20th Century
Pitombeira, Liduino	Cordel no. 1: A Saga de Corisco	December 13, 2009	20th Century
Pixinguinha	Carinhoso	January 12, 2002	20th Century
Poenitz, Franz	Spukhaftr Gavotte, Op. 75	March 23, 1986	19th Century
Pokorny, Petr	Kromeriz Nocturne	October 8, 2006	20th Century
Popora, Nicolo	Sinfonia for Recorder and Continuo	November 10, 1995	Baroque



<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Porter, Cole	"Night and Day" from "The Gay Divorcee"	May 10, 1998	20th Century
Poulenc, Francis	Sonata for Flute and Piano	November 6, 1998	20th Century
Preddy, Bradley	Three Songs of Love	February 15, 2004	20th Century
Previn, Andre	Peaches, for flute and piano	November 6, 1998	20th Century
Price, William	Strata I	April 6, 1999	20th Century
Price, William	Sleep Cycle for Saxophone Trio	March 17, 2000	20th Century
Price, William	Sans Titre II	September 17, 2001	20th Century
Price, William	Sans Titre II	September 22, 2001	20th Century
Price, William	Strata I	April 15, 2002	20th Century
Price, William	Digression	January 28, 2003	20th Century
Price, William	Sans Titre II	July 14, 2003	20th Century
Price, William	Sans Titre II	July 15, 2003	20th Century
Price, William	Carry Me Home for String Orchestra	March 24, 2004	20th Century
Price, William	Carry Me Home for String Orchestra	March 25, 2004	20th Century
Price, William	Carry me Home	April 3, 2004	20th Century
Price, William	Strata for Solo Flute	April 18, 2004	20th Century
Price, William	Elegy: The Magnolias at Twilight	December 11, 2005	20th Century
Prokofiev, Sergei	Prelude in C, Op. 12, no. 7	February 12, 1993	20th Century
Prokofiev, Sergei	March	March 11, 1994	20th Century
Prosser, Christopher S.	Symphony no. 1 for Chamber Orchestra	May 1, 2005	20th Century
Prosser, Christopher S.	Beltane for Wind Ensemble	March 11, 2007	20th Century
Puccini	"Quando m'en vo solleta" from La Bohema	November 6, 1981	20th Century
Puccini, Giacomo	Chrysanthemums	May 3, 1992	19th Century
Puccini, Giacomo	Chrysanthemums	May 4, 1992	19th Century
Puccini, Giacomo	Chrisanthemums	January 13, 2002	19th Century
Purcell, Henry	Five Pieces	November 30, 1986	Baroque
Purcell, Henry	Suite of Five Pieces	January 29, 1989	Baroque
Purcell, Henry	Suite of Five Pieces	September 23, 1990	Baroque
Purcell, Henry	Suite of Five Pieces	September 30, 1990	Baroque
Purcell, Henry	Suite of Five Pieces	November 30, 1990	Baroque
Purcell, Henry	Suite of Five Pieces	November 30, 1990	Baroque

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Purcell, Henry	Suite of Five Pieces	October 6, 1991	Baroque
Purcell, Henry	Chacony for String Orchestra	October 20, 1991	Baroque
Purcell, Henry	Chacony for String Orchestra	October 20, 1991	Baroque
Purcell, Henry	Chacony for String Orchestra	October 21, 1991	Baroque
Purcell, Henry	Suite of Five Pieces	November 15, 1991	Baroque
Purcell, Henry	Suite of Five Pieces	April 10, 1992	Baroque
Purcell, Henry	Suite no. 2 from "The Fairy Queen"	September 7, 1992	Baroque
Purcell, Henry	Suite no. 1 from "The Fairy Queen"	January 17, 1993	Baroque
Purcell, Henry	Eclipse of the Moon – Yorkshire feast song	May 2, 1993	Baroque
Purcell, Henry	Farewell of Dido – from the Opera Dido and Aeneas	May 2, 1993	Baroque
Purcell, Henry	The Night – from the Opera "The Fairy Queen"	May 2, 1993	Baroque
Purcell, Henry	Fantasia upon one note	August 19, 1993	Baroque
Purcell, Henry	Suite for String Orchestra	January 23, 1994	Baroque
Purcell, Henry	Suite for Strings	October 16, 1994	Baroque
Purcell, Henry	Three Pieces for String Orchestra	January 15, 1995	Baroque
Purcell, Henry	Chacony for String Orchestra	September 17, 1995	Baroque
Purcell, Henry	Chacony for String Orchestra	September 18, 1995	Baroque
Purcell, Henry	Sonata for Baroque Trumpet and Strings	November 5, 1995	Baroque
Purcell, Henry	Five Pieces	March 8, 1996	Baroque
Purcell, Henry	Suite of Five Pieces	September 30, 1996	Baroque
Purcell, Henry	Suite of Five Pieces	November 3, 1996	Baroque
Purcell, Henry	Prelude and Death of Dido and Aeneas	January 19, 1997	Baroque
Purcell, Henry	Suite no. 2 from "The Fairy Queen"	May 4, 1997	Baroque
Purcell, Henry	Suite no. 1 from "The Fairy Queen"	September 6, 1997	Baroque

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Purcell, Henry	Suite no. 1 from "The Fairy Queen"	September 7, 1997	Baroque
Purcell, Henry	Suite no. 1 from "The Fairy Queen"	September 28, 1997	Baroque
Purcell, Henry	Suite no. 1 from "The Fairy Queen"	September 29, 1997	Baroque
Purcell, Henry	Suite no. 1 from "The Fairy Queen"	May 18, 1998	Baroque
Purcell, Henry	Farewell of Dido – from the Opera Dido and Aeneas	January 24, 1999	Baroque
Purcell, Henry	I attempt from "Love's Sickness to Fly"	October 8, 1999	Baroque
Purcell, Henry	Since from "My Dear Astrea's Sight"	October 8, 1999	Baroque
Purcell, Henry	Sweeter than Roses	October 8, 1999	Baroque
Purcell, Henry	Fantasia Upon one Note	November 14, 1999	Baroque
Purcell, Henry	Prelude and Death of Dido from opera "Dido and Aeneas"	January 14, 2001	Baroque
Purcell, Henry	Fantasia upon one note	November 17, 2002	Baroque
Purcell, Henry	Prelude and Death of Dido from the opera Dido	May 4, 2003	Baroque
Purcell, Henry	If Music be the Food of Love	July 11, 2008	Baroque
Purcell, Henry	Music for a While	July 11, 2008	Baroque
Quantz, Johann	Concerto for Flute in G Major	September 6, 1997	Baroque
Quantz, Johann	Concerto for Flute in G Major	September 7, 1997	Baroque
Quantz, Johann	Concerto for Flute in G Major	September 28, 1997	Baroque
Quantz, Johann	Concerto for Flute in G Major	September 29, 1997	Baroque
Quilter, Roger	Fair House of Joy	November 20, 2003	20th Century
Quilter, Roger	My Life's Delight	November 20, 2003	20th Century
Quilter, Roger	O Mistress Mine	November 20, 2003	20th Century
Quilter, Roger	The Faithless Shepherdess	November 20, 2003	20th Century

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Quilter, Roger	Weep You no More	November 20, 2003	20th Century
Rachmaninoff, Sergei	Vocalise	September 17, 1995	20th Century
Rachmaninoff, Sergei	Vocalise	September 18, 1995	20th Century
Rachmaninoff, Sergei	Vocalise	June 15, 1997	20th Century
Rachmaninoff, Sergei	Prelude in C# Minor	May 14, 1999	20th Century
Rachmaninoff, Sergei	Vocalise	January 13, 2006	19th Century
Radanovics, Michael	Jazzy Duets Violins	February 11, 2000	20th Century
Radanovics, Michael	Jazzy Duets Violins	November 11, 2001	20th Century
Rameau	Tambourin	February 9, 2007	19th Century
Rameau	Tambourin	July 24, 2007	Baroque
Ravel, Maurice	Quartet in F Major	May 2, 1984	20th Century
Ravel, Maurice	Five Greek Songs	March 23, 1986	20th Century
Ravel, Maurice	Introduction and Allegro for Solo Harp with String Quartet, Flute, and Clarinet	March 23, 1986	20th Century
Ravel, Maurice	Pavane Pour une Infante Defunte	April 10, 1992	20th Century
Ravel, Maurice	Piece in forme de Habanera	October 14, 1994	20th Century
Ravel, Maurice	Pavane Pour une Infante Defunte	March 8, 1996	20th Century
Ravel, Maurice	Sonata for Violin and Cello	February 14, 2003	20th Century
Ravel, Maurice	Sonata for Violin and Cello	March 18, 2003	20th Century
Ravel, Maurice	String Quartet in F Major	May 5, 2003	20th Century
Ravel, Maurice	Three Greek Songs	October 16, 2004	20th Century
Reed, H. Owen	Overture for Strings	March 24, 2004	20th Century
Reed, H. Owen	Overture for Strings	March 25, 2004	20th Century
Reich, Steve	Vermont Counterpoint	April 19, 2004	20th Century
Reinecke, Carl	Ballade, Op. 288	September 20, 2002	19th Century
Renie, Henriette	Contemplation	May 17, 1987	19th Century
Rentowski, Wieslaw	Postlude for String Orchestra	May 7, 1995	20th Century
Rentowski, Wieslaw	Lake Charles Variations	June 7, 1996	20th Century
Respighi, Ottorino	Suite in G Major	May 21, 1995	20th Century
Respighi, Ottorino	Il Tramonto	September 23, 1998	19th Century
Respighi, Ottorino	Il Tramonto for Voice and String Quartet	March 23, 2004	19th Century

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Riadis, Emilios	Macedonian Shadows for Two Pianos	September 18, 1998	20th Century
Riadis, Emilios	Macedonian Shadows for Two Pianos	September 19, 1998	20th Century
Riadis, Emilios	Macedonian Shadows for Two Pianos	September 20, 1998	20th Century
Riadis, Emilios	Girl at The Fountain	September 27, 1998	20th Century
Riegger, Wallingford	Canon and Fugue for Strings	February 26, 1994	20th Century
Rimsky-Korsakow, N.	Interlude Oriental	April 27, 2003	19th Century
Robison, Tucker	Three Piano Pieces	May 14, 1999	20th Century
Rocherolle, Eugenie	Daydreaming	April 18, 2004	20th Century
Rocherolle, Eugenie	Indian Lore	April 18, 2004	20th Century
Rocherolle, Eugenie	Swing your Partner	April 18, 2004	20th Century
Rolla, Alessandro	Divertimento for Viola and Strings	January 28, 1990	Classical
Romberg, Sigmund	"Serenade" from "The Student Prince"	April 3, 1998	20th Century
Romberg, Sigmund	"Softly, As in a Morning Sunrise" from "New Moon"	April 3, 1998	20th Century
Romero, Celedonio	Soleares and Alegrias	November 12, 1993	20th Century
Rorem, Ned	Picnic on the Marne	November 10, 1995	20th Century
Rossé, François	Le Frêne Egaré	March 16, 2007	20th Century
Rowley, Alec	Meditation for String Orchestra and Organ	May 21, 1995	20th Century
Russell, Armand	Chaconne	March 14, 2003	20th Century
Russell, Armand	Chaconne for Bass and Piano	May 9, 2003	20th Century
Russell, Armand	Chaconne	January 13, 2006	20th Century
Rutter, John	Two Movements from "Suite Antique"	March 13, 1998	20th Century
Ruzicka, Rudolf	Suite no. 9 for violin and tape	October 9, 2006	20th Century
Sadoh, Godwin	Three Pieces for Solo Flute	April 15, 2002	20th Century
Sadoh, Godwin	A Suite of Nigerian Folksongs	January 21, 2006	20th Century
Sadoh, Godwin	A Suite of Nigerian Folksongs	January 24, 2006	20th Century
Sadoh, Godwin	A Suite of Nigerian Folksongs	January 25, 2006	20th Century

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Saint-Saëns, Camille	Prelude to "The Deluge"	October 11, 1987	19th Century
Saint-Saëns, Camille	Sarabande, Op. 93, no. 1	October 11, 1987	19th Century
Saint-Saëns, Camille	Prelude to "The Deluge"	October 26, 1990	19th Century
Saint-Saëns, Camille	Prelude to "The Deluge"	October 28, 1990	19th Century
Saint-Saëns, Camille	Le Cygne from "Carnival of the Animals"	January 15, 1993	19th Century
Saint-Saëns, Camille	The Swan	March 11, 1994	19th Century
Saint-Saëns, Camille	The Swan	October 14, 1994	19th Century
Saint-Saëns, Camille	The Carnival of The Animals, Zoological Fantasy	January 11, 2004	19th Century
Saint-Saëns, Camille	Elephant	January 11, 2005	19th Century
Saint-Saëns, Camille	Havaneise, Op. 83	May 6, 2007	19th Century
Saint-Saëns, Camille	Le Cygne (The Swan)	May 11, 2007	19th Century
Saint-Saëns, Camille	Concerto for Piano no. 2 in G Major, Op. 22	October 5, 2008	19th Century
Salieri, Antonio	La Scuola di Gelosi – Overture	November 1, 2009	Classical
Salzedo, Carlos	Song in the Night for Two Harps	March 23, 1986	20th Century
Samaras, Christos	Sonatina for Flute and Piano	April 18, 2004	20th Century
Samlik, Petr	Largo and Moderato	October 9, 2006	20th Century
Sammartini, G. B.	Sinfonia in G Major	January 20, 1985	Baroque
Sammartini, G. B.	Sinfonia in G Major	October 11, 1987	Baroque
Sammartini, G. B.	Sinfonia in G Major	February 26, 1989	Baroque
Sammartini, G. B.	Sinfonia in G Major	January 28, 1990	Baroque
Sammartini, G. B.	Sinfonia in G Major	November 14, 1993	Baroque
Sandoz III, Vernon J.	Farewell Madrigal	April 25, 2005	20th Century
Sandoz III, Vernon J.	Devil Portraits	May 1, 2005	20th Century
Satie, Eric	Elegie	November 20, 2003	20th Century
Satie, Eric	Les Anges	November 20, 2003	20th Century
Satie, Eric	Sylvie	November 20, 2003	20th Century
Scharwenka, Xaver	Polish Dance	April 23, 2006	19th Century
Scharwenka, Xaver	Polish Dance	April 20, 2008	19th Century
Schiaffini, Gian Carlo	L'affare Cinese	March 7, 1995	20th Century
Schirmer, William	Song Without Words	May 4, 1997	20th Century

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Schnittke, Alfred	A Paganini	September 14, 2000	20th Century
Schnittke, Alfred	Praeludium in Memorium Dimitri Shostakovich	September 14, 2000	20th Century
Schoenberg, Arnold	Verklärte Nacht, Op. 4	March 25, 2002	20th Century
Schubert, Franz	Salve Regina, Op. 153	May 17, 1987	19th Century
Schubert, Franz	Salve Regina, Op. 153	January 28, 1990	19th Century
Schubert, Franz	Salve Regina, Op. 153	January 12, 1992	19th Century
Schubert, Franz	Salve Regina, Op. 153	January 13, 1992	19th Century
Schubert, Franz	Hark, Hark the Lark	October 9, 1992	19th Century
Schubert, Franz	The Trout	October 9, 1992	19th Century
Schubert, Franz	Die Junge Nonne	April 9, 1993	19th Century
Schubert, Franz	Geheimes	April 9, 1993	19th Century
Schubert, Franz	Heidenroslein	April 9, 1993	19th Century
Schubert, Franz	Nacht und Traume	April 9, 1993	19th Century
Schubert, Franz	The Bee	March 11, 1994	19th Century
Schubert, Franz	Rondo in A Major for Violin	January 15, 1995	19th Century
Schubert, Franz	Salve Regina, Op. 153	January 15, 1995	19th Century
Schubert, Franz	Serenade	December 12, 1997	19th Century
Schubert, Franz	Trio in E-flat Major, Op. 100	May 14, 2000	19th Century
Schubert, Franz	Improptu in G-flat	April 11, 2003	19th Century
Schubert, Franz	An die Musik	July 11, 2003	19th Century
Schubert, Franz	Du bist di Ruh'	July 11, 2003	19th Century
Schubert, Franz	Wiegenlied	July 11, 2003	19th Century
Schubert, Franz	Two Improptus: 1) Op. 90, no. 3 in G-flat Major; 2) Op. 90, no. 4 in A-flat Major	March 12, 2004	19th Century
Schubert, Franz	Symphony no. 5 in Bb Major, D. 485	November 7, 2004	19th Century
Schubert, Franz	Scherzo from Trio in Eb, Op. 100	April 22, 2005	19th Century
Schubert, Franz	Mass no. 2 in G	November 12, 2006	19th Century

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Schubert, Franz	Salve Regina Op. 153 – For Soprano and Strings	January 14, 2007	19th Century
Schubert, Franz	Standchen (Serenade)	May 11, 2007	19th Century
Schubert, Franz	Heidenröslein	July 11, 2008	19th Century
Schumann, F	Abendlied	December 12, 1997	19th Century
Schumann, Robert	Romances for Clarinet and Piano	October 16, 1998	19th Century
Schumann, Robert	Three Romances, Op. 94	September 10, 2004	19th Century
Schumann, Robert	Knecht Ruprecht, Op. 68	April 22, 2005	19th Century
Schumann, Robert	Daydream (from Children's Scenes)	January 14, 2007	19th Century
Schumann, Robert	Piano Concerto in A Minor, Op. 54	May 6, 2007	19th Century
Schumann, Robert	Traumerei	May 11, 2007	19th Century
Schumann, Robert	Daydream (from Children's Scenes)	July 24, 2007	19th Century
Schumann, Robert	Daydream (from Children's Scenes)	June 19, 2008	19th Century
Schwartz, Elliott	Texture	February 26, 1983	20th Century
Serghi, Sophia	Contractions for Clarinet and Tape	April 16, 2004	20th Century
Serocki, Kazimierz	Sonatina (for trombone and piano)	October 14, 1994	20th Century
Shonberg, David	Sinfonietta for String Orchestra	November 3, 1996	20th Century
Shostakowitch, Dimitri	Prelude and Scherzo	October 16, 1988	20th Century
Shostakowitch, Dimitri	Prelude and Scherzo, op. 11	November 12, 1988	20th Century
Shostakowitch, Dimitri	Concerto for Piano and Trumpet, Op. 35	February 26, 1994	20th Century
Shostakowitch, Dimitri	Concertino, Op. 94	August 24, 1997	20th Century
Shostakowitch, Dimitri	Prelude and Scherzo, Op. 11	March 25, 2002	20th Century
Shostakowitch, Dimitri	Concerto for Piano, Trumpet and Strings	November 17, 2002	20th Century
Shostakowitch, Dimitri	String Quartet no. 10	May 5, 2003	20th Century
Shrude, Marilyn	Visions in Metaphor	October 13, 2006	20th Century
Sibelius, Jean	Arioso	November 30, 1986	19th Century
Sibelius, Jean	Romance in C	November 30, 1986	19th Century
Sibelius, Jean	Romance in C	January 29, 1989	19th Century



<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Sibelius, Jean	Arioso	February 26, 1989	19th Century
Sibelius, Jean	Rakastava, Op. 14	October 18, 1992	19th Century
Sibelius, Jean	Rakastava, Op. 14	October 19, 1992	19th Century
Sibelius, Jean	Arioso, Op. 3	January 17, 1993	20th Century
Sibelius, Jean	Romance in C, Op. 42	August 19, 1993	20th Century
Sibelius, Jean	Rakastava, Op. 14	September 17, 1995	20th Century
Sibelius, Jean	Romance in C, Op. 42	November 9, 1997	20th Century
Sibelius, Jean	Rakastava, Op. 14	November 14, 1999	20th Century
Sibelius, Jean	Romance in C, Op. 42	May 6, 2001	20th Century
Sieg, Jerry	Sinfonia II – Music from the Backroom – For Soprano and String Orchestra	January 11, 2005	20th Century
Siegmeister, Elie	Song for a Quiet Evening	November 13, 1992	20th Century
Simandl, Karel	Fantasia for Solo Violin	October 8, 2006	20th Century
Simonetti, A	Madrigale	December 12, 1997	not known
Simonetti, A	Madrigale	August 10, 2001	not known
Skalkottas, Nikos	Three Greek Folk Songs	November 30, 1990	20th Century
Skalkottas, Nikos	Three Greek Folk Tunes	November 15, 1991	20th Century
Skalkottas, Nikos	Three Greek Folk Songs	April 10, 1992	20th Century
Skalkottas, Nikos	Three Greek Folk Songs	March 8, 1996	20th Century
Skalkottas, Nikos	Three Greek Melodies	May 15, 1998	20th Century
Skalkottas, Nikos	Sketches for Strings	May 9, 1999	20th Century
Skalkottas, Nikos	Three Greek Folk Songs	August 10, 2001	20th Century
Sor, Fernando	Fantasia, Op. 58	January 23, 1998	Classical
Spilka, Dalibor	Three Monologues	October 9, 2006	20th Century
Spirituals	He's Got the Whole World in His Hand	April 9, 1993	Folk
Spirituals	Honor Honor	April 9, 1993	Folk
Spirituals	Sometimes I feel like a Motherless Child	April 9, 1993	Folk
Spirituals	Witness	April 9, 1993	Folk
Stephens, Joseph	Dualities for Chamber Orchestra	November 13, 2005	20th Century
Stock, David	Sax Appeal	December 1, 2000	20th Century
Stock, David	Sax Appeal	December 2, 2000	20th Century

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Stockhausen, Karlheinz	In Friendship for Solo Flute	April 19, 2004	20th Century
Stradella, Alessandro	Sonata for Trumpet and Strings	November 5, 1995	Baroque
Straus, Oscar	"My Hero" from "The Chocolate Soldier"	May 10, 1998	20th Century
Strauss, J.	Blue Danube Waltz	November 6, 1981	19th-Century
Strauss, J.	Persian March	November 6, 1981	19th-Century
Strauss, J.	Wiener Blut	November 6, 1981	19th-Century
Strauss, Richard	Sonata for Cello and Piano in F Op. 6	May 10, 1991	19th Century
Strauss, Richard	Zueignung	July 11, 2008	19th Century
Stravinsky, Igor	Suite Italienne	March 13, 1992	20th Century
Stravinsky, Igor	Three Pieces for Solo Clarinet	March 17, 2002	20th Century
Stravinsky, Igor	Three Pieces for Solo Clarinet	March 22, 2002	20th Century
Suber, Stephen	Variations on a Song in the Wind	October 9, 1995	20th Century
Suber, Stephen	Variations on a Song in the Wind	October 12, 1995	20th Century
Suber, Stephen	Cumulus Over Tangipahoa	November 5, 1995	20th Century
Suber, Stephen	Angels	June 7, 1996	20th Century
Suber, Stephen	Clarion from the Light: In Memoriam Alan Keating	September 30, 1996	20th Century
Sullivan, Arthur	A Wand'ring minstrel I...	June 15, 1997	19th Century
Sullivan, Arthur	Ballad: Time was, when love and I...	June 15, 1997	19th Century
Sullivan, Arthur	I have a song to sing, O!	June 15, 1997	19th Century
Sullivan, Arthur	I'm called Little Buttercup	June 15, 1997	19th Century
Sullivan, Arthur	Poor Wandering one	June 15, 1997	19th Century
Sullivan, Arthur	Sorry her lot	June 15, 1997	19th Century
Sullivan, Arthur	Stay, Frederic, stay!	June 15, 1997	19th Century
Sullivan, Arthur	Take a pair of sparkling eyes	June 15, 1997	19th Century
Sullivan, Arthur	The Sun, whose rays are all ablaze	June 15, 1997	19th Century

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Sullivan, Arthur	Three little maids from school are we	June 15, 1997	19th Century
Sullivan, Arthur	When he is here	June 15, 1997	19th Century
Sullivan, Arthur	Willow, tit, willow	June 15, 1997	19th Century
Sullivan, Arthur	"Time Was When Love and I" from "The Sorcerer"	April 3, 1998	20th Century
Sullivan, Arthur	"When He is Here" from "The Sorcerer"	April 3, 1998	20th Century
Sykias, Dimitris	Fantasia (Sonata)	February 14, 2002	20th Century
Sykias, Dimitris	Fl. Snd. Summary of Sophocles' Antigone	February 14, 2002	20th Century
Sykias, Dimitris	Fantasia (Sonata)	February 15, 2002	20th Century
Sykias, Dimitris	Fl. Snd. Summary of Sophocles' Antigone	February 15, 2002	20th Century
Sykias, Dimitris	Concertino for Flute and Strings	January 28, 2003	20th Century
Sykias, Dimitris	Piano Concerto	April 17, 2004	20th Century
Syverud, Steven	Fields of Ambrosia for Alto Saxophone and Tape	September 17, 2001	20th Century
Syverud, Steven	Fields of Ambrosia for Alto Saxophone and Tape	September 22, 2001	20th Century
Taranto Jr., Vernon	Triptych – Mosaic Panels of Freely Orbiting Tesserae	May 3, 1998	20th Century
Taranto Jr., Vernon	Quartet... For a Time of Ends	June 9, 2000	20th Century
Taranto Jr., Vernon	Three Frenzied Bagatelles	February 5, 2006	20th Century
Tárrega, Francisco	Recuerdos de la Alhambra	December 7, 2006	19th Century
Tárrega, Francisco	Recuerdos de la Alhambra	December 8, 2006	19th Century
Tárrega, Francisco	Recuerdos de la Alhambra	December 12, 2007	19th Century
Tárrega, Francisco	Recuerdos de la Alhambra	December 13, 2007	19th Century
Tárrega, Francisco	Recuerdos de la Alhambra	December 14, 2007	19th Century
Tárrega, Francisco	Recuerdos de la Alhambra	December 16, 2007	19th Century

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Tartini, Giuseppe	Concerto for Violin in D Minor	April 24, 1988	Baroque
Tartini, Giuseppe	Sonata in D Major for Two Violins and Piano	October 11, 1991	Baroque
Tartini, Giuseppe	Adagio Cantabile	November 6, 1994	Baroque
Tartini, Giuseppe	Concerto for Violin in D Minor	May 4, 1997	Baroque
Tartini, Giuseppe	Adagio Cantabile	December 12, 1997	Baroque
Tartini, Giuseppe	Adagio Cantabile	August 10, 2001	Baroque
Tchaikovsky, Pyotr Ilyich	Chant Sans Paroles	March 8, 1996	19th Century
Tchaikovsky, Pyotr Ilyich	Chant Sans Paroles	December 12, 1997	19th Century
Tchaikovsky, Pyotr Ilyich	The Nutcracker (for piano and violin)	December 10, 1999	19th Century
Tchaikovsky, Pyotr I.	The Nutcracker – 1) March; 2) Overture; 3) Trepak; 4) Waltz; 5) Waltz of the Flowers	December 13, 2002	19th Century
Tchaikovsky, Pyotr I.	The Nutcracker – 1) March; 2) Overture; 3) Trepak; 4) Waltz; 5) Waltz of the Flowers	December 16, 2002	19th Century
Tchaikovsky, Pyotr I.	The Nutcracker – 1) March; 2) Overture; 3) Trepak; 4) Waltz; 5) Waltz of the Flowers	December 19, 2002	19th Century
Tchaikovsky, Pyotr I.	Waltz	March 14, 2003	19th Century
Tchaikovsky, Pyotr I.	Melody, Op. 42, no. 3	June 13, 2003	19th Century
Tchaikovsky, Pyotr I.	The Nutcracker – 1) March; 2) Overture; 3) Trepak; 4) Waltz; 5) Waltz of the Flowers	December 9, 2003	19th Century
Tchaikovsky, Pyotr I.	The Nutcracker – 1) March; 2) Overture; 3) Trepak; 4) Waltz; 5) Waltz of the Flowers	December 12, 2003	19th Century

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Tchaikovsky, Pyotr I.	The Nutcracker – 1) March; 2) Overture; 3) Trepak; 4) Waltz; 5) Waltz of the Flowers	December 18, 2003	19th Century
Tchaikovsky, Pyotr I.	Melody, Op. 42, no. 3	May 11, 2007	19th Century
Tchaikovsky, Pyotr I.	Letter Scene from Eugene Onegin	April 26, 2009	19th Century
Tchaikovsky, Pyotr I.	Prince Yeletsky Aria from the Queen of Spades	April 26, 2009	19th Century
Telemann, Georg Philipp	Concerto in D Major for Viola	February 17, 1985	Baroque
Telemann, Georg Philipp	Concerto in D Major for Four Violins	December 1, 1985	Baroque
Telemann, Georg Philipp	Concerto in G Major for Viola and String Orchestra	March 20, 1988	Baroque
Telemann, Georg Philipp	Concerto in G Major for 4 violins	October 16, 1988	Baroque
Telemann, Georg Philipp	Suite in A Minor for Solo Flute and Strings	September 23, 1990	Baroque
Telemann, Georg Philipp	Suite in A Minor for Solo Flute and Strings	September 30, 1990	Baroque
Telemann, Georg Philipp	Sonata for Trombone and Strings	October 26, 1990	Baroque
Telemann, Georg Philipp	Sonata for Trombone and Strings	October 28, 1990	Baroque
Telemann, Georg Philipp	Suite in A Minor for Solo Flute and Strings	November 30, 1990	Baroque
Telemann, Georg Philipp	Concerto in G Major for Four Violins	January 27, 1991	Baroque
Telemann, Georg Philipp	Concerto in G Major for Four Violins	January 28, 1991	Baroque
Telemann, Georg Philipp	Concerto in G Major [for 4 violins]	February 8, 1991	Baroque
Telemann, Georg Philipp	Canonic Sonata no. 2	January 10, 1992	Baroque
Telemann, Georg Philipp	Concerto for Viola in G Major	January 12, 1992	Baroque
Telemann, Georg Philipp	Concerto for Viola in G Major	January 13, 1992	Baroque

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Telemann, Georg Philipp	Sonata for Trombone and Strings	November 6, 1994	Baroque
Telemann, Georg Philipp	Canonic Sonata no. 2 for two instruments	September 11, 1998	Baroque
Telemann, Georg Philipp	Concerto in G Major for Viola and String Orchestra	October 28, 2001	Baroque
Telemann, Georg Philipp	Canonic Duet	November 5, 2001	Baroque
Telemann, Georg Philipp	Canonic Duet	November 7, 2001	Baroque
Telemann, Georg Philipp	Canonic Duet	November 9, 2001	Baroque
Telemann, Georg Philipp	Fantasia in G Major [for unaccompanied double bass]	March 14, 2003	Baroque
Themelis, Dimitris	Marsyus-Lied	September 20, 2002	20th Century
Themelis, Dimitris	Concertino for Flute and String Orchestra	January 28, 2003	20th Century
Themelis, Dimitris	Marsyas' Song for Flute and Piano	April 18, 2004	20th Century
Torelli, Giuseppe	Sinfonia for Trumpet	April 12, 1987	Baroque
Torelli, Giuseppe	Concerto in A Minor for Two Violins and Piano	October 11, 1991	Baroque
Torelli, Giuseppe	Concerto for Two Violins in A Minor, Op. 8, no. 2	October 20, 1991	Baroque
Torelli, Giuseppe	Concerto for Two Violins in A Minor, Op. 8, no. 2	October 20, 1991	Baroque
Torelli, Giuseppe	Concerto for Two Violins in A Minor, Op. 8, no. 2	October 21, 1991	Baroque
Torelli, Giuseppe	Concerto for Two Violins in G Major	January 10, 1992	Baroque
Torelli, Giuseppe	Concerto for Two Violins in G Major, Op. 8	January 12, 1992	Baroque
Torelli, Giuseppe	Concerto for Two Violins in G Major, Op. 8	January 13, 1992	Baroque

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Torelli, Giuseppe	Concerto for Two Violins Op. 8, no. 2	January 19, 1997	Baroque
Torelli, Giuseppe	Sonata in D Major for Trumpet	May 14, 2000	Baroque
Torelli, Giuseppe	Sonata for Trumpet in D Major, G. 1	November 17, 2002	Baroque
Torelli, Giuseppe	Christmas Concerto Op. 8, no. 6	December 17, 2006	Baroque
Tournier, Marcel	Vers la Source Dans le Bois	February 12, 1993	20th Century
Traditional	Four Folk Songs from Yugoslavia	November 6, 1983	Folk
Traditional	Three Greek Folk Songs	November 6, 1983	Folk
Traditional	Three Greek Folk Songs	February 26, 1989	Folk
Traditional	Three Greek Folk Songs	October 6, 1991	Folk
Traditional	Brian Boru's March	September 9, 1994	Folk
Traditional	Three Greek Songs	May 10, 1998	Folk
Traditional	Three Greek Songs	May 11, 1998	Folk
Traditional	Two Greek Songs	June 3, 1998	Folk
Traditional	Two Greek Songs	June 9, 1998	Folk
Traditional	Two Greek Songs	June 11, 1998	Folk
Traditional	Two Greek Songs	June 15, 1998	Folk
Traditional	Two Greek Songs	June 16, 1998	Folk
Traditional	Two Greek Songs	June 17, 1998	Folk
Traditional	Two Greek Songs	June 18, 1998	Folk
Traditional	Three Greek Songs	June 20, 1998	Folk
Traditional	Two Greek Songs	June 22, 1998	Folk
Traditional	Two Greek Songs	June 23, 1998	Folk
Traditional	Two Greek Songs	June 24, 1998	Folk
Traditional	Four Dances from the Hellenic Islands	January 24, 1999	Folk
Traditional	Four Dances from the Hellenic Islands	May 9, 1999	Folk
Traditional	Jamaica Farewell [Jamaica]	June 1, 1999	Folk
Traditional	La Cucaracha [Mexico]	June 1, 1999	Folk
Traditional	Three French Songs	June 1, 1999	Folk
Traditional	Jamaica Farewell [Jamaica]	June 2, 1999	Folk

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Traditional	La Cucaracha [Mexico]	June 2, 1999	Folk
Traditional	Three French Songs	June 2, 1999	Folk
Traditional	Jamaica Farewell [Jamaica]	June 3, 1999	Folk
Traditional	La Cucaracha [Mexico]	June 3, 1999	Folk
Traditional	Three French Songs	June 3, 1999	Folk
Traditional	Jamaica Farewell [Jamaica]	June 7, 1999	Folk
Traditional	La Cucaracha [Mexico]	June 7, 1999	Folk
Traditional	Three French Songs	June 7, 1999	Folk
Traditional	Jamaica Farewell [Jamaica]	June 8, 1999	Folk
Traditional	La Cucaracha [Mexico]	June 8, 1999	Folk
Traditional	Three French Songs	June 8, 1999	Folk
Traditional	Jamaica Farewell [Jamaica]	June 9, 1999	Folk
Traditional	La Cucaracha [Mexico]	June 9, 1999	Folk
Traditional	Three French Songs	June 9, 1999	Folk
Traditional	Jamaica Farewell [Jamaica]	June 10, 1999	Folk
Traditional	La Cucaracha [Mexico]	June 10, 1999	Folk
Traditional	Three French Songs	June 10, 1999	Folk
Traditional	Greek Dance – Kerkyraïkos	April 12, 2000	Folk
Traditional	Greek Dance – Kerkyraïkos	April 13, 2000	Folk
Traditional	Greek Dance – Kerkyraïkos	April 14, 2000	Folk
Traditional	Four Irish Songs	May 7, 2000	Folk
Traditional	Greek Dance – Kerkyraïkos	June 12, 2000	Folk
Traditional	Greek Dance – Kerkyraïkos	June 13, 2000	Folk
Traditional	Greek Dance – Kerkyraïkos	June 14, 2000	Folk
Traditional	Greek Dance – Kerkyraïkos	June 15, 2000	Folk



<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Traditional	Greek Dance – Kerkyraikos	June 19, 2000	Folk
Traditional	Greek Dance – Kerkyraikos	June 20, 2000	Folk
Traditional	Greek Dance – Kerkyraikos	June 21, 2000	Folk
Traditional	Greek Dance – Kerkyraikos	March 8, 2001	Folk
Traditional	Dances from the Hellenic Islands (Kritikos)	June 20, 2001	Folk
Traditional	Two Greek Songs	June 20, 2001	Folk
Traditional	Water Come a Me Eye (Jamaica)	June 20, 2001	Folk
Traditional	Greek Dance – Kefallonitikos	November 5, 2001	Folk
Traditional	Two Greek Songs	November 5, 2001	Folk
Traditional	Greek Dance – Kefallonitikos	November 7, 2001	Folk
Traditional	Two Greek Songs	November 7, 2001	Folk
Traditional	Greek Dance – Kefallonitikos	November 9, 2001	Folk
Traditional	Two Greek Songs	November 9, 2001	Folk
Traditional	Christmas Carols from Around the World	December 13, 2002	Folk
Traditional	Christmas Carols from Around the World	December 16, 2002	Folk
Traditional	Christmas Carols from Around the World	December 19, 2002	Folk
Traditional	Lemon Tree	October 16, 2004	Folk
Traditional	Three Greek Songs	October 16, 2004	Folk
Traditional	Lemon Tree	November 6, 2004	Folk
Traditional	Three Greek Songs	November 6, 2004	Folk
Traditional	Lemon Tree	November 11, 2004	Folk
Traditional	Three Greek Songs	November 11, 2004	Folk
Traditional	Lemon Tree	November 12, 2004	Folk
Traditional	Three Greek Songs	November 12, 2004	Folk

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Traditional	Holiday Songs from Around the World [15 songs from 9 different countries]	December 10, 2004	Folk
Traditional	Three Greek Songs	January 11, 2005	Folk
Traditional	Balm in Gilead – USA	January 16, 2005	Folk
Traditional	Cherry Blooms – Japan	January 16, 2005	Folk
Traditional	Delphic Hymn – Greece	January 16, 2005	Folk
Traditional	Flower Drum Song – China	January 16, 2005	Folk
Traditional	Kookaburra – Australia	January 16, 2005	Folk
Traditional	Oh a Farm I saw a Bird – Nigeria	January 16, 2005	Folk
Traditional	Olga's Greek Songs – Greece	January 16, 2005	Folk
Traditional	Silent O Moyle – Ireland	January 16, 2005	Folk
Traditional	The Little Beetle [La Cucaracha] – Mexico	January 16, 2005	Folk
Traditional	Tinga Layo – West Indies	January 16, 2005	Folk
Traditional	Flamenco Suite – Spain	December 7, 2006	Folk
Traditional	Flamenco Suite – Spain	December 8, 2006	Folk
Traditional	Flamenco Suite – Spain	January 14, 2007	Folk
Traditional	Flamenco Suite – Spain	May 5, 2007	Folk
Traditional	Flamenco Suite – Spain	May 29, 2007	Folk
Traditional	Flamenco Suite – Spain	June 8, 2007	Folk
Traditional	Flamenco Suite – Spain	December 12, 2007	Folk
Traditional	Flamenco Suite – Spain	December 13, 2007	Folk
Traditional	Flamenco Suite – Spain	December 14, 2007	Folk

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Traditional	Flamenco Suite – Spain	December 16, 2007	Folk
Turpin, Tom	Pan-Am Rag	May 12, 2000	20th Century
Vaculovicova, Zdenka	Vea Victis – II Largamente	October 8, 2006	20th Century
Valtetsiotis, Stefanos	Lingos	September 27, 1998	20th Century
Varvoglis, Marios	Eurycome	September 27, 1998	20th Century
Vate, Nancy Van de	Gema Jawa	October 20, 1991	20th Century
Vate, Nancy Van de	Gema Jawa	October 20, 1991	20th Century
Vate, Nancy Van de	Gema Jawa	October 21, 1991	20th Century
Vaughan Williams, Ralph	Fantasia on Greensleeves	December 13, 2002	20th Century
Vaughan Williams, Ralph	Fantasia on Greensleeves	December 16, 2002	20th Century
Vaughan Williams, Ralph	Fantasia on Greensleeves	December 19, 2002	20th Century
Vaughan Williams, Ralph	Fantasia on Greensleeves	December 9, 2003	20th Century
Vaughan Williams, Ralph	Fantasia on Greensleeves	December 12, 2003	20th Century
Vaughan Williams, Ralph	Fantasia on Greensleeves	December 18, 2003	20th Century
Vaughan Williams, Ralph	Fantasia on Greensleeves	December 10, 2004	20th Century
Vaughan Williams, Ralph	Fantasia on Greensleeves	January 16, 2005	20th Century
Vaughan-Williams, Ralph	Linden Lea (A Dorset Song)	September 29, 1991	20th Century
Vaughan-Williams, Ralph	Six William Blake Songs for Voice and Oboe	September 29, 1991	20th Century
Vaughan-Williams, Ralph	The Water Mill	September 29, 1991	20th Century
Vaughan-Williams, Ralph	The Water Mill	October 6, 1991	20th Century
Vaughan-Williams, Ralph	Six Studies in English Folksong	September 29, 1997	20th Century
Veracini, Francesco Maria	Largo	February 26, 1989	Baroque
Veracini, Francesco Maria	Largo	November 30, 1990	Baroque
Veracini, Francesco Maria	Largo	January 21, 1994	Baroque

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Veracini, Francesco Maria	Sonata in D Minor	January 21, 1994	Baroque
Veracini, Francesco Maria	Largo	May 8, 1994	Baroque
Veracini, Francesco Maria	Largo	March 8, 1996	20th Century
Veracini, Francesco Maria	Largo	January 20, 1985	Baroque
Veracini, Francesco Maria	Largo	February 17, 1985	Baroque
Vieuxtemps, Henri	Black Creole Dance	July 1, 1996	20th Century
Vieuxtemps, Henri	Black Creole Dance	April 11, 2001	20th Century
Vieuxtemps, Henri	Black Creole Dance	April 12, 2001	20th Century
Villa-Lobos, Heitor	Prelude no. 1 (for guitar)	June 24, 1998	20th Century
Villa-Lobos, Heitor	Melodia Sentimental, W. 551	January 14, 2002	20th Century
Villa-Lobos, Heitor	Prelúdio I [for solo guitar]	December 7, 2006	20th Century
Villa-Lobos, Heitor	Prelúdio III [for solo guitar]	December 7, 2006	20th Century
Villa-Lobos, Heitor	Prelúdio IV [for solo guitar]	December 7, 2006	20th Century
Villa-Lobos, Heitor	Prelúdio I [for solo guitar]	December 8, 2006	20th Century
Villa-Lobos, Heitor	Prelúdio III [for solo guitar]	December 8, 2006	20th Century
Villa-Lobos, Heitor	Prelúdio IV [for solo guitar]	December 8, 2006	20th Century
Villa-Lobos, Heitor	Preludio I for solo guitar	December 12, 2007	20th Century
Villa-Lobos, Heitor	Preludio II for Solo Guitar	December 12, 2007	20th Century
Villa-Lobos, Heitor	Preludio III for solo guitar	December 12, 2007	20th Century
Villa-Lobos, Heitor	Preludio IV for Solo Guitar	December 12, 2007	20th Century
Villa-Lobos, Heitor	Preludio I for solo guitar	December 13, 2007	20th Century
Villa-Lobos, Heitor	Preludio II for Solo Guitar	December 13, 2007	20th Century
Villa-Lobos, Heitor	Preludio III for solo guitar	December 13, 2007	20th Century

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Villa-Lobos, Heitor	Preludio IV for Solo Guitar	December 13, 2007	20th Century
Villa-Lobos, Heitor	Preludio I for solo guitar	December 14, 2007	20th Century
Villa-Lobos, Heitor	Preludio II for Solo Guitar	December 14, 2007	20th Century
Villa-Lobos, Heitor	Preludio III for solo guitar	December 14, 2007	20th Century
Villa-Lobos, Heitor	Preludio IV for Solo Guitar	December 14, 2007	20th Century
Villa-Lobos, Heitor	Preludio I for solo guitar	December 16, 2007	20th Century
Villa-Lobos, Heitor	Preludio II for Solo Guitar	December 16, 2007	20th Century
Villa-Lobos, Heitor	Preludio III for solo guitar	December 16, 2007	20th Century
Villa-Lobos, Heitor	Preludio IV for Solo Guitar	December 16, 2007	20th Century
Villoldo, Angel	El Choclo	June 19, 2008	20th Century
Vitali, Tomaso Antonio	Ciaccona	May 3, 1998	Baroque
Vitali, Tomaso Antonio	Sonata for Violin, Basso (Violoncello) and Harpsichord, Op. 4, no. 11	May 9, 2003	Baroque
Vivaldi, Antonio	Concerto in D minor for Cello	February 17, 1985	Baroque
Vivaldi, Antonio	Concerto in G Minor for Two Cellos	December 1, 1985	Baroque
Vivaldi, Antonio	Concerto for Violin in A minor, op. 3, no. 6	April 20, 1986	Baroque
Vivaldi, Antonio	Concerto in E minor for Bassoon, Strings, and Harpsichord	October 19, 1986	Baroque
Vivaldi, Antonio	Concert in D [for violin]	April 12, 1987	Baroque
Vivaldi, Antonio	Concerto in C Major, Op. 44, no. 11 [for piccolo]	October 11, 1987	Baroque
Vivaldi, Antonio	Concerto in A Minor for Cello, RV 418	April 24, 1988	Baroque
Vivaldi, Antonio	Concerto for Harpsichord in A Major	October 16, 1988	Baroque

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Vivaldi, Antonio	Concerto in A Minor for Two Violins	December 4, 1988	Baroque
Vivaldi, Antonio	Concerto in G Minor for Two Cellos	March 12, 1989	Baroque
Vivaldi, Antonio	The Four Seasons – The Autumn – Concerto no. 3 in F Major	October 29, 1989	Baroque
Vivaldi, Antonio	The Four Seasons – The Spring – Concerto no. 1 in E major	October 29, 1989	Baroque
Vivaldi, Antonio	The Four Seasons – The Summer – Concerto no. 2 in G Minor	October 29, 1989	Baroque
Vivaldi, Antonio	The Four Seasons – The Winter – Concerto no. 4 in F Major	October 29, 1989	Baroque
Vivaldi, Antonio	Concerto in A Minor for Two Violins, op. 3, no. 8	December 10, 1989	Baroque
Vivaldi, Antonio	Concerto in D Major	January 27, 1991	Baroque
Vivaldi, Antonio	Concerto in D Major	January 28, 1991	Baroque
Vivaldi, Antonio	Concerto in B-flat Major for Bassoon	May 5, 1991	Baroque
Vivaldi, Antonio	Concerto in A Minor for Two Violins and Piano, Op. 3, no. 8	October 11, 1991	Baroque
Vivaldi, Antonio	Concerto in D Major for Cello and Piano	October 11, 1991	Baroque
Vivaldi, Antonio	Concerto for Guitar in D Major	October 20, 1991	Baroque
Vivaldi, Antonio	Concerto for Guitar in D Major	October 20, 1991	Baroque
Vivaldi, Antonio	Concerto for Guitar in D Major	October 21, 1991	Baroque
Vivaldi, Antonio	Sonata for Violoncello and Piano in A Minor	May 7, 1993	Baroque
Vivaldi, Antonio	Concerto in D Minor for Violin	August 28, 1994	Baroque

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Vivaldi, Antonio	Concerto in D Minor for Violin	October 16, 1994	Baroque
Vivaldi, Antonio	La Farfalleta	January 15, 1995	Baroque
Vivaldi, Antonio	Concerto in C Major for Bassoon	January 14, 1996	Baroque
Vivaldi, Antonio	La Farfalleta	June 10, 1997	Baroque
Vivaldi, Antonio	La Farfalleta	June 11, 1997	Baroque
Vivaldi, Antonio	La Farfalleta	June 11, 1997	Baroque
Vivaldi, Antonio	La Farfalleta	June 12, 1997	Baroque
Vivaldi, Antonio	La Farfalleta	June 13, 1997	Baroque
Vivaldi, Antonio	La Farfalleta	June 17, 1997	Baroque
Vivaldi, Antonio	La Farfalleta	June 18, 1997	Baroque
Vivaldi, Antonio	La Farfalleta	June 19, 1997	Baroque
Vivaldi, Antonio	Concerto for Two Trumpets, Op. 46, 1 in C Major	May 3, 1998	Baroque
Vivaldi, Antonio	Concerto for Viola in G Major	May 2, 1999	Baroque
Vivaldi, Antonio	Farfaletta	April 12, 2000	Baroque
Vivaldi, Antonio	Farfaletta	April 13, 2000	Baroque
Vivaldi, Antonio	Farfaletta	April 14, 2000	Baroque
Vivaldi, Antonio	Cello Concerto in A Minor, Op. 26, no. 2	May 14, 2000	Baroque
Vivaldi, Antonio	La Farfalleta	March 8, 2001	Baroque
Vivaldi, Antonio	La Farfalleta	June 20, 2001	Baroque
Vivaldi, Antonio	Concerto in A Minor for Two Violins and String Orchestra, Op. 3, no. 8, RV 522	October 28, 2001	Baroque
Vivaldi, Antonio	Concerto for Violin in E Minor "Il Favorito"	November 17, 2002	Baroque
Vivaldi, Antonio	Concerto for Two Violins in A Minor, Op. 3, no. 8	January 28, 2003	Baroque
Vivaldi, Antonio	Magnificat, RV 610a	November 7, 2004	Baroque
Vivaldi, Antonio	The Winter, Op. 8 no. 4	January 16, 2005	Baroque
Vivaldi, Antonio	The Spring – from the Four Seasons	December 11, 2005	Baroque
Vivaldi, Antonio	Sonata no. 6 in Bb Major [double bass and piano]	January 13, 2006	Baroque

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Vivaldi, Antonio	The Summer from the Four Seasons	December 17, 2006	Baroque
Vivaldi, Antonio	Concerto for Guitar and Orchestra	January 13, 2008	Baroque
Vivaldi, Antonio	Concerto for Guitar and Orchestra	June 19, 2008	Baroque
Vladigerov, Pantcho	Humoresque, Op. 29, no. 5	June 13, 2003	20th Century
Vrkc, Jan	Verticals	October 9, 2006	20th Century
Waggoner, Brooke	Misgivings	March 24, 2004	20th Century
Waggoner, Brooke	Misgivings	April 3, 2004	20th Century
Waggoner, Brooke	A Mind of Its Own	April 25, 2005	20th Century
Waggoner, Brooke	A Mind of Its Own	November 13, 2005	20th Century
Wagner, Richard	Adagio for Clarinet and Strings	October 19, 1986	19th Century
Wagner, Richard	Adagio for Clarinet and Strings	May 3, 1992	19th Century
Wagner, Richard	Adagio for Clarinet and Strings	May 4, 1992	19th Century
Wagner, Richard	Adagio for Clarinet and Strings	November 12, 2006	19th Century
Walton, William	Three Songs – 1) Daphne; 2) Through Gilded Trellises; 3) Old Sir Faulk	April 11, 2003	20th Century
Wang, Wennan	A Voice from Distance	March 11, 2007	20th Century
Wang, Wennan	Rain in My Dream	December 13, 2009	20th Century
Waring, Kate	Cupid	January 28, 2003	20th Century
Waring, Kate	Primordial Progressions for String Orchestra	May 2, 2004	20th Century
Weber, Carl Maria von	Waltz	January 14, 1996	19th Century
Weigel, Jay	Reflections for Harp and Strings	November 12, 1988	20th Century
Weigel, Jay	A Summer's Morning	January 27, 1991	20th Century
Weigel, Jay	A Summer's Morning	January 28, 1991	20th Century
Weigel, Jay	Martha's Letter	January 12, 1992	20th Century
Weigel, Jay	Martha's Letter	January 13, 1992	20th Century
Weill, Kurt	"September Song" from "Knickerbocker Holiday"	April 3, 1998	20th Century



<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Weill, Kurt	"September Song" from "Knickerbocker Holiday"	June 3, 1998	20th Century
Weill, Kurt	"September Song" from "Knickerbocker Holiday"	June 9, 1998	20th Century
Weill, Kurt	"September Song" from "Knickerbocker Holiday"	June 11, 1998	20th Century
Weill, Kurt	"September Song" from "Knickerbocker Holiday"	June 15, 1998	20th Century
Weill, Kurt	"September Song" from "Knickerbocker Holiday"	June 16, 1998	20th Century
Weill, Kurt	"September Song" from "Knickerbocker Holiday"	June 17, 1998	20th Century
Weill, Kurt	"September Song" from "Knickerbocker Holiday"	June 18, 1998	20th Century
Weill, Kurt	"September Song" from "Knickerbocker Holiday"	June 22, 1998	20th Century
Weill, Kurt	"September Song" from "Knickerbocker Holiday"	June 23, 1998	20th Century
Weill, Kurt	"September Song" from "Knickerbocker Holiday"	June 24, 1998	20th Century
Weill, Kurt	"September Song" from "Knickerbocker Holiday"	August 28, 1998	20th Century
Weill, Kurt	"September Song" from "Knickerbocker Holiday"	August 29, 1998	20th Century
Weill, Kurt	"September Song" from "Knickerbocker Holiday"	September 26, 1998	20th Century
Wendt, Louis	Elegy for Solo Trombone	January 30, 1996	20th Century
Wendt, Louis	Elegy for Solo Trombone	March 8, 1996	20th Century

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Wendt, Louis	Three Emily Dickinson Songs	June 7, 1996	20th Century
Wendt, Louis	Toccata for Solo Piano	May 14, 1999	20th Century
Wendt, Louis	Toccata for Solo Piano	August 10, 2001	20th Century
Wilks, Kenneth	String Quartet I	September 24, 2001	20th Century
Wilks, Kenneth	String Quartet no. 2	February 15, 2004	20th Century
Wilks, Kenneth	String Quartet no. 2	February 17, 2004	20th Century
Willis, Mickie	Divertimento Sinfonietta	January 23, 1994	20th Century
Willis, Mickie	Ornamentia: Ornament Madness	April 6, 1999	20th Century
Willis, Mickie	Diavolo Gigante	October 28, 2001	20th Century
Wiprud, Theodore	Grail: after the painting by Vaclav Vaculovic	April 22, 2006	20th Century
Wiprud, Theodore	Grail: after the painting by Vaclav Vaculovic	October 12, 2006	20th Century
Wohlfahrt, Franz	Trio in E Minor: Allegro, Larghetto, Allegro	April 27, 2003	19th Century
Wohlfahrt, Franz	Trio in E Minor, Op. 66, no. 5	April 22, 2005	19th Century
Yamachika Jr., Roddy	Ritual for Two Pianos, Op. 8	August 25, 1997	20th Century
Yon, Pietro A.	Gesu Bambino	December 10, 1999	20th Century
Yon, Pietro A.	Gesu Bambino	December 13, 2002	20th Century
Yon, Pietro A.	Gesu Bambino	December 16, 2002	20th Century
Yon, Pietro A.	Gesu Bambino	December 19, 2002	20th Century
Yon, Pietro A.	Gesu Bambino	December 9, 2003	20th Century
Yon, Pietro A.	Gesu Bambino	December 12, 2003	20th Century
Yon, Pietro A.	Gesu Bambino	December 18, 2003	20th Century
Young, Phillip	In a Dry and Weary Land	May 17, 1987	20th Century
Young, Wesley	The Last Vessel	December 13, 2009	20th Century
Ysaye, Eugene	Sonata no. 2	January 26, 2009	20th Century
Zavros, Demetris	Scylla and Charybdis	March 19, 2000	20th Century
Zeljenka, Illja	Symmetry	October 8, 2006	20th Century
Zeljenka, Illja	Sonata for Solo Violin	October 9, 2006	20th Century

<b>Composer's Name (Last Name First)</b>	<b>Piece's Name</b>	<b>Date of Performance</b>	<b>Musical Style/Period</b>
Zervas, Athanasios	Monolog I for Solo Clarinet	September 27, 1998	20th Century
Zervas, Athanasios	Monolog I for Solo Clarinet	April 6, 1999	20th Century
Zervas, Athanasios	Elegy for Antigone	March 19, 2000	20th Century
Zervas, Athanasios	Anthems	April 11, 2001	20th Century
Zervas, Athanasios	Anthems	April 12, 2001	20th Century
Zervas, Athanasios	Balkans II for Alto Saxophone	September 17, 2001	20th Century
Zervas, Athanasios	Balkans II for Alto Saxophone	September 22, 2001	20th Century
Zervas, Athanasios	Music for Alto Saxophone and String Quartet	September 24, 2001	20th Century
Zervas, Athanasios	Goldinsil V For Solo Flute	February 14, 2002	20th Century
Zervas, Athanasios	Two Episodes	February 14, 2002	20th Century
Zervas, Athanasios	Goldinsil V For Solo Flute	February 15, 2002	20th Century
Zervas, Athanasios	Two Episodes	February 15, 2002	20th Century
Zervas, Athanasios	Rain Euphoria – for Flute and Double String Quartet	January 28, 2003	20th Century
Zervos, George	Choroehronie I	April 19, 2004	20th Century
Zwilich, Ellen Taafe	Prologue and Variations for String Orchestra	December 10, 1989	20th Century

APPENDIX 2 – LIST OF PIECES PERFORMED BY THE LOUISIANA SINFONIETTA  
FROM 1981 TO 2009 ORGANIZED BY DATE WITH NOTES

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Boieldieu, François-Adrien	Overture to the Caliph of Bagdad	November 6, 1981	
Corelli, Arcangelo	Concerto Grosso, Op. 6, no. 8 (Christmas Concerto)	November 6, 1981	
Strauss, J.	Wiener Blut	November 6, 1981	
Strauss, J.	Persian March	November 6, 1981	
Elgar	Pomp and Circumstance	November 6, 1981	
Lowe and Lerner	"Almost Like Being in Love" from Brigadoon	November 6, 1981	
Puccini	"Quando m'en vo solleta" from La Bohema	November 6, 1981	
Gounod	"The Jewel Song" from Faust	November 6, 1981	
Strauss, J.	Blue Danube Waltz	November 6, 1981	
Barber, Samuel	Adagio for Strings	February 14, 1982	
Ives, Charles	Fugue in Four Keys	February 14, 1982	
Hanson, Howard	Elegy (Summer Seascape no. 2)	February 14, 1982	
Constantinides, Dinos	New Orleans Divertimento	February 14, 1982	World Premiere
Austin, Larry	Canadian Coastlines: Canonic Fractals for Musicians and Computer Band	February 26, 1983	
Ernst, David	Shadows	February 26, 1983	
Ovanin, Nikola	Flute Suite (for flute, string orchestra and bells in 3 movements)	February 26, 1983	
Schwartz, Elliott	Texture	February 26, 1983	
Lashley, Ted	They Have all Gone Into the World of Light	February 26, 1983	
Newell, Robert M.	Sarvam Khalvidam Brahma	February 26, 1983	
Kraft, Leo	Strata	February 26, 1983	

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Janáček, Leos	Suite for String Orchestra	November 6, 1983	
Croatian Folk Song	Oh My Faradin	November 6, 1983	
Traditional	Three Greek Folk Songs	November 6, 1983	
Barber, Samuel	Adagio for Strings	November 6, 1983	
Traditional	Four Folk Songs from Yugoslavia	November 6, 1983	
Beethoven, Ludwig van	Quartet in C minor, Op. 18, no. 4	May 2, 1984	
Ravel, Maurice	Quartet in F Major	May 2, 1984	
Constantinides, Dinos	Inaugural Images	May 2, 1984	
Janáček, Leos	Suite for String Orchestra	May 2, 1984	
Croatian Folk Song	Oh My Faradin	January 20, 1985	
Constantinides, Dinos	Dedications for Strings	January 20, 1985	
Sammartini, G. B.	Sinfonia in G Major	January 20, 1985	
Constantinides, Dinos	Inaugural Images	January 20, 1985	
Veracini, F. M.	Largo	January 20, 1985	
Dinescu, Violeta	Memories for Strings	January 20, 1985	
Marcello-Natchez, B.	Concerto in D Major [for violin]	January 20, 1985	
Telemann, Georg Philipp	Concerto in D Major for Viola	February 17, 1985	
Lutoslawski, Witold	Five Melodies	February 17, 1985	
Vivaldi, Antonio	Concerto in D minor for Cello	February 17, 1985	
Veracini, F. M.	Largo	February 17, 1985	
Constantinides, Dinos	Composition for Strings	February 17, 1985	
Marcello-Natchez, B.	Concerto in D Major [for violin]	February 17, 1985	
Dinescu, Violeta	Memories for Strings	February 28, 1985	
Penri-Evans, David	Night Music	February 28, 1985	World Premiere
Krenek, Ernst	Symphonic Elegy	February 28, 1985	
Lutoslawski, Witold	Five Melodies	February 28, 1985	
Adler, Samuel	Elegy for String Orchestra	February 28, 1985	
Persichetti, Vincent	Introit for Strings, Op. 96	February 28, 1985	
Telemann, Georg Philipp	Concerto in D Major for Four Violins	December 1, 1985	

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Grieg, Edvard	Heart Wounds	December 1, 1985	
Grieg, Edvard	Last Spring	December 1, 1985	
Vivaldi, Antonio	Concerto in G Minor for Two Cellos	December 1, 1985	
Carastathis, Aris	Anniversary for Strings	December 1, 1985	
Constantinides, Dinos	"Aria of Celest" from Intimations	December 1, 1985	
Handel, George Frideric	"My Father" from Hercules	December 1, 1985	
Bach, Johann Christian	Sinfonia Concerto for Harp and Strings	March 23, 1986	
Ravel, Maurice	Five Greek Songs	March 23, 1986	
Koronenberg	Air de Ballet for Two Harp	March 23, 1986	
Salzedo, Carlos	Song in the Night for Two Harps	March 23, 1986	
Poenitz, Franz	Spukhafter Gavotte, Op. 75	March 23, 1986	
Ravel, Maurice	Introduction and Allegro for Solo Harp with String Quartet, Flute, and Clarinet	March 23, 1986	
Vivaldi, Antonio	Concerto for Violin in A minor, op. 3, no. 6	April 20, 1986	
Pachelbel, Johann	Canon and Gigue	April 20, 1986	
Constantinides, Dinos	Evangeline for Voice and String Quartet	April 20, 1986	
Hindemith, Paul	Music of Mourning	April 20, 1986	
Benoit, Kenneth R.	Air	April 20, 1986	World Premiere
Pergolesi, Giovanni Battista	Concertino in G [for violin]	April 20, 1986	
Gluck, Christoph Willibald von	Overture in D Major	October 19, 1986	
Wagner, Richard	Adagio for Clarinet and Strings	October 19, 1986	
Mozart, Wolfgang Amadeus	Pantomime	October 19, 1986	
Vivaldi, Antonio	Concerto in E minor for Bassoon, Strings, and Harpsichord	October 19, 1986	
Pergolesi, Giovanni Battista	Concertino in C	October 19, 1986	

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Constantinides, Dinos	Four Greek Songs	October 19, 1986	
Purcell, Henry	Five Pieces	November 30, 1986	
Hovhanness, Alan	Overture for Strings and Trombone	November 30, 1986	
Sibelius, Jean	Romance in C	November 30, 1986	
Handel, George Frideric	Concerto in B-flat Major for Harp	November 30, 1986	
Sibelius, Jean	Arioso	November 30, 1986	
Cosgrove, Joseph	Two Songs	November 30, 1986	World Premiere
Corelli, Arcangelo	Concerto Grosso in G Minor, Op. 6, no. 8	November 30, 1986	
Constantinides, Dinos	Intimations - One Act Opera	March 21, 1987	
Constantinides, Dinos	Reflections IV	March 21, 1987	
Constantinides, Dinos	Rhapsody	March 21, 1987	
Constantinides, Dinos	Four Songs on Poems by Sappho	March 21, 1987	
Constantinides, Dinos	Genteel Dialogue	March 21, 1987	World Premiere
Constantinides, Dinos	Four Greek Songs	March 21, 1987	
Bach, Johann Christian	Concerto for Viola and String Orchestra	April 12, 1987	
Mozart, Wolfgang Amadeus	Six Country Dances	April 12, 1987	
Constantinides, Dinos	Mutability Quintet for Horn and Strings	April 12, 1987	World Premiere
Couperin, François	Pièces en Concert	April 12, 1987	
Torelli, Giuseppe	Sinfonia for Trumpet	April 12, 1987	
Vivaldi, Antonio	Concert in D [for violin]	April 12, 1987	
Constantinides, Dinos	Genteel Dialogue	May 17, 1987	
Paradisi, [Pietro] Domenico	Toccata (transcribed by H. Renié)	May 17, 1987	
Renié, Henriette	Contemplation	May 17, 1987	
Grandjany, Marcel	The Colorado Trail, Op. 28, Fantasie for Harp	May 17, 1987	
Young, Phillip	In a Dry and Weary Land	May 17, 1987	World Premiere
Bach, Johann Sebastian	Concerto no. 1 in A minor for Violin	May 17, 1987	
Schubert, Franz	Salve Regina, Op. 153	May 17, 1987	

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Hovhaness, Alan	Talin: Concerto for Viola and String Orchestra, Op. 93	May 17, 1987	
Dittersdorf, Carl Ditters von	Concerto for Harp and Orchestra	May 17, 1987	
Sammartini, G. B.	Sinfonia in G Major	October 11, 1987	
Penri-Evans, David	Night Music	October 11, 1987	
Handel, George Frideric	Concerto for Obe	October 11, 1987	
Saint-Saëns, Camille	Sarabande, Op. 93, no. 1	October 11, 1987	
Saint-Saëns, Camille	Prelude to "The Deluge"	October 11, 1987	
Vivaldi, Antonio	Concerto in C Major, Op. 44, no. 11 [for piccolo]	October 11, 1987	
Mozart, Wolfgang Amadeus	Eine Kleine Nachtmusik, KV 525	January 17, 1988	
Debussy, Claude	Danses	January 17, 1988	
Hanna, James Ray	Symphony no. 4	January 17, 1988	
Nardini, Pietro	Concerto for Nardini in E minor	January 17, 1988	
Handel, George Frideric	Concerto Grosso, op. 6, no. 10	March 20, 1988	
Pergolesi, Giovanni Battista	Three Arias from Stabat Mater	March 20, 1988	
Telemann, Georg Philipp	Concerto in G Major for Viola and String Orchestra	March 20, 1988	
Britten, Benjamin	Simple Symphony	March 20, 1988	
Bach, Johann Sebastian	Brandenburg Concerto no. 6 in B- flat Major	April 24, 1988	
Tartini, Giuseppe	Concerto for Violin in D Minor	April 24, 1988	
Constantinides, Dinos	Louisiana Images for Flute and Strings	April 24, 1988	
Vivaldi, Antonio	Concerto in A Minor for Cello, RV 418	April 24, 1988	
Pachelbel, Johann	Partie for Strings	October 16, 1988	
Mozart, Wolfgang Amadeus	Pantomime	October 16, 1988	



<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Shostakowitch, Dimitri	Prelude and Scherzo	October 16, 1988	
Telemann, Georg Philipp	Concerto in G Major for 4 violins	October 16, 1988	(Arranged for String Orchestra by Dinos Constantinides)
Frackenpohl, A.	American Folk Song Suite	October 16, 1988	
Grieg, Edvard	Heart Wounds	October 16, 1988	
Grieg, Edvard	Last Spring	October 16, 1988	
Vivaldi, Antonio	Concerto for Harpsichord in A Major	October 16, 1988	Reconstructed by Igor Kipnis
Weigel, Jay	Reflections for Harp and Strings	November 12, 1988	
Constantinides, Dinos	Grecian Variations for Viola and String Orchestra	November 12, 1988	
Debussy, Claude	Danses	November 12, 1988	
Shostakowitch, Dimitri	Prelude and Scherzo, op. 11	November 12, 1988	
Corelli, Arcangelo	Concerto Grosso, op. 6, no. 8 (Christmas Concerto)	December 4, 1988	
Ovanin, Nikola	Four Movements for String Orchestra	December 4, 1988	
Vivaldi, Antonio	Concerto in A Minor for Two Violins	December 4, 1988	
Bach, Johann Sebastian	Concerto in D minor for Two Violins	December 4, 1988	
Constantinides, Dinos	Homage - A Folk Concerto for Flute and Orchestra	December 4, 1988	World Premiere
Purcell, Henry	Suite of Five Pieces	January 29, 1989	
Sibelius, Jean	Romance in C	January 29, 1989	
Mendelssohn, Felix	Canzoneta	January 29, 1989	
Liang, Erhei	Concertino for Viola, Double Bass and String Orchestra	January 29, 1989	World Premiere
Nielsen, Carl	Little Suite for Strings	January 29, 1989	
Mahler, Gustav	Adagietto from the Fifth Symphony	January 29, 1989	
Damase, Jean- Michael	Concertino for Harp and Strings	January 29, 1989	

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Sammartini, G. B.	Sinfonia in G Major	February 26, 1989	
Constantinides, Dinos	Composition for Strings	February 26, 1989	
Paradis, Maria T. Von	Scicilienne	February 26, 1989	Arranged for Strings by Dinos Constantinides
Fiocco, Joseph-Hector	Allegro	February 26, 1989	Arranged for Strings by Dinos Constantinides
Veracini, Francesco Maria	Largo	February 26, 1989	Arranged for Strings by Dinos Constantinides
Massenet, Jules	Meditation from Thais	February 26, 1989	Arranged for Strings by Dinos Constantinides
Croatian Folk Song	Oh My Faradin	February 26, 1989	Arranged for Strings by Dinos Constantinides
Sibelius, Jean	Arioso	February 26, 1989	
Lutoslawski, Witold	Five Melodies	February 26, 1989	
Traditional	Three Greek Folk Songs	February 26, 1989	Arranged for Strings by Dinos Constantinides
Pergolesi, Giovanni Battista	Concertino in G	March 12, 1989	
Bach, Johann Sebastian	Concerto no. 2 in E Major for Violin	March 12, 1989	
Hanna, James Ray	Variations on a Folk Tune for Viola and String Orchestra	March 12, 1989	World Premiere
Vivaldi, Antonio	Concerto in G Minor for Two Cellos	March 12, 1989	
Bach, Johann Sebastian	Air from Suite no. 3 in D Major	October 29, 1989	This is the first program of "The Baton Rouge Sinfonietta"
Gluck, Christoph Willibald von	Overture in D Major	October 29, 1989	
Constantinides, Dinos	Patterns for Violin and String Orchestra	October 29, 1989	World Premiere
Vivaldi, Antonio	The Four Seasons - The Spring - Concerto no. 1 in E major	October 29, 1989	

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Vivaldi, Antonio	The Four Seasons - The Summer - Concerto no. 2 in G Minor	October 29, 1989	
Vivaldi, Antonio	The Four Seasons - The Autumn - Concerto no. 3 in F Major	October 29, 1989	
Vivaldi, Antonio	The Four Seasons - The Winter - Concerto no. 4 in F Major	October 29, 1989	
Vivaldi, Antonio	Concerto in A Minor for Two Violins, op. 3, no. 8	December 10, 1989	
Mozart, Wolfgang Amadeus	Eine Kleine Nachtmusik, KV 525	December 10, 1989	
Zwilich, Ellen Taafe	Prologue and Variations for String Orchestra	December 10, 1989	
Bach, Johann Sebastian	Concerto in A minor for Violin	December 10, 1989	
Gluck, Christoph Willibald von	Dance of the Blessed Spirits from "Orpheus"	January 28, 1990	
Constantinides, Dinos	Transformations for Oboe and String Orchestra	January 28, 1990	World Premiere
Schubert, Franz	Salve Regina, Op. 153	January 28, 1990	
Sammartini, G. B.	Sinfonia in G Major	January 28, 1990	
Rolla, Alessandro	Divertimento for Viola and Strings	January 28, 1990	
Bach, Johann Christian	Quintet in C for Flute, Oboe and Strings	January 28, 1990	
Corelli, Arcangelo	Concerto Grosso in D Major, Op. 6, no. 4	May 6, 1990	
Carastathis, Aris	Anniversary for Strings	May 6, 1990	Commissioned by the Baton Rouge Symphony Chamber Orchestra
Mozart, Wolfgang Amadeus	Concerto no. 1 in D Major, KV 107 [for Harpsichord]	May 6, 1990	

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Bach, Johann Sebastian	Suite no. 2 in B minor [ Orchestral Suite no. 2]	May 6, 1990	
Purcell, Henry	Suite of Five Pieces	September 23, 1990	
Constantinides, Dinos	China II - Beijing	September 23, 1990	World Premiere
Bach, Johann Sebastian	Concerto in D minor for Two Violins	September 23, 1990	
Telemann, Georg Philipp	Suite in A Minor for Solo Flute and Strings	September 23, 1990	
Purcell, Henry	Suite of Five Pieces	September 30, 1990	
Constantinides, Dinos	China II - Beijing	September 30, 1990	
Bach, Johann Sebastian	Concerto in D minor for Two Violins	September 30, 1990	
Telemann, Georg Philipp	Suite in A Minor for Solo Flute and Strings	September 30, 1990	
Pergolesi, Giovanni Battista	Concertino in G	October 26, 1990	
LeDee, Mikel	Input	October 26, 1990	Louisiana Sinfonietta Commission - World Premiere
Telemann, Georg Philipp	Sonata for Trombone and Strings	October 26, 1990	
Saint-Saëns, Camille	Prelude to "The Deluge"	October 26, 1990	
Boccherini, Luigi	Concerto in B-flat Major for Cello	October 26, 1990	
Pergolesi, Giovanni Battista	Concertino in G	October 28, 1990	
LeDee, Mikel	Input	October 28, 1990	
Telemann, Georg Philipp	Sonata for Trombone and Strings	October 28, 1990	
Saint-Saëns, Camille	Prelude to "The Deluge"	October 28, 1990	
Boccherini, Luigi	Concerto in B-flat Major for Cello	October 28, 1990	
Purcell, Henry	Suite of Five Pieces	November 30, 1990	Solo Series - 12:30 PM
Skalkottas, Nikos	Three Greek Folk Songs	November 30, 1990	Solo Series
Veracini, Francesco Maria	Largo	November 30, 1990	Solo Series
Kreisler, Fritz	Liebeslied	November 30, 1990	Solo Series
Massenet, Jules	Meditation from Thais	November 30, 1990	Solo Series

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Constantinides, Dinos	Mountains of Epirus	November 30, 1990	Solo Series
Purcell, Henry	Suite of Five Pieces	November 30, 1990	Concert - 8 PM
Constantinides, Dinos	China II - Beijing	November 30, 1990	
Bach, Johann Sebastian	Concerto in D minor for Two Violins	November 30, 1990	
Telemann, Georg Philipp	Suite in A Minor for Solo Flute and Strings	November 30, 1990	
Telemann, Georg Philipp	Concerto in G Major for Four Violins	January 27, 1991	
Constantinides, Dinos	Dedications for Strings	January 27, 1991	
Vivaldi, Antonio	Concerto in D Major	January 27, 1991	
Weigel, Jay	A Summer's Morning	January 27, 1991	World Premiere
Dvorák, Antonín	Serenade for String in E Major, op. 22	January 27, 1991	
Telemann, Georg Philipp	Concerto in G Major for Four Violins	January 28, 1991	
Constantinides, Dinos	Dedications for Strings	January 28, 1991	
Vivaldi, Antonio	Concerto in D Major	January 28, 1991	
Weigel, Jay	A Summer's Morning	January 28, 1991	
Dvorák, Antonín	Serenade for String in E Major, op. 22	January 28, 1991	
Telemann, Georg Philipp	Concerto in G Major [for 4 violins]	February 8, 1991	Solo Series
Bach, Johann Sebastian	Concerto in D minor for Two Violins	February 8, 1991	Solo Series
Corelli, Arcangelo	Sonata, op. 5, no. 7	April 12, 1991	Solo Series
Ferrara, Giuseppe	Italian Spring Melodies, Op. 7	April 12, 1991	Solo Series
Brahms, Johannes	Hungarian Dance no. 2	April 12, 1991	Solo Series
Corelli, Arcangelo	Concerto Grosso, Op. 6, no. 3 in C minor	May 5, 1991	
Vivaldi, Antonio	Concerto in B-flat Major for Bassoon	May 5, 1991	
Beethoven, Ludwig van	No, non Turbati - Scene and Aria for Soprano and String Orchestra	May 5, 1991	
Haydn, Johann Michael	Concerto for Harpsichord, Viola and Strings	May 5, 1991	

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Constantinides, Dinos	China I - Shanghai, Songs of Separture	May 5, 1991	World Premiere
Beethoven, Ludwig van	Sonata for Cello and Piano in C Minor, Op. 102, no. 1	May 10, 1991	Solo Series
Strauss, Richard	Sonata for Cello and Piano in F Op. 6	May 10, 1991	Solo Series
Mozart, Wolfgang Amadeus	La Finta Giardiniera, Overture K. 196	September 1, 1991	
Mozart, Wolfgang Amadeus	Bastien and Bastienne, Overture K. 46b	September 1, 1991	
Mozart, Wolfgang Amadeus	Apollo and Hyacinth, K. 38	September 1, 1991	
Mozart, Wolfgang Amadeus	Concerto in C Major for Oboe and Orchestra, K. 314	September 1, 1991	
Mozart, Wolfgang Amadeus	Symphony no. 29 in A Major, K. 201	September 1, 1991	
Mozart, Wolfgang Amadeus	Exsultante, Jubilate Motet, K. 165	September 1, 1991	
Mozart, Wolfgang Amadeus	La Finta Giardiniera, Overture K. 196	September 2, 1991	
Mozart, Wolfgang Amadeus	Bastien and Bastienne, Overture K. 46b	September 2, 1991	
Mozart, Wolfgang Amadeus	Apollo and Hyacinth, K. 38	September 2, 1991	
Mozart, Wolfgang Amadeus	Concerto in C Major for Oboe and Orchestra, K. 314	September 2, 1991	
Mozart, Wolfgang Amadeus	Symphony no. 29 in A Major, K. 201	September 2, 1991	
Mozart, Wolfgang Amadeus	Exsultante, Jubilate Motet, K. 165	September 2, 1991	
Corelli, Arcangelo	Sonata no. 5, Op. 5	September 13, 1991	Solo Series
Handel, George Frideric	Sonata no. 4 in D Major	September 13, 1991	Solo Series
Mozart, Wolfgang Amadeus	Concerto in C Major, K. 314	September 13, 1991	Solo Series
Boyce, William	Sonata in A Major	September 13, 1991	Solo Series

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Torelli, Giuseppe	Concerto for Two Violins in A Minor, Op. 8, no. 2	October 20, 1991	
Vate, Nancy Van de	Gema Jawa	October 20, 1991	
Filtz, Anton	Concerto for Cello in G Major	October 20, 1991	
Vivaldi, Antonio	Concerto for Guitar in D Major	October 20, 1991	
Purcell, Henry	Chacony for String Orchestra	October 20, 1991	
Constantinides, Dinos	Anniversary Celebration for Guitar and Strings "A Gatering of Friends"	October 20, 1991	Louisiana Sinfonietta Commission - World Premiere
Handel, George Frideric	Sonata no. 4 in D Major	September 29, 1991	Solo Series
Boyce, William	Sonata in A Major	September 29, 1991	Solo Series
Vaughan-Williams, R.	Six William Blake Songs for Voice and Oboe	September 29, 1991	Solo Series
Vaughan-Williams, R.	The Water Mill	September 29, 1991	Solo Series
Vaughan-Williams, R.	Linden Lea (A Dorset Song)	September 29, 1991	Solo Series
Mozart, Wolfgang Amadeus	La Finta Giardiniera, Overture K. 196	October 6, 1991	
Mozart, Wolfgang Amadeus	Bastien and Bastienne, Overture K. 46b	October 6, 1991	
Mozart, Wolfgang Amadeus	Apollo and Hyacinth, K. 38	October 6, 1991	
Purcell, Henry	Suite of Five Pieces	October 6, 1991	
Handel, George Frideric	My Father	October 6, 1991	
Vaughan-Williams, R.	The Water Mill	October 6, 1991	
Mozart, Wolfgang Amadeus	Symphony no. 29 in A Major, K. 201	October 6, 1991	
Traditional	Three Greek Folk Songs	October 6, 1991	Arranged by Dinos Constantinides
Torelli, Giuseppe	Concerto in A Minor for Two Violins and Piano	October 11, 1991	Solo Series

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Tartini, Giuseppe	Sonata in D Major for Two Violins and Piano	October 11, 1991	Solo Series
Vivaldi, Antonio	Concerto in D Major for Cello and Piano	October 11, 1991	Solo Series
Benner, Al	Reoccurrence for Solo Cello	October 11, 1991	Solo Series
Douglas, Samuel	La Chasse for Cello and Piano	October 11, 1991	Solo Series
Vivaldi, Antonio	Concerto in A Minor for Two Violins and Piano, Op. 3, no. 8	October 11, 1991	Solo Series
Torelli, Giuseppe	Concerto for Two Violins in A Minor, Op. 8, no. 2	October 20, 1991	
Vate, Nancy Van de	Gema Jawa	October 20, 1991	
Filtz, Anton	Concerto for Cello in G Major	October 20, 1991	
Vivaldi, Antonio	Concerto for Guitar in D Major	October 20, 1991	
Purcell, Henry	Chaony for String Orchestra	October 20, 1991	
Constantinides, Dinos	Anniversary Clebration for Guitar and Strings "A Gatering of Friends"	October 20, 1991	
Torelli, Giuseppe	Concerto for Two Violins in A Minor, Op. 8, no. 2	October 21, 1991	
Vate, Nancy Van de	Gema Jawa	October 21, 1991	
Filtz, Anton	Concerto for Cello in G Major	October 21, 1991	
Vivaldi, Antonio	Concerto for Guitar in D Major	October 21, 1991	
Purcell, Henry	Chaony for String Orchestra	October 21, 1991	
Constantinides, Dinos	Anniversary Clebration for Guitar and Strings "A Gatering of Friends"	October 21, 1991	
Purcell, Henry	Suite of Five Pieces	November 15, 1991	Solo Series
Skalkottas, Nikos	Three Greek Folk Tunes	November 15, 1991	Solo Series



<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
LeDee, Mikel	Crowford for Solo Piano	November 15, 1991	Solo Series
Boyce, William	Sonata in A Major	November 15, 1991	Solo Series
Constantinides, Dinos	Reflections V for Violin, Oboe and Piano	November 15, 1991	Solo Series
LeClair, Jean Marie	Trio Sonata in D Major	January 10, 1992	Solo Series
Telemann, Georg Philipp	Canonic Sonata no. 2	January 10, 1992	
Torelli, Giuseppe	Concerto for Two Violins in G Major	January 10, 1992	
Torelli, Giuseppe	Concerto for Two Violins in G Major, Op. 8	January 12, 1992	
Al Benner	Illuminations	January 12, 1992	Louisiana Sinfonietta Commission - World Premiere
Schubert, Franz	Salve Regina, Op. 153	January 12, 1992	
Weigel, Jay	Martha's Letter	January 12, 1992	
Telemann, Georg Philipp	Concerto for Viola in G Major	January 12, 1992	
Boccherini, Luigi	Concerto for String Orchestra in D Major	January 12, 1992	
Torelli, Giuseppe	Concerto for Two Violins in G Major, Op. 8	January 13, 1992	
Benner, Al	Illuminations	January 13, 1992	
Schubert, Franz	Salve Regina, Op. 153	January 13, 1992	
Weigel, Jay	Martha's Letter	January 13, 1992	
Telemann, Georg Philipp	Concerto for Viola in G Major	January 13, 1992	
Boccherini, Luigi	Concerto for Flute and String Orchestra in D Major	January 13, 1992	
Stravinsky, Igor	Suite Italienne	March 13, 1992	Solo Series
Brahms, Johannes	Sonata no. 1 in E Minor, Op. 38	March 13, 1992	Solo Series
Purcell, Henry	Suite of Five Pieces	April 10, 1992	Solo Series
Skalkottas, Nikos	Three Greek Folk Songs	April 10, 1992	Solo Series
Ravel, Maurice	Pavane Pour une Infante Defunte	April 10, 1992	Solo Series

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Hadzidakis, Manos	Three Dances from the "Little White Seashell"	April 10, 1992	Solo Series
Delius, A. T. Frederick	On Hearing the First Cuckoo in Spring	April 10, 1992	Solo Series
Delius, A. T. Frederick	Summer Night on the River	April 10, 1992	Arr. For Violin and Piano by Al Benner - Solo Series
Kreisler, Fritz	Liebeslied	April 10, 1992	Solo Series
Paradis, Maria T. Von	Sicilienne	April 10, 1992	Solo Series
Massenet, Jules	Meditation from Thais	April 10, 1992	Solo Series
Constantinides, Dinos	Mountains of Epirus	April 10, 1992	Solo Series
Constantinides, Dinos	At the Village Country Fair	April 10, 1992	Solo Series
Kreisler, Fritz	Concerto for Violin in C Major in the Style of Vivaldi	May 3, 1992	
Puccini, Giacomo	Chrysanthemums	May 3, 1992	
Bialosky, Marshall	Fantasia for Clarinet and String Orchestra	May 3, 1992	Louisiana Sinfonietta Commission - World Premiere
Constantinides, Dinos	Grecian Variations for Viola and String Orchestra	May 3, 1992	
Wagner, Richard	Adagio for Clarinet and Strings	May 3, 1992	
Albinoni, Tomaso	Sinfonia a 4 for String Orchestra	May 3, 1992	
Kreisler, Fritz	Concerto for Violin in C Major in the Style of Vivaldi	May 4, 1992	
Puccini, Giacomo	Chrysanthemums	May 4, 1992	
Bialosky, Marshall	Fantasia for Clarinet and String Orchestra	May 4, 1992	
Constantinides, Dinos	Grecian Variations for Viola and String Orchestra	May 4, 1992	
Wagner, Richard	Adagio for Clarinet and Strings	May 4, 1992	
Albinoni, Tomaso	Sinfonia a 4 for String Orchestra	May 4, 1992	

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Kreisler, Fritz	Concerto for Violin in C Major in the Style of Vivaldi	May 7, 1992	
Boccherini, Luigi	Concerto for Flute and String Orchestra in D Major	May 7, 1992	
Constantinides, Dinos	Grecian Variations for Viola and String Orchestra	May 7, 1992	
Albinoni, Tomaso	Sinfonia a 4 for String Orchestra	May 7, 1992	
Corelli, Arcangelo	Suite for String Orchestra	September 7, 1992	
Purcell, Henry	Suite no. 2 from "The Fairy Queen"	September 7, 1992	
Boccherini, Luigi	Concerto for Cello no. 2 in D Major	September 7, 1992	
Jazwinsky, Barbara	Sequence Concertante	September 7, 1992	Louisiana Sinfonietta Commission - World Premiere
Bach, Johann Sebastian	Concerto for Violin no. 2 in E Major	September 7, 1992	
Handel, George Frideric	Come, see where the golden-hearted Spring	October 9, 1992	Solo Series
Handel, George Frideric	Rides, crowned, like a care-free king	October 9, 1992	Solo Series
Schubert, Franz	Hark, Hark the Lark	October 9, 1992	Solo Series
Schubert, Franz	The Trout	October 9, 1992	Solo Series
Mahler, Gustav	St. Anthony's Sermon to the Fishes	October 9, 1992	Solo Series
Grieg, Edvard	To a Water Lily	October 9, 1992	Solo Series
Grieg, Edvard	A Swan	October 9, 1992	Solo Series
Massenet, Jules	Crepuscle	October 9, 1992	Solo Series
Fauré, Gabriel	Dans les ruines d'une abbaye	October 9, 1992	Solo Series
Gibbs, Armstrong	Five Eyes	October 9, 1992	Solo Series
Mozart, Wolfgang Amadeus	Serenade no. 6 in D Major, K. 239 (Serenata Noturna)	October 18, 1992	
Sibelius, Jean	Rakastava, Op. 14	October 18, 1992	
Debussy, Claude	Danses for Harp and String Orchestra	October 18, 1992	

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Elgar, Edward	Serenade for Strings, Op. 20	October 18, 1992	
Constantinides, Dinos	China III - Guangzhou	October 18, 1992	World Premiere
Mozart, Wolfgang Amadeus	Serenade no. 6 in D Major, K. 239 (Serenata Noturna)	October 19, 1992	
Sibelius, Jean	Rakastava, Op. 14	October 19, 1992	
Debussy, Claude	Danses for Harp and String Orchestra	October 19, 1992	
Elgar, Edward	Serenade for Strings, Op. 20	October 19, 1992	
Constantinides, Dinos	China III - Guangzhou	October 19, 1992	
Mozart, Leopold	Six Little Pieces from the Notebook of W. A. Mozart	November 13, 1992	Solo Series
Siegmeister, Elie	Song for a Quiet Evening	November 13, 1992	
LeDee, Mikel	Piece for Solo Violin	November 13, 1992	
Delius, A. T. Frederick	On Hearing the First Cuckoo in Spring	November 13, 1992	Arr. For Violin and Piano by Al Benner - Solo Series
Delius, A. T. Frederick	Summer Night on the River	November 13, 1992	Arr. For Violin and Piano by Al Benner - Solo Series
Kreisler, Fritz	Liebeslied	November 13, 1992	
Paradis, Maria T. Von	Sicilienne	November 13, 1992	
Massenet, Jules	Meditation from Thais	November 13, 1992	
Constantinides, Dinos	Music for Hamlet	November 13, 1992	
Kounadis, Arghyris	Tempo de Sarabanda	November 13, 1992	
Hadzidakis, Manos	Three Dances from the "Little White Seashell"	November 13, 1992	Arr. For violin and piano by Dinos Constantinides
Massenet, Jules	Meditation from Thais	January 15, 1993	Solo Series
Marcello-Natchez, B.	Concerto in D Major	January 15, 1993	Solo Series
Saint-Saëns, Camille	Le Cygne from "Carnival of the Animals"	January 15, 1993	Solo Series
Ibert, Jaqués	Le Petit ane blanc from "Histoires" (The little Donkey)	January 15, 1993	Solo Series

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Purcell, Henry	Suite no. 1 from "The Fairy Queen"	January 17, 1993	
Dvorák, Antonín	Notturmo in B major, Op. 40 for String Orchestra	January 17, 1993	
Constantinides, Dinos	Concerto for Cello and Orchestra (China IV - Shenzhen)	January 17, 1993	World Premiere
Marcello-Natchez, B.	Concerto in D Major for Violin	January 17, 1993	Worked by Tivadar Nachez
Sibelius, Jean	Arioso, Op. 3	January 17, 1993	
Beethoven, Ludwig van	No, non Turbati - Scene and Aria for Soprano and String Orchestra	January 17, 1993	
Catalani, Alfredo	Ebben? Ne Andro Lontana - from the opera "La Wally"	January 17, 1993	
Handel, George Frideric	Concerto in B-flat Major	February 12, 1993	Solo Series
Tournier, Marcel	Vers la Source Dans le Bois	February 12, 1993	Solo Series
Britten, Benjamin	Suite for Harp, Op. 83	February 12, 1993	Solo Series
Granados, Enrique	Epilogo from "Escenas Romanticas, no. 6"	February 12, 1993	Solo Series
Prokofiev, Sergei	Prelude in C, Op. 12, no. 7	February 12, 1993	Solo Series
Parish-Alvars, Elias	Serenade for Harp, Op. 83	February 12, 1993	Solo Series
Mozart, Leopold	Six Little Pieces from the Notebook of W. A. Mozart	March 19, 1993	Solo Series
Dvorák, Antonín	Sonatine - Allegro	March 19, 1993	Solo Series
Kounadis, Arghyris	Tempo de Sarabanda	March 19, 1993	Solo Series
Paradis, Maria T. Von	Sicilienne	March 19, 1993	Solo Series
Kreisler, Fritz	Liebeslied	March 19, 1993	Solo Series
Constantinides, Dinos	Dream for Solo Piano	March 19, 1993	Solo Series
Hadzidakis, Manos	Three Dances from the "Little White Seashell"	March 19, 1993	Solo Series
Handel, George Frideric	V'Adoro Pupille Piangero la Sorte ma	April 9, 1993	Solo Series

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Schubert, Franz	Geheimes	April 9, 1993	Solo Series
Schubert, Franz	Nacht und Traume	April 9, 1993	Solo Series
Schubert, Franz	Heidenroslein	April 9, 1993	Solo Series
Schubert, Franz	Die Junge Nonne	April 9, 1993	Solo Series
Spirituals	Witness	April 9, 1993	
Spirituals	Sometimes I feel like a Motherless Child	April 9, 1993	
Spirituals	Honor Honor	April 9, 1993	
Spirituals	He's Got the Whole World in His Hand	April 9, 1993	
Leo, Leonardo	Concerto for Four Violins	May 2, 1993	
Eccles, Henry	Sonata in G Minor for Cello and Strings	May 2, 1993	
McKenzie, Wallace	Baton Rouge Roux	May 2, 1993	Louisiana Sinfonietta Commission - World Premiere
Purcell, Henry	The Night - from the Opera "The Fairy Queen"	May 2, 1993	
Purcell, Henry	Eclipse of the Moon - Yorkshire feast song	May 2, 1993	
Purcell, Henry	Farewell of Dido - from the Opera Dido and Aeneas	May 2, 1993	
Mozart, Wolfgang Amadeus	Eine Kleine Nachtmusik, KV 525	May 2, 1993	
Vivaldi, Antonio	Sonata for Violoncello and Piano in A Minor	May 7, 1993	Solo Series
Beethoven, Ludwig van	Sonata for Violoncello and Piano, Op. 102, no. 1	May 7, 1993	Solo Series
Constantinides, Dinos	Cello Concerto - China IV - Shenzhen	May 7, 1993	Solo Series
Pachelbel, Johann	Partie for Strings	August 19, 1993	
Purcell, Henry	Fantasia upon one note	August 19, 1993	
Pergolesi, Giovanni Battista	Concertino in G	August 19, 1993	
Sibelius, Jean	Romance in C, Op. 42	August 19, 1993	
Constantinides, Dinos	Homage - A Folk Concerto for Flute and Orchestra	August 19, 1993	

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Giuliani, Mauro	Concerto no. 1 in A Major, Op. 30, for Guitar	November 12, 1993	Solo Series
Constantinides, Dinos	Four Interludes for Solo Guitar	November 12, 1993	Solo Series
Romero, Celedonio	Soleares and Alegrias	November 12, 1993	Solo Series
Kerber, Patrick	Moon Over Dante Street	November 12, 1993	Solo Series
Sammartini, G. B.	Sinfonia in G Major	November 14, 1993	
Constantinides, Dinos	Transformations for Oboe and String Orchestra	November 14, 1993	
Handel, George Frideric	Concerto for Oboe in G Minor	November 14, 1993	
Grieg, Edvard	Two Elegiac Melodies, Op. 34	November 14, 1993	
Giuliani, Mauro	Concerto no. 1 in A Major, Op. 30, for Guitar	November 14, 1993	
Kerber, Patrick	In the Aternoon	November 15, 1993	Solo Series
Kerber, Patrick	Ridin'to the Levee	November 15, 1993	Solo Series
Constantinides, Dinos	Four Interludes for Solo Guitar	November 15, 1993	Solo Series
Giuliani, Mauro	Concerto no. 1 in A Major, Op. 30, for Guitar	November 15, 1993	Solo Series
Bitsch, Marcel	French Suite on Themes from the 17th Century	November 15, 1993	Solo Series
Handel, George Frideric	Concerto in G Minor	November 15, 1993	Solo Series
Handel, George Frideric	Concerto in G Minor	December 10, 1993	Solo Series
Constantinides, Dinos	Transformations for Oboe and String Orchestra	December 10, 1993	Solo Series
Bitsch, Marcel	French Suite on Themes from the 17th Century	December 10, 1993	Solo Series
Veracini, Francesco Maria	Largo	January 21, 1994	Solo Series
Veracini, Francesco Maria	Sonata in D Minor	January 21, 1994	Solo Series

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Mendelssohn, Felix	Sonata in F Major for Violin and Piano	January 21, 1994	Solo Series
Bach, Johann Sebastian	Concerto no. 1 in A minor for Violin	January 21, 1994	Solo Series
Byrd, William	The Leaves be Greebe "Browning" for String Orchestra	January 23, 1994	
Purcell, Henry	Suite for String Orchestra	January 23, 1994	
Bach, Johann Sebastian	Concerto no. 1 in A minor for Violin	January 23, 1994	
Elgar, Edward	Elegy for String Orchestra, Op. 58	January 23, 1994	
Willis, Mickie	Divertimento Sinfonietta	January 23, 1994	Louisiana Sinfonietta Commission - World Premiere
Bach, Johann Christian	Concerto in C Minor	January 23, 1994	
Hindemith, Paul	Trauermusik	February 26, 1994	
Ives, Charles	Fugue in Four Keys	February 26, 1994	
LeDee, Mikel	Input	February 26, 1994	
Krenek, Ernst	Suite for Clarinet and Strings	February 26, 1994	
Riegger, Wallingford	Canon and Fugue for Strings	February 26, 1994	
Benner, Al	Illuminations	February 26, 1994	
Shostakowitch, Dimitri	Concerto for Piano and Trumpet, Op. 35	February 26, 1994	
Prokofiev, Sergei	March	March 11, 1994	Solo Series
Casals, Pablo	Songs of the Birds	March 11, 1994	Solo Series
Schubert, Franz	The Bee	March 11, 1994	Solo Series
Saint-Saëns, Camille	The Swan	March 11, 1994	Solo Series
Bach, Johann Sebastian	Suite no. 2 in D minor for Solo Cello	March 11, 1994	Solo Series
Albinoni, Tomaso	Adagio in G Minor	March 11, 1994	Solo Series
Frescobaldi, Girolamo	Toccata in D Major	March 11, 1994	Solo Series
Fiocco, Joseph-Hector	Allegro in G Major	May 6, 1994	
Borowski	Adoration	May 6, 1994	
Nardini, Pietro	Concerto in E Minor	May 6, 1994	
Veracini, Francesco Maria	Largo	May 8, 1994	
Fiocco, Joseph-Hector	Allegro	May 8, 1994	



<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Ho, Hubert	Conversations for String Orchestra	May 8, 1994	
Nardini, Pietro	Concerto for Violin in E Minor	May 8, 1994	
Bach, Johann Sebastian	Concerto for Two Violins in D Minor	May 8, 1994	
Nielsen, Carl	Little Suite, Op. 1	May 8, 1994	
Albinoni, Tomaso	Sonata, Op. 2, no. IV	August 28, 1994	
Kennan, Kent	Night Soliloquy	August 28, 1994	
Haydn, Joseph	Concerto in D Major for Flute	August 28, 1994	
Vivaldi, Antonio	Concerto in D Minor for Violin	August 28, 1994	
Mozart, Wolfgang Amadeus	Pantalon and Columbine, KV 446	August 28, 1994	
Bach, Johann Sebastian	Sonata in E-flat Major for Flute and Continuo	September 9, 1994	Solo Series
Beethoven, Ludwig van	Finale from Sonata in E-flat Major, Op. 81a	September 9, 1994	
Debussy, Claude	Clair de Lune	September 9, 1994	
Hasse, Adolph	Tambourin	September 9, 1994	
Traditional	Brian Boru's March	September 9, 1994	
Bolling, Claude	Irlandaise	September 9, 1994	
Marais, Marin	Le Basque	September 9, 1994	
Serocki, Kazimierz	Sonatina (for trombone and piano)	October 14, 1994	Solo Series
Pergolesi, Giovanni Battista	Sinfonia	October 14, 1994	Solo Series
Ravel, Maurice	Piece in forme de Habanera	October 14, 1994	Solo Series
Constantinides, Dinos	Concertino (Montains of Epirus)	October 14, 1994	Solo Series
Saint-Saëns, Camille	The Swan	October 14, 1994	Solo Series
Cimera, Jaroslav	Bemidji Zephyrs	October 14, 1994	Solo Series
Filimore, Henry	Lassus Trombone	October 14, 1994	Solo Series
Albinoni, Tomaso	Sonata, Op. 2, no. IV	October 16, 1994	
Purcell, Henry	Suite for Strings	October 16, 1994	
Vivaldi, Antonio	Concerto in D Minor for Violin	October 16, 1994	
Constantinides, Dinos	Two Selections from the opera "Antigone"	October 16, 1994	

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Mozart, Wolfgang Amadeus	Pantolon and Columbine, KV 446	October 16, 1994	
Mozart, Wolfgang Amadeus	Pantolon and Columbine, KV 446	November 6, 1994	
Hovhaness, Alan	Overture for Strings and Trombone, Op. 76, no. 1	November 6, 1994	
Telemann, Georg Philipp	Sonata for Trombone and Strings	November 6, 1994	
Tartini, Giuseppe	Adagio Cantabile	November 6, 1994	
Bach, Johann Sebastian	Arioso	November 6, 1994	
Constantinides, Dinos	A Gathering of Friends - Divertimento for String Orchestra	November 6, 1994	
Pachelbel, Johann	Chacony for String Orchestra	January 15, 1995	
Glass, Philip	Arioso no. 2 for String Orchestra	January 15, 1995	
Handel, George Frideric	Meine Seele hört im Sehen	January 15, 1995	
Vivaldi, Antonio	La Farfalleta	January 15, 1995	
Schubert, Franz	Salve Regina, Op. 153	January 15, 1995	
Purcell, Henry	Three Pieces for String Orchestra	January 15, 1995	
Constantinides, Dinos	Two Interludes	January 15, 1995	
Schubert, Franz	Rondo in A Major for Violin	January 15, 1995	
Mozart, Wolfgang Amadeus	Pantolon and Columbine, KV 446	February 4, 1995	
Schiaffini, Gian Carlo	L'affare Cinese	March 7, 1995	Chamber Series
Kim, Eum Bae	Choom I	March 7, 1995	Chamber Series
Constantinides, Dinos	Quartet Study for Diverse Instruments	March 7, 1995	Chamber Series
Belfiore, Alfonso	La Città Sommersá	March 7, 1995	Chamber Series
Ih, Kangyul	Duo for Flute and Piano	March 7, 1995	Chamber Series
Jazwinsky, Barbara	Visions for Clarinet	March 7, 1995	Chamber Series
Mazurek, Ron	Three Meditations on the Word	March 7, 1995	Chamber Series
Albinoni, Tomaso	Sinfonia in Bb Major	May 7, 1995	

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Rentowski, Wieslaw	Postlude for String Orchestra	May 7, 1995	
Glazounov, Alexander	Concerto in Eb for Alto Saxophone and String Orchestra, Op. 109	May 7, 1995	
Haydn, Franz Joseph	Concerto for Violin no. 2 in G Major	May 7, 1995	
Corelli, Arcangelo	Suite for String Orchestra	May 7, 1995	
Albinoni, Tomaso	Sinfonia in Bb Major	May 21, 1995	
Rowley, Alec	Meditation for String Orchestra and Organ	May 21, 1995	
Constantinides, Dinos	China II-Beijing for String Orchestra	May 21, 1995	
Jorgen Joseph	Hymn for Organ and Strings	May 21, 1995	
Albinoni, Tomaso	Adagio in G Minor	May 21, 1995	
Respighi, Ottorino	Suite in G Major	May 21, 1995	
Purcell, Henry	Chaony for String Orchestra	September 17, 1995	
Rachmaninoff, Sergei	Vocalise	September 17, 1995	
Constantinides, Dinos	China III - Guangzhou	September 17, 1995	
Sibelius, Jean	Rakastava, Op. 14	September 17, 1995	
Bach, Johann Sebastian	Cantata no. 202	September 17, 1995	
Mozart, Wolfgang Amadeus	Zaide - Ruhe Sanft	September 17, 1995	
Purcell, Henry	Chaony for String Orchestra	September 18, 1995	
Rachmaninoff, Sergei	Vocalise	September 18, 1995	
Bach, Johann Sebastian	Cantata no. 202	September 18, 1995	
Mozart, Wolfgang Amadeus	Zaide - Aria	September 18, 1995	
Constantinides, Dinos	China III - Guangzhou	September 18, 1995	
Hovhaness, Alan	Trio 1 Op. 3	October 9, 1995	
Lias, Stephen	Lecheuguilla	October 9, 1995	World Premiere
Suber, Stephen	Variations on a Song in the Wind	October 9, 1995	

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Ives, Charles	Sonata no. 4 for Violin and Piano	October 9, 1995	
Constantinides, Dinos	China III - Guangzhou	October 9, 1995	
Hovhaness, Alan	Trio 1 Op. 3	October 12, 1995	
Lias, Stephen	Lecheuguilla	October 12, 1995	
Suber, Stephen	Variations on a Song in the Wind	October 12, 1995	
Ives, Charles	Sonata no. 4 for Violin and Piano	October 12, 1995	
Constantinides, Dinos	China III - Guangzhou	October 12, 1995	
Handel, George Frideric	Overture from the Opera "Orlando"	November 5, 1995	
Purcell, Henry	Sonata for Baroque Trumpet and Strings	November 5, 1995	
Chaudoir, James	Adagio and Fugue	November 5, 1995	
Stradella, Alessandro	Sonata for Trumpet and Strings	November 5, 1995	
Suber, Stephen	Cumulus Over Tangipahoa	November 5, 1995	
Bach, Johann Sebastian	Concerto for Violin no. 1 in A Minor	November 5, 1995	
Popora, Nicolo	Sinfonia for Recorder and Continuo	November 10, 1995	
Rorem, Ned	Picnic on the Marne	November 10, 1995	
Chaudoir, James	Sonatine	November 10, 1995	
Maurice, Paule	Tableux de Provence	November 10, 1995	
Handel, George Frideric	Five Short Pieces (I March, II Andante Pastorale, III Minuet I, Minuet II, V Gavote)	January 14, 1996	
Mozart, Wolfgang Amadeus	Pantomime	January 14, 1996	
Vivaldi, Antonio	Concerto in C Major for Bassoon	January 14, 1996	
Gluck, Christoph Willibald von	Aria: Che faro senza mi euridice	January 14, 1996	
Weber, Carl Maria von	Waltz	January 14, 1996	
Constantinides, Dinos	China I - Shanghai, Songs of Separture	January 14, 1996	

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Ghezzo, Dinu	Wind Rituals	January 30, 1996	
Lias, Stephen	Burlesque	January 30, 1996	
Jazwinsky, Barbara	Visions for Clarinet	January 30, 1996	
Constantinides, Dinos	Tale	January 30, 1996	
Benner, Al	Serenade for Two	January 30, 1996	
Wendt, Louis	Elegy for Solo Trombone	January 30, 1996	
Ghezzo, Dinu	Brises D'Aurefois	January 30, 1996	
Purcell, Henry	Five Pieces	March 8, 1996	Solo Series
Beethoven, Ludwig van	Menuet	March 8, 1996	Solo Series
Skalkottas, Nikos	Three Greek Folk Songs	March 8, 1996	Solo Series
Wendt, Louis	Elegy for Solo Trombone	March 8, 1996	Solo Series
Veracini, Francesco Maria	Largo	March 8, 1996	Solo Series
Glière, R.	Romance	March 8, 1996	Solo Series
Penri-Evans, David	Prologue and Apologue for Violin Alone	March 8, 1996	Solo Series
Ravel, Maurice	Pavane Pour une Infante Defunte	March 8, 1996	Solo Series
Tchaikovsky, Pyotr Ilyich	Chant Sans Paroles	March 8, 1996	Solo Series
Constantinides, Dinos	Tale for Trumpet, Trombone, and Piano	March 8, 1996	Solo Series
Klaus, Keneth B.	Ananymns no. 1 and 2 for piano	June 7, 1996	Solo Series
Wendt, Louis	Three Emily Dickinson Songs	June 7, 1996	
Benner, Al	Five Variations for Piano	June 7, 1996	
Suber, Stephen	Angels	June 7, 1996	
Chen, Ling Chao	My Mother	June 7, 1996	
Rentowski, Wieslaw	Lake Charles Variations	June 7, 1996	
Constantinides, Dinos	Midnight Fantasy II	June 7, 1996	
Vieuxtemps, Henri	Black Creole Dance	July 1, 1996	Arranged by Dinos Constantinides
Chaudoir, James	Adagio and Fugue	July 1, 1996	
Gottschalk, Louis Moreau	Souvenir de Porto Rico	July 1, 1996	Arranged by Dinos Constantinides

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Gottschalk, Louis Moreau	Ojos Criollos	July 1, 1996	Arranged by Dinos Constantinides
Constantinides, Dinos	Rights of Freedom	July 1, 1996	
Constantinides, Dinos	Marcha de Galvez	July 1, 1996	
Cimarosa, Domenico	Le Astuzie Femminili Overture	September 15, 1996	
Mozart, Wolfgang Amadeus	Concerto no. 5 in A Major	September 15, 1996	
Fauré, Gabriel	Nocturne for String Orchestra	September 15, 1996	
Haydn, Joseph	Concerto in D Major for Cello and Orchestra, Op. 101	September 15, 1996	
Purcell, Henry	Suite of Five Pieces	September 30, 1996	
Mozart, Wolfgang Amadeus	Pantomine from "Les Petits Rien"	September 30, 1996	
Suber, Stephen	Clarion from the Light: In Memoriam Alan Keating	September 30, 1996	World Premiere
Carulli, Ferdinando	Concerto for Guitar in A Major, Op. 140	September 30, 1996	
Handel, George Frideric	Five Short Pieces (I March, II Andante Pastorale, III Minuet I, Minuet II, V Gavotte)	September 30, 1996	
Haydn, Joseph	From the "Creation" I - Recitative and God Created Man; II - Aria In Native Worth	September 30, 1996	
Constantinides, Dinos	Reflections VI "Tyger"	September 30, 1996	
Frackenpohl, Arthur	American Folk Song Suite	September 30, 1996	
Purcell, Henry	Suite of Five Pieces	November 3, 1996	
Shonberg, David	Sinfonietta for String Orchestra	November 3, 1996	
Dittersdorf, Carl Ditters von	Concerto for Flute and Strings in E Minor	November 3, 1996	
Constantinides, Dinos	Concerto for Bassoon and Orchestra	November 3, 1996	

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Haydn, Joseph	Concerto for Horn and Orchestra no. 1 in D Major	November 3, 1996	
Purcell, Henry	Prelude and Death of Dido and Aeneas	January 19, 1997	
Torelli, Giuseppe	Concerto for Two Violins Op. 8, no. 2	January 19, 1997	
Pachelbel, Johann	Canon and Gigue	January 19, 1997	
Hanna, James Ray	Dialogue for Cello and Strings	January 19, 1997	Louisiana Sinfonietta Commission - World Premiere
Blauvelt, Peter	Forest of Dreams	January 19, 1997	
Bach, Johann Sebastian	Concerto para Violin and Orchestra no. 2, in E Major	January 19, 1997	
Purcell, Henry	Suite no. 2 from "The Fairy Queen"	May 4, 1997	
Schirmer, William	Song Without Words	May 4, 1997	
Handel, George Frideric	Concerto in B Minor for Viola and Orchestra	May 4, 1997	
Tartini, Giuseppe	Concerto for Violin in D Minor	May 4, 1997	
Haydn, Joseph	From the "Creation" I - Recitative and God Created Man; II - Aria In Native Worth	May 4, 1997	
Constantinides, Dinos	Reflections VI "Tyger"	May 4, 1997	
Gluck, Christoph Willibald von	Symphony in G Major	May 4, 1997	
Gluck, Christoph Willibald von	Symphony - Presto (German)	June 10, 1997	Library Series
Constantinides, Dinos	Preludes for String Quartet	June 10, 1997	Library Series
Vivaldi, Antonio	La Farfalleta	June 10, 1997	Library Series
Frackenpohl, Arthur	Two American Folk Songs	June 10, 1997	Library Series
Gershwin, George	Summertime	June 10, 1997	Library Series
Gluck, Christoph Willibald von	Symphony - Presto (German)	June 11, 1997	Library Series - 10 am
Constantinides, Dinos	Preludes for String Quartet	June 11, 1997	Library Series - 10 am

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Vivaldi, Antonio	La Farfalleta	June 11, 1997	Library Series - 10 am
Frackenpohl, Arthur	Two American Folk Songs	June 11, 1997	Library Series - 10 am
Gershwin, George	Summertime	June 11, 1997	Library Series - 10 am
Gluck, Christoph Willibald von	Symphony - Presto (German)	June 11, 1997	Library Series - 2:30 pm
Constantinides, Dinos	Preludes for String Quartet	June 11, 1997	Library Series - 2:30 pm
Vivaldi, Antonio	La Farfalleta	June 11, 1997	Library Series - 2:30 pm
Frackenpohl, Arthur	Two American Folk Songs	June 11, 1997	Library Series - 2:30 pm
Gershwin, George	Summertime	June 11, 1997	Library Series - 2:30 pm
Gluck, Christoph Willibald von	Symphony - Presto (German)	June 12, 1997	Library Series
Constantinides, Dinos	Preludes for String Quartet	June 12, 1997	Library Series
Vivaldi, Antonio	La Farfalleta	June 12, 1997	Library Series
Frackenpohl, Arthur	Two American Folk Songs	June 12, 1997	Library Series
Gershwin, George	Summertime	June 12, 1997	Library Series
Gluck, Christoph Willibald von	Symphony - Presto (German)	June 13, 1997	Library Series
Constantinides, Dinos	Preludes for String Quartet	June 13, 1997	Library Series
Vivaldi, Antonio	La Farfalleta	June 13, 1997	Library Series
Frackenpohl, Arthur	Two American Folk Songs	June 13, 1997	Library Series
Gershwin, George	Summertime	June 13, 1997	Library Series
Constantinides, Dinos	Three Selections from Antigone	June 13, 1997	Solo Series
Chausson, Ernest	Selections from Seven Songs, Op. 2	June 13, 1997	Solo Series
Haydn, Joseph	From the "Creation" I - Recitative and God Created Man; II - Aria In Native Worth	June 15, 1997	
Constantinides, Dinos	Reflections VI "Tyger"	June 15, 1997	
Bellini, Vincenzo	Aria: Ah! Non credea mirarti	June 15, 1997	
Rachmaninoff, Sergei	Vocalise	June 15, 1997	



<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Sullivan, Arthur	A Wand'ring minstrel I...	June 15, 1997	Libretist - W. S. Gilbert
Sullivan, Arthur	The Sun, whose rays are all ablaze	June 15, 1997	Libretist - W. S. Gilbert
Sullivan, Arthur	Willow, tit, willow	June 15, 1997	Libretist - W. S. Gilbert
Sullivan, Arthur	Three little maids from school are we	June 15, 1997	Libretist - W. S. Gilbert
Constantinides, Dinos	Thre Selections from Antigone	June 15, 1997	
Sullivan, Arthur	I have a song to sing, O!	June 15, 1997	Libretist - W. S. Gilbert
Sullivan, Arthur	Ballad: Time was, when love and I...	June 15, 1997	Libretist - W. S. Gilbert
Sullivan, Arthur	Sorry her lot	June 15, 1997	Libretist - W. S. Gilbert
Sullivan, Arthur	I'm called Little Buttercup	June 15, 1997	Libretist - W. S. Gilbert
Sullivan, Arthur	Take a pair of sparkling eyes	June 15, 1997	Libretist - W. S. Gilbert
Sullivan, Arthur	When he is here	June 15, 1997	Libretist - W. S. Gilbert
Sullivan, Arthur	Poor Wandering one	June 15, 1997	Libretist - W. S. Gilbert
Sullivan, Arthur	Stay, Frederic, stay!	June 15, 1997	Libretist - W. S. Gilbert
Gluck, Christoph Willibald von	Symphony - Presto (German)	June 17, 1997	Library Series
Constantinides, Dinos	Preludes for String Quartet	June 17, 1997	Library Series
Vivaldi, Antonio	La Farfalleta	June 17, 1997	Library Series
Frackenpohl, Arthur	Two American Folk Songs	June 17, 1997	Library Series
Gershwin, George	Summertime	June 17, 1997	Library Series
Gluck, Christoph Willibald von	Symphony - Presto (German)	June 18, 1997	Library Series
Constantinides, Dinos	Preludes for String Quartet	June 18, 1997	Library Series
Vivaldi, Antonio	La Farfalleta	June 18, 1997	Library Series
Frackenpohl, Arthur	Two American Folk Songs	June 18, 1997	Library Series
Gershwin, George	Summertime	June 18, 1997	Library Series

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Gluck, Christoph Willibald von	Symphony - Presto (German)	June 19, 1997	Library Series
Constantinides, Dinos	Preludes for String Quartet	June 19, 1997	Library Series
Vivaldi, Antonio	La Farfalleta	June 19, 1997	Library Series
Frackenpohl, Arthur	Two American Folk Songs	June 19, 1997	Library Series
Gershwin, George	Summertime	June 19, 1997	Library Series
Shostakowitch, Dimitri	Concertino, Op. 94	August 24, 1997	Solo Series
Constantinides, Dinos	Suite for Two Pianos	August 24, 1997	Solo Series
Lutoslawski, Witold	Variations on a Theme by Paganini	August 24, 1997	Solo Series
Beach, H. H. A.	Suite for Two Pianos, Founded upon Old Irish Melodies, Op. 104	August 24, 1997	Solo Series - Composers real name is Amy Marcy Cheney Beach
Endicott, John	Mimicry for Two Pianos	August 25, 1997	World Premiere - Solo Series
Couvillon Jr., Thomas	Blues Duet for Two Piano	August 25, 1997	World Premiere - Solo Series
Yamachika Jr., Roddy	Ritual for Two Pianos, Op. 8	August 25, 1997	World Premiere - Solo Series
Purcell, Henry	Suite no. 1 from "The Fairy Queen"	September 6, 1997	
Quantz, Johann	Concerto for Flute in G Major	September 6, 1997	
Grieg, Edvard	Two Elegiac Melodies, Op. 34	September 6, 1997	
Fauré, Gabriel	Fantasie for Flute, Op. 79	September 6, 1997	
Purcell, Henry	Suite no. 1 from "The Fairy Queen"	September 7, 1997	
Grieg, Edvard	Two Elegiac Melodies, Op. 34	September 7, 1997	
Duparc, Henri	Four Songs	September 7, 1997	
Quantz, Johann	Concerto for Flute in G Major	September 7, 1997	
Constantinides, Dinos	Preludes for String Orchestra	September 7, 1997	
Fauré, Gabriel	Fantasie for Flute, Op. 79	September 7, 1997	

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Constantinides, Dinos	Prelude for String Orchestra	September 28, 1997	
Argersinger, Charles	Lachrimae	September 28, 1997	
Quantz, Johann	Concerto for Flute in G Major	September 28, 1997	
Fauré, Gabriel	Berceuse	September 28, 1997	
Grieg, Edvard	Two Elegiac Melodies, Op. 34	September 28, 1997	
Purcell, Henry	Suite no. 1 from "The Fairy Queen"	September 28, 1997	
Argersinger, Charles	Lachrimae	September 29, 1997	
Grieg, Edvard	Two Elegiac Melodies, Op. 34	September 29, 1997	
Quantz, Johann	Concerto for Flute in G Major	September 29, 1997	
Fauré, Gabriel	Berceuse	September 29, 1997	
Agalopol, Aritina	Fantasy for Piano and Strings	September 29, 1997	world Premiere
Constantinides, Dinos	Preludes for Strings Orchestra	September 29, 1997	
Endicott, John	Slow Movement for String Orchestra	September 29, 1997	
Purcell, Henry	Suite no. 1 from "The Fairy Queen"	September 29, 1997	
Mozart, Wolfgang Amadeus	Concerto no. 1 in Bb Major K. 207	September 29, 1997	
Vaughan-Williams, R.	Six Studies in English Folksong	September 29, 1997	
Elgar, Edward	Sursum Corda	September 29, 1997	
Elgar, Edward	Canto Populare	September 29, 1997	
Elgar, Edward	Chanson de la Nuit	September 29, 1997	
Albinoni, Tomaso	Sinfonia a 4 for String Orchestra	November 9, 1997	
Mozart, Wolfgang Amadeus	Concerto for Violin no. 1 in B-flat Major, K. 207	November 9, 1997	
Sibelius, Jean	Romance in C, Op. 42	November 9, 1997	
Kay, Don	Moonlight Ridge	November 9, 1997	2nd Prize Louisiana Sinfonietta Concert
Mozart, Wolfgang Amadeus	Exsultante, Jubilate Motet, K. 165	November 9, 1997	
Marie, Gabriel	La Cinquantaire	December 12, 1997	Solo Series
Tartini, Giuseppe	Adagio Cantabile	December 12, 1997	Solo Series

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Haydn, Joseph	Serenade	December 12, 1997	Solo Series
Penri-Evans, David	Two Pieces for Violin Alone	December 12, 1997	Solo Series
Simonetti, A	Madrigale	December 12, 1997	Solo Series
Tchaikovsky, Pyotr Ilyich	Chant Sans Paroles	December 12, 1997	Solo Series
Constantinides, Dinos	Ballad for John and Samantha	December 12, 1997	Solo Series
Dvorák, Antonín	Indian Lament	December 12, 1997	Solo Series
Schumann, F	Abendlied	December 12, 1997	Solo Series
Schubert, Franz	Serenade	December 12, 1997	Solo Series
Sor, Fernando	Fantasie, Op. 58	January 23, 1998	Solo Series
Constantinides, Dinos	Four Interludes for Solo Guitar	January 23, 1998	Solo Series
Giuliani, Mauro	Rossiniana III, Op. 121	January 23, 1998	Solo Series
Constantinides, Dinos	Four Interludes for Solo Guitar	January 24, 1998	
Corelli, Arcangelo	Sonata da Chiesa, Op. 3, no. 12	January 25, 1998	
Dvorák, Antonín	Notturmo in B major, Op. 40 for String Orchestra	January 25, 1998	
Constantinides, Dinos	Baroque Concerto (for guitar and orchestra)	January 25, 1998	
Gluck, Christoph Willibald von	Dance of the Blessed Spirits from "Orpheus"	January 25, 1998	
Giuliani, Mauro	Concerto no. 1 in A Major, Op. 30, for Guitar	January 25, 1998	
Bach, Johann Sebastian	Sonata in E-flat Major for Flute and Continuo	March 13, 1998	Solo Series
Fauré, Gabriel	Berceuse from "Dolly" Suite	March 13, 1998	Solo Series
Rutter, John	Two Movements from "Suite Antique"	March 13, 1998	Solo Series
Debussy, Claude	The Girl with the Flaxen Hair	March 13, 1998	Solo Series
Debussy, Claude	Clair de Lune	March 13, 1998	Solo Series
Hasse, Adolph	Tambourin	March 13, 1998	

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Clementi, Muzio	Rondo from Trio Sonata op. 35, no. 2	March 22, 1998	The Baton Rouge Chamber Music Players
Haydn, Franz Joseph	Finale from Trio in B- flat	March 22, 1998	The Baton Rouge Chamber Music Players
Kunitz, Sharon Lohse	Tarantella	March 22, 1998	The Baton Rouge Chamber Music Players
Clementi, Muzio	Allegro from Trio Sonata, Op. 35, no. 2	March 22, 1998	The Baton Rouge Chamber Music Players
Joplin, Scott	Antoniette, March and Two-Step	March 22, 1998	The Baton Rouge Chamber Music Players
Haydn, Franz Joseph	Finale from Trio in E- flat	March 22, 1998	The Baton Rouge Chamber Music Players
Norton, Christopher	Peaseful Day	March 22, 1998	The Baton Rouge Chamber Music Players
Beethoven, Ludwig van	Trio VIII, Op. Post	March 22, 1998	The Baton Rouge Chamber Music Players
Klengel, Julius	Andante from Kindertrio in D	March 22, 1998	The Baton Rouge Chamber Music Players
Ho, Hubert	An October Morning on the Charles River	March 22, 1998	The Baton Rouge Chamber Music Players - World Premiere
Haydn, Franz Joseph	Rondo All'Ongarese from Trio in G	March 22, 1998	The Baton Rouge Chamber Music Players
Lehár, Franz	"I Have Been in Love Before" from operetta "Paganini"	April 3, 1998	
Herbert, Victor	"Ah! Sweet Mystery of Life" from "Naughty Marietta"	April 3, 1998	
Kern, Jerome	"Make Believe" from "Showboat"	April 3, 1998	
Romberg, Sigmund	"Serenade" from "The Student Prince"	April 3, 1998	

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Gershwin, George	"Summertime" from "Porgy and Bess"	April 3, 1998	
Weill, Kurt	"September Song" from "Knickerbocker Holiday"	April 3, 1998	
Sullivan, Arthur	"Time Was When Love and I" from "The Sorcerer"	April 3, 1998	
Sullivan, Arthur	"When He is Here" from "The Sorcerer"	April 3, 1998	
Kern, Jerome	"You are Love" from "Showboat"	April 3, 1998	
Romberg, Sigmund	"Softly, As in a Morning Sunrise" from "New Moon"	April 3, 1998	
Lehár, Franz	"I love you so" from "The Merry Widow"	April 3, 1998	
Taranto Jr., Vernon	Triptych - Mosaic Panels of Freely Orbiting Tesserae	May 3, 1998	Louisiana Sinfonietta Commission - World Premiere
Bach, Johann Sebastian	Air from Suite no. 3 in D Major	May 3, 1998	
Evangelatos, Antiochos	Byzantine Melody	May 3, 1998	American Premiere
Vivaldi, Antonio	Concerto for Two Trumpets, Op. 46, 1 in C Major	May 3, 1998	
Vitali, Tomaso	Ciaccona	May 3, 1998	
Handel, George Frideric	Concerto Grosso, Op. 6, no. 10	May 3, 1998	
Corelli, Arcangelo	Sonata da Chiesa, Op. 3, no. 12	May 10, 1998	Library Concert
Dittersdorf, Carl Ditters von	Concerto in E Minor for Flute and String Orchestra	May 10, 1998	
Porter, Cole	"Night and Day" from "The Gay Divorcee"	May 10, 1998	
Straus, Oscar	"My Hero" from "The Chocolate Soldier"	May 10, 1998	
Traditional	Three Greek Songs	May 10, 1998	
Constantinides, Dinos	Ballade for John and Samantha	May 10, 1998	

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Lehár, Franz	"I love you so" from "The Merry Widow"	May 10, 1998	
Gershwin, George	"Summertime" from "Porgy and Bess"	May 10, 1998	
Corelli, Arcangelo	Sonata da Chiesa, Op. 3, no. 12	May 11, 1998	
Constantinides, Dinos	Inaugural Images, for Solo Flute and Strings	May 11, 1998	
Constantinides, Dinos	Ballade for John and Samantha	May 11, 1998	
Dittersdorf, Carl Ditters von	Concerto for Flute and Strings in E Minor	May 11, 1998	
Traditional	Three Greek Songs	May 11, 1998	
Gershwin, George	"Summertime" from "Porgy and Bess"	May 11, 1998	
Draghatakis, Demetrios	Berceuse	May 15, 1998	Solo Series
Skalkottas, Nikos	Three Greek Melodies	May 15, 1998	Solo Series
Kounadis, Arghyris	Tempo de Sarabanda	May 15, 1998	Solo Series
Hadzidakis, Manos	Suite	May 15, 1998	Solo Series
Papoïoannou, Yannis	Serenade	May 15, 1998	Solo Series
Anonymous	First Delphic Hymn (c. 138 B. C.)	May 15, 1998	Solo Series - Arranged by Dinos Constantinides
Constantinides, Dinos	Mountains of Epirus	May 15, 1998	Solo Series
Purcell, Henry	Suite no. 1 from "The Fairy Queen"	May 18, 1998	
Evangelatos, Antiochos	Byzantine Melody	May 18, 1998	
Grieg, Edvard	Last Spring	May 18, 1998	
Constantinides, Dinos	Aria of Celeste from "Intimations"	May 18, 1998	
Constantinides, Dinos	Sappho Songs	May 18, 1998	
Anonymous	First Delphic Hymn (c. 138 B. C.)	May 18, 1998	Arranged by Dinos Constantinides
Mozart, Wolfgang Amadeus	Sinfonia Concertante, K. 364 (for violin and viola)	May 18, 1998	
Corelli, Arcangelo	Sonata da Chiesa	June 3, 1998	Library Series
Constantinides, Dinos	Ballade for John and Samantha	June 3, 1998	Library Series

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Kern, Jerome	"Make Believe" from "Showboat"	June 3, 1998	Library Series
Traditional	Two Greek Songs	June 3, 1998	Library Series
Benner, Al	Jazz Quartet (first movement)	June 3, 1998	Library Series
Dittersdorf, Carl Ditters von	Flute Concerto in E Minor - Presto	June 3, 1998	Library Series
Weill, Kurt	"September Song" from "Knickerbocker Holiday"	June 3, 1998	Library Series
Gershwin, George	"Summertime" from "Porgy and Bess"	June 3, 1998	Library Series
Corelli, Arcangelo	Sonata da Chiesa	June 9, 1998	Library Series
Constantinides, Dinos	Ballade for John and Samantha	June 9, 1998	Library Series
Kern, Jerome	"Make Believe" from "Showboat"	June 9, 1998	Library Series
Traditional	Two Greek Songs	June 9, 1998	Library Series
Benner, Al	Jazz Quartet (first movement)	June 9, 1998	Library Series
Dittersdorf, Carl Ditters von	Flute Concerto in E Minor - Presto	June 9, 1998	Library Series
Weill, Kurt	"September Song" from "Knickerbocker Holiday"	June 9, 1998	Library Series
Gershwin, George	"Summertime" from "Porgy and Bess"	June 9, 1998	Library Series
Corelli, Arcangelo	Sonata da Chiesa	June 11, 1998	Library Series
Constantinides, Dinos	Ballade for John and Samantha	June 11, 1998	Library Series
Kern, Jerome	"Make Believe" from "Showboat"	June 11, 1998	Library Series
Traditional	Two Greek Songs	June 11, 1998	Library Series
Benner, Al	Jazz Quartet (first movement)	June 11, 1998	Library Series
Dittersdorf, Carl Ditters von	Flute Concerto in E Minor - Presto	June 11, 1998	Library Series
Weill, Kurt	"September Song" from "Knickerbocker Holiday"	June 11, 1998	Library Series
Gershwin, George	"Summertime" from "Porgy and Bess"	June 11, 1998	Library Series
Corelli, Arcangelo	Sonata da Chiesa	June 15, 1998	Library Series



<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Constantinides, Dinos	Ballade for John and Samantha	June 15, 1998	Library Series
Kern, Jerome	"Make Believe" from "Showboat"	June 15, 1998	Library Series
Traditional	Two Greek Songs	June 15, 1998	Library Series
Benner, Al	Jazz Quartet (first movement)	June 15, 1998	Library Series
Dittersdorf, Carl Ditters von	Flute Concerto in E Minor - Presto	June 15, 1998	Library Series
Weill, Kurt	"September Song" from "Knickerbocker Holiday"	June 15, 1998	Library Series
Gershwin, George	"Summertime" from "Porgy and Bess"	June 15, 1998	Library Series
Corelli, Arcangelo	Sonata da Chiesa	June 16, 1998	Library Series
Constantinides, Dinos	Ballade for John and Samantha	June 16, 1998	Library Series
Kern, Jerome	"Make Believe" from "Showboat"	June 16, 1998	Library Series
Traditional	Two Greek Songs	June 16, 1998	Library Series
Benner, Al	Jazz Quartet (first movement)	June 16, 1998	Library Series
Dittersdorf, Carl Ditters von	Flute Concerto in E Minor - Presto	June 16, 1998	Library Series
Weill, Kurt	"September Song" from "Knickerbocker Holiday"	June 16, 1998	Library Series
Gershwin, George	"Summertime" from "Porgy and Bess"	June 16, 1998	Library Series
Corelli, Arcangelo	Sonata da Chiesa	June 17, 1998	Library Series
Constantinides, Dinos	Ballade for John and Samantha	June 17, 1998	Library Series
Kern, Jerome	"Make Believe" from "Showboat"	June 17, 1998	Library Series
Traditional	Two Greek Songs	June 17, 1998	Library Series
Benner, Al	Jazz Quartet (first movement)	June 17, 1998	Library Series
Dittersdorf, Carl Ditters von	Flute Concerto in E Minor - Presto	June 17, 1998	Library Series
Weill, Kurt	"September Song" from "Knickerbocker Holiday"	June 17, 1998	Library Series

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Gershwin, George	"Summertime" from "Porgy and Bess"	June 17, 1998	Library Series
Corelli, Arcangelo	Sonata da Chiesa	June 18, 1998	Library Series
Constantinides, Dinos	Ballade for John and Samantha	June 18, 1998	Library Series
Kern, Jerome	"Make Believe" from "Showboat"	June 18, 1998	Library Series
Traditional	Two Greek Songs	June 18, 1998	Library Series
Benner, Al	Jazz Quartet (first movement)	June 18, 1998	Library Series
Dittersdorf, Carl Ditters von	Flute Concerto in E Minor - Presto	June 18, 1998	Library Series
Weill, Kurt	"September Song" from "Knickerbocker Holiday"	June 18, 1998	Library Series
Gershwin, George	"Summertime" from "Porgy and Bess"	June 18, 1998	Library Series
Corelli, Arcangelo	Sonata da Chiesa, Op. 3, no. 12	June 20, 1998	
Constantinides, Dinos	Ballade for John and Samantha	June 20, 1998	
Evangelatos, Antiochos	Byzantine Melody	June 20, 1998	
Dittersdorf, Carl Ditters von	Concerto for Flute and Strings in E Minor	June 20, 1998	
Benner, Al	Jazz Quartet (first movement)	June 20, 1998	
Traditional	Three Greek Songs	June 20, 1998	
Gershwin, George	"Summertime" from "Porgy and Bess"	June 20, 1998	
Corelli, Arcangelo	Sonata da Chiesa	June 22, 1998	Library Series
Constantinides, Dinos	Ballade for John and Samantha	June 22, 1998	Library Series
Kern, Jerome	"Make Believe" from "Showboat"	June 22, 1998	Library Series
Traditional	Two Greek Songs	June 22, 1998	Library Series
Benner, Al	Jazz Quartet (first movement)	June 22, 1998	Library Series
Dittersdorf, Carl Ditters von	Flute Concerto in E Minor - Presto	June 22, 1998	Library Series

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Weill, Kurt	"September Song" from "Knickerbocker Holiday"	June 22, 1998	Library Series
Gershwin, George	"Summertime" from "Porgy and Bess"	June 22, 1998	Library Series
Corelli, Arcangelo	Sonata da Chiesa	June 23, 1998	Library Series
Constantinides, Dinos	Ballade for John and Samantha	June 23, 1998	Library Series
Kern, Jerome	"Make Believe" from "Showboat"	June 23, 1998	Library Series
Traditional	Two Greek Songs	June 23, 1998	Library Series
Benner, Al	Jazz Quartet (first movement)	June 23, 1998	Library Series
Dittersdorf, Carl Ditters von	Flute Concerto in E Minor - Presto	June 23, 1998	Library Series
Weill, Kurt	"September Song" from "Knickerbocker Holiday"	June 23, 1998	Library Series
Gershwin, George	"Summertime" from "Porgy and Bess"	June 23, 1998	Library Series
Corelli, Arcangelo	Sonata da Chiesa	June 24, 1998	Library Series - 10 am
Constantinides, Dinos	Ballade for John and Samantha	June 24, 1998	Library Series - 10 am
Kern, Jerome	"Make Believe" from "Showboat"	June 24, 1998	Library Series - 10 am
Traditional	Two Greek Songs	June 24, 1998	Library Series - 10 am
Benner, Al	Jazz Quartet (first movement)	June 24, 1998	Library Series - 10 am
Dittersdorf, Carl Ditters von	Flute Concerto in E Minor - Presto	June 24, 1998	Library Series - 10 am
Weill, Kurt	"September Song" from "Knickerbocker Holiday"	June 24, 1998	Library Series - 10 am
Gershwin, George	"Summertime" from "Porgy and Bess"	June 24, 1998	Library Series - 10 am
Couperin, François	Les folies françaises, ou les dominos	June 24, 1998	Solo Series - 4:00
Villa-Lobos, Heitor	Prelude no. 1 (for guitar)	June 24, 1998	Solo Series - 4:00
Johnson, Aaron	Prelude and Dance	June 24, 1998	Solo Series - 4:00
Corelli, Arcangelo	Sonata da Chiesa, Allegro [Op. 3, no. 12]	August 28, 1998	Chamber Series

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Constantinides, Dinos	Ballade for John and Samantha	August 28, 1998	Chamber Series
Kern, Jerome	"Make Believe" from "Showboat"	August 28, 1998	Chamber Series
Benner, Al	Jazz Quartet (first movement)	August 28, 1998	Chamber Series
Dittersdorf, Carl Ditters von	Flute Concerto in E Minor - Presto	August 28, 1998	Chamber Series
Weill, Kurt	"September Song" from "Knickerbocker Holiday"	August 28, 1998	Chamber Series
Gershwin, George	"Summertime" from "Porgy and Bess"	August 28, 1998	Chamber Series
Corelli, Arcangelo	Sonata da Chiesa, Allegro [Op. 3, no. 12]	August 29, 1998	
Constantinides, Dinos	Ballade for John and Samantha	August 29, 1998	
Kern, Jerome	"Make Believe" from "Showboat"	August 29, 1998	
Benner, Al	Jazz Quartet (first movement)	August 29, 1998	
Dittersdorf, Carl Ditters von	Flute Concerto in E Minor - Presto	August 29, 1998	
Weill, Kurt	"September Song" from "Knickerbocker Holiday"	August 29, 1998	
Gershwin, George	"Summertime" from "Porgy and Bess"	August 29, 1998	
Telemann, Georg Philipp	Canonic Sonata no. 2 for two instruments	September 11, 1998	Solo Series
Nielsen, Carl	Four Pieces for Two Violins	September 11, 1998	Solo Series
Aubert, Jacques	Sonata in D Major	September 11, 1998	Solo Series
Bartok, Bela	5 selections from "44 Violin Duets"	September 11, 1998	Solo Series
Labitzky, August	Dream of the Shepherdess, Op. 45	September 11, 1998	
Mozart, Wolfgang Amadeus	La Finta Giardiniera, Overture K. 196	September 13, 1998	
Mozart, Wolfgang Amadeus	Bastien and Bastienne, Overture K. 46b	September 13, 1998	

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Mozart, Wolfgang Amadeus	Pantolon and Columbine, KV 446	September 13, 1998	
Mozart, Wolfgang Amadeus	Apollo and Hyacinth, K. 38	September 13, 1998	
Mozart, Wolfgang Amadeus	Concerto in D Major, no. 1 for Harpsichord and Orchestra, K. 107	September 13, 1998	
Constantinides, Dinos	Composition for String Orchestra	September 13, 1998	
Mozart, Wolfgang Amadeus	Concerto in C Major for Oboe and Orchestra, K. 314	September 13, 1998	
Constantinides, Dinos	Suite for Two Pianos (Diakos Suite)	September 18, 1998	Solo Series
Riadis, Emilios	Macedonian Shadows for Two Pianos	September 18, 1998	Solo Series
Kalomiris, Manolis	After Victory Celebration	September 18, 1998	Solo Series
Constantinides, Dinos	Suite for Two Pianos (Diakos Suite)	September 19, 1998	Solo Series
Riadis, Emilios	Macedonian Shadows for Two Pianos	September 19, 1998	Solo Series
Kalomiris, Manolis	After Victory Celebration	September 19, 1998	Solo Series
Constantinides, Dinos	Suite for Two Pianos (Diakos Suite)	September 20, 1998	Solo Series
Riadis, Emilios	Macedonian Shadows for Two Pianos	September 20, 1998	Solo Series
Kalomiris, Manolis	After Victory Celebration	September 20, 1998	Solo Series
Benner, Al	Three Pieces for Jazz String Quartet	September 23, 1998	
Bolcom, William	Session II for Violin and Viola	September 23, 1998	
Lee, Sunghee	String Quartet in Semach'i Gangdan	September 23, 1998	
Johnson, Aaron	Metamorphix for Viola and Cello	September 23, 1998	
Respighi, Ottorino	Il Tramonto	September 23, 1998	
Corelli, Arcangelo	Sonata da Chiesa, Allegro [Op. 3, no. 12]	September 26, 1998	

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Constantinides, Dinos	Ballade for John and Samantha	September 26, 1998	
Kern, Jerome	"Make Believe" from "Showboat"	September 26, 1998	
Benner, Al	Jazz Quartet (first movement)	September 26, 1998	
Dittersdorf, Carl Ditters von	Flute Concerto in E Minor - Presto	September 26, 1998	
Weill, Kurt	"September Song" from "Knickerbocker Holiday"	September 26, 1998	
Gershwin, George	"Summertime" from "Porgy and Bess"	September 26, 1998	
Hadzidakis, Manos	For a Little White Seashell	September 27, 1998	
Constantinides, Dinos	Fantasia for Solo Flute	September 27, 1998	
Constantinides, Dinos	Rhapsody II for Flute and Piano	September 27, 1998	
Lambelet, George	Crowned with Flowers	September 27, 1998	
Riadis, Emilios	Girl at The Fountain	September 27, 1998	
Pallantios, Menelaos	The Gypsies	September 27, 1998	
Carastathis, Aris	Silver Pieces for Flute and Tape	September 27, 1998	
Zervas, Athanasios	Monolog I for Solo Clarinet	September 27, 1998	
Constantinides, Dinos	Transformations for Clarinet and Piano	September 27, 1998	
Evangelatos, Antiochos	Lullaby	September 27, 1998	
Varvoglis, Marios	Eurycome	September 27, 1998	
Valtetsiotis, Stefanos	Lingos	September 27, 1998	
Schumann, Robert	Romances for Clarinet and Piano	October 16, 1998	Solo Series
Constantinides, Dinos	Transformations for Clarinet and Piano	October 16, 1998	Solo Series
Mozart, Wolfgang Amadeus	Clarinet Concerto, K. 622 - Adagio	October 16, 1998	Solo Series
Previn, Andre	Peaches, for flute and piano	November 6, 1998	Solo Series
Debussy, Claude	Syrinx	November 6, 1998	Solo Series

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Poulenc, Francis	Sonata for Flute and Piano	November 6, 1998	Solo Series
Kessner, Daniel	Tous les Matins...	November 6, 1998	Solo Series
Enescu, George	Cantabile and Presto	November 6, 1998	Solo Series
Bach, Johann Sebastian	Symphony no. V 182/5	November 8, 1998	
LeDee, Mikel	Input	November 8, 1998	
Gluck, Christoph Willibald von	Concerto for Flute and Orchestra	November 8, 1998	
Mozart, Wolfgang Amadeus	Concertone for Two and Orchestra	November 8, 1998	
Monteverdi, Claudio	Sinfonia and Ritornellos from "Orfeo"	January 24, 1999	
Purcell, Henry	Farewell of Dido - from the Opera Dido and Aeneas	January 24, 1999	
Constantinides, Dinos	Aria of Celeste from "Intimations"	January 24, 1999	
Gluck, Christoph Willibald von	Che faro senza mi Euridice from "Orfeo ed Euridice"	January 24, 1999	
Constantinides, Dinos	Transformations for Clarinet and Chamber Orchestra	January 24, 1999	
Piccini, Niccolo	Iphigenie in Tauris - Orversure	January 24, 1999	
Traditional	Four Dances from the Hellenic Islands	January 24, 1999	
Constantinides, Dinos	Greek Dance	April 6, 1999	Chamber Series
Bialosky, Marshall	Ten Jewish Melodies for Solo Oboes	April 6, 1999	Chamber Series
Willis, Mickie	Ornamentia: Ornament Madness	April 6, 1999	Chamber Series
Price, William	Strata I	April 6, 1999	Chamber Series
Lias, Stephen	Lecheuguilla	April 6, 1999	Chamber Series
Zervas, Athanasios	Monolog I for Solo Clarinet	April 6, 1999	Chamber Series
Holst, Gustav	Trezetto for flute, oboe and clarinet	April 6, 1999	Chamber Series
Handel, George Frideric	Overture from the Oratório "Hercules"	May 2, 1999	

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Draghatakis, Demetrios	Suite for Strings	May 2, 1999	
Vivaldi, Antonio	Concerto for Viola in G Major	May 2, 1999	
Hayden, Paul	Canray's Five-Step	May 2, 1999	Louisiana Sinfonietta Commission - World Premiere
Bach, Carl Philipp Emanuel	Concerto for Cello in A Major	May 2, 1999	
Piccini, Niccolo	Iphigenie in Tauris - Orversure	May 9, 1999	
Hadzidakis, Manos	Prelude and Dance from "For a Little White Seashell"	May 9, 1999	
Handel, George Frideric	Overture from the Oratório "Hercules"	May 9, 1999	
Skalkottas, Nikos	Sketches for Strings	May 9, 1999	
Constantinides, Dinos	Transformations for Clarinet and Chamber Orchestra	May 9, 1999	
Bach, Johann Sebastian	Concerto for Violin in A Minor	May 9, 1999	
Johnson, Aaron	Millenium	May 9, 1999	World Premiere
Constantinides, Dinos	Family Triptych	May 9, 1999	
Traditional	Four Dances from the Hellenic Islands	May 9, 1999	Arranged by Dinos Constantinides
Grieg, Edvard	Papillon	May 14, 1999	Solo Series
Rachmaninoff, Sergei	Prelude in C# Minor	May 14, 1999	Solo Series
Debussy, Claude	Reflets dans l'Eau	May 14, 1999	Solo Series
Robison, Tucker	Three Piano Pieces	May 14, 1999	Solo Series
Constantinides, Dinos	Dream for Solo Piano	May 14, 1999	Solo Series
Penri-Evans, David	Brown Studies	May 14, 1999	Solo Series
Wendt, Louis	Toccata for Solo Piano	May 14, 1999	Solo Series
Chopin, Frederic	Nocturne in F Minor	May 14, 1999	Solo Series
Massenet, Jules	Meditation from Thais	May 14, 1999	Solo Series
Gershwin, George	Three Preludes for Piano	May 14, 1999	Solo Series
Traditional	Three French Songs	June 1, 1999	Library Series (Date Estimated)
Negro Spirituals	Wade in the Water	June 1, 1999	Library Series (Date Estimated)



<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Negro Spirituals	There is a Balm in Gilead	June 1, 1999	Library Series (Date Estimated)
Benner, Al	Etude on 3-tones	June 1, 1999	Library Series (Date Estimated)
Traditional	La Cucaracha [Mexico]	June 1, 1999	Library Series (Date Estimated)
Traditional	Jamaica Farewell [Jamaica]	June 1, 1999	Library Series (Date Estimated)
Constantinides, Dinos	The Dancing Turtle	June 1, 1999	Library Series (Date Estimated)
Traditional	Three French Songs	June 2, 1999	Library Series (Date Estimated)
Negro Spirituals	Wade in the Water	June 2, 1999	Library Series (Date Estimated)
Negro Spirituals	There is a Balm in Gilead	June 2, 1999	Library Series (Date Estimated)
Benner, Al	Etude on 3-tones	June 2, 1999	Library Series (Date Estimated)
Traditional	La Cucaracha [Mexico]	June 2, 1999	Library Series (Date Estimated)
Traditional	Jamaica Farewell [Jamaica]	June 2, 1999	Library Series (Date Estimated)
Constantinides, Dinos	The Dancing Turtle	June 2, 1999	Library Series (Date Estimated)
Traditional	Three French Songs	June 3, 1999	Library Series (Date Estimated)
Negro Spirituals	Wade in the Water	June 3, 1999	Library Series (Date Estimated)
Negro Spirituals	There is a Balm in Gilead	June 3, 1999	Library Series (Date Estimated)
Benner, Al	Etude on 3-tones	June 3, 1999	Library Series (Date Estimated)
Traditional	La Cucaracha [Mexico]	June 3, 1999	Library Series (Date Estimated)
Traditional	Jamaica Farewell [Jamaica]	June 3, 1999	Library Series (Date Estimated)
Constantinides, Dinos	The Dancing Turtle	June 3, 1999	Library Series (Date Estimated)
Traditional	Three French Songs	June 7, 1999	Library Series (Date Estimated)
Negro Spirituals	Wade in the Water	June 7, 1999	Library Series (Date Estimated)

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Negro Spirituals	There is a Balm in Gilead	June 7, 1999	Library Series (Date Estimated)
Benner, Al	Etude on 3-tones	June 7, 1999	Library Series (Date Estimated)
Traditional	La Cucaracha [Mexico]	June 7, 1999	Library Series (Date Estimated)
Traditional	Jamaica Farewell [Jamaica]	June 7, 1999	Library Series (Date Estimated)
Constantinides, Dinos	The Dancing Turtle	June 7, 1999	Library Series (Date Estimated)
Traditional	Three French Songs	June 8, 1999	Library Series (Date Estimated)
Negro Spirituals	Wade in the Water	June 8, 1999	Library Series (Date Estimated)
Negro Spirituals	There is a Balm in Gilead	June 8, 1999	Library Series (Date Estimated)
Benner, Al	Etude on 3-tones	June 8, 1999	Library Series (Date Estimated)
Traditional	La Cucaracha [Mexico]	June 8, 1999	Library Series (Date Estimated)
Traditional	Jamaica Farewell [Jamaica]	June 8, 1999	Library Series (Date Estimated)
Constantinides, Dinos	The Dancing Turtle	June 8, 1999	Library Series (Date Estimated)
Traditional	Three French Songs	June 9, 1999	Library Series (Date Estimated)
Negro Spirituals	Wade in the Water	June 9, 1999	Library Series (Date Estimated)
Negro Spirituals	There is a Balm in Gilead	June 9, 1999	Library Series (Date Estimated)
Benner, Al	Etude on 3-tones	June 9, 1999	Library Series (Date Estimated)
Traditional	La Cucaracha [Mexico]	June 9, 1999	Library Series (Date Estimated)
Traditional	Jamaica Farewell [Jamaica]	June 9, 1999	Library Series (Date Estimated)
Constantinides, Dinos	The Dancing Turtle	June 9, 1999	Library Series (Date Estimated)
Traditional	Three French Songs	June 10, 1999	Library Series (Date Estimated)
Negro Spirituals	Wade in the Water	June 10, 1999	Library Series (Date Estimated)

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Negro Spirituals	There is a Balm in Gilead	June 10, 1999	Library Series (Date Estimated)
Benner, Al	Etude on 3-tones	June 10, 1999	Library Series (Date Estimated)
Traditional	La Cucaracha [Mexico]	June 10, 1999	Library Series (Date Estimated)
Traditional	Jamaica Farewell [Jamaica]	June 10, 1999	Library Series (Date Estimated)
Constantinides, Dinos	The Dancing Turtle	June 10, 1999	Library Series (Date Estimated)
Gossec, François Joseph	Tambourin	September 10, 1999	Solo Series
Debussy, Claude	Reverie	September 10, 1999	Solo Series
Constantinides, Dinos	Storytelling for Solo Flute	September 10, 1999	Solo Series
Donjon, Johannes	Adagio Nobile	September 10, 1999	Solo Series
Godard, Benjamin	Allegretto	September 10, 1999	Solo Series
Mozart, Wolfgang Amadeus	Symphony no. 1 in E-flat Major, K. 16	September 12, 1999	
Mozart, Wolfgang Amadeus	Flute Concerto no. 1 in G major, K. 313	September 12, 1999	
Mozart, Wolfgang Amadeus	Piano Concerto no. 9 in E-flat Major	September 12, 1999	
Mozart, Wolfgang Amadeus	Ridente la Calma	October 8, 1999	Solo Series
Mozart, Wolfgang Amadeus	Das Veilchen	October 8, 1999	Solo Series
Purcell, Henry	Sweeter than Roses	October 8, 1999	Solo Series
Purcell, Henry	I attempt from "Love's Sickness to Fly"	October 8, 1999	Solo Series
Purcell, Henry	Since from "My Dear Astrea's Sight"	October 8, 1999	Solo Series
Monteverdi, Claudio	Ohimè, Chi'o cado Ohimè	October 8, 1999	Solo Series
Monteverdi, Claudio	Quel Sguardo Sdegnosetto	October 8, 1999	Solo Series
Monteverdi, Claudio	Jubilet tota civitas	October 8, 1999	Solo Series
Dowland, John	Preludium	November 5, 1999	
Dowland, John	Fantasia	November 5, 1999	
Dowland, John	Pavan: Semper Dowland Semper Dolens	November 5, 1999	
Barrios, Augustín	Julia Florida	November 5, 1999	

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Constantinides, Dinos	States of Mind	November 5, 1999	
Johnson, Aaron	Prelude and Dance	November 5, 1999	
Purcell, Henry	Fantasia Upon one Note	November 14, 1999	
Mozart, Wolfgang Amadeus	Symphony no. 29 in A Major, K. 201	November 14, 1999	
Mozart, Wolfgang Amadeus	Adagio for Violin in E Major, K. 261	November 14, 1999	
Sibelius, Jean	Rakastava, Op. 14	November 14, 1999	
Constantinides, Dinos	Concerto of Psalms	November 14, 1999	
Yon, Pietro A.	Gesu Bambino	December 10, 1999	Solo Series
Adam, Adolphe	O Holy Night	December 10, 1999	Solo Series
Borowski, Felix	Adoration	December 10, 1999	Solo Series
Handel, George Frideric	He Shall Feed His Flock from "The Messiah"	December 10, 1999	Solo Series
Tchaikovsky, Pyotr Ilyich	The Nutcracker (for piano and violin)	December 10, 1999	Solo Series
Adams, Richard	Unleashed for Strings Orchestra	January 16, 2000	Louisiana Sinfonietta Commission - World Premiere
Handel, George Frideric	Concerto for Oboe no. 3 in G Minor	January 16, 2000	
Bach, Johann Sebastian	Concerto for Two Violins in D Minor	January 16, 2000	
Luening, Otto	Lyric Scene for Flute and Strings	January 16, 2000	
Haydn, Franz Joseph	Concerto for Cello in C Major	January 16, 2000	
Luening, Otto	Fourth Suite for Solo Flute	January 21, 2000	Solo Series
Luening, Otto	Sonatina for Flute and Piano	January 21, 2000	Solo Series
Luening, Otto	Second Potawotomie Legends for Flute Solo	January 21, 2000	Solo Series
Luening, Otto	Variations on Yandee Doodle for Piccolo and Piano	January 21, 2000	Solo Series
Luening, Otto	Sonatina for Flute and Piano	January 25, 2000	Solo Series
Luening, Otto	Meditation for Violin Solo	January 25, 2000	Solo Series

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Luening, Otto	Fourth Suite for Solo Flute	January 25, 2000	Solo Series
Luening, Otto	Nocturnes for Oboe and Piano	January 25, 2000	Solo Series
Luening, Otto	Second Potawotomie Legends for Flute Solo	January 25, 2000	Solo Series
Luening, Otto	Sonata for Piano	January 25, 2000	Solo Series
Luening, Otto	Variations on Yandee Doodle for Piccolo and Piano	January 25, 2000	Solo Series
Beriot, Charles de	Three Duos Concertantes, Op. 57, no. 1	February 11, 2000	Solo Series
Radanovics, Michael	Jazzy Duets Violins	February 11, 2000	Solo Series
Joplin, Scott	The Entertainer	February 11, 2000	Solo Series
Johnson, Aaron	Song of Experience	March 17, 2000	Solo Series
Handel, George Frideric	Oboe Concerto in G Major - Allegro Finale	March 17, 2000	
Horrocks, Jonathan	String Quartet no. 1	March 17, 2000	
Bach, Johann Sebastian	Prelude from Suite no. 1 in G Major for Solo Cello	March 17, 2000	
Price, William	Sleep Cycle for Saxophone Trio	March 17, 2000	
Pitombeira, Liduino	Three Miniatures for Oboe and Strings	March 17, 2000	
Johnson, Aaron	Song of Experience	March 19, 2000	Solo Series
Beck, Stephen David	Chasing Baby Bumblebees	March 19, 2000	Solo Series
Haarshues, Charles	String Quartet no.1	March 19, 2000	World Premiere - Solo Series
Zervas, Athanasios	Elegy for Antigone	March 19, 2000	Solo Series
Zavros, Demetris	Scylla and Charybdis	March 19, 2000	Solo Series
LeDee, Mikel	Echo's	March 19, 2000	Solo Series
Jazwinsky, Barbara	String Trio	March 19, 2000	Solo Series
Pitombeira, Liduino	Three Miniatures for Oboe and Strings	March 19, 2000	Solo Series
Traditional	Greek Dance - Kerkyraikos	April 12, 2000	School Series
Handel, George Frideric	Oboe Concerto	April 12, 2000	School Series

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Vivaldi, Antonio	Farfaletta	April 12, 2000	School Series
Benner, Al	Etude on 3-tones	April 12, 2000	School Series
Bach, Johann Sebastian	Prelude for Solo Cello	April 12, 2000	School Series
Mozart, Wolfgang Amadeus	Pantomine from "Les Petits Rien"	April 12, 2000	School Series
Gershwin, George	"Summertime" from "Porgy and Bess"	April 12, 2000	School Series
Constantinides, Dinos	The Dancing Turtle	April 12, 2000	School Series
Traditional	Greek Dance - Kerkyraikos	April 13, 2000	School Series
Handel, George Frideric	Oboe Concerto	April 13, 2000	School Series
Vivaldi, Antonio	Farfaletta	April 13, 2000	School Series
Benner, Al	Etude on 3-tones	April 13, 2000	School Series
Bach, Johann Sebastian	Prelude for Solo Cello	April 13, 2000	School Series
Mozart, Wolfgang Amadeus	Pantomine from "Les Petits Rien"	April 13, 2000	School Series
Gershwin, George	"Summertime" from "Porgy and Bess"	April 13, 2000	School Series
Constantinides, Dinos	The Dancing Turtle	April 13, 2000	School Series
Traditional	Greek Dance - Kerkyraikos	April 14, 2000	Solo Series
Handel, George Frideric	Oboe Concerto	April 14, 2000	Solo Series
Vivaldi, Antonio	Farfaletta	April 14, 2000	Solo Series
Bach, Johann Sebastian	Prelude for Solo Cello	April 14, 2000	Solo Series
Mozart, Wolfgang Amadeus	Pantomine from "Les Petits Rien"	April 14, 2000	Solo Series
Gershwin, George	"Summertime" from "Porgy and Bess"	April 14, 2000	Solo Series
Constantinides, Dinos	The Dancing Turtle	April 14, 2000	Solo Series
Haydn, Franz Joseph	Symphony no. 49 in F Minor "La Passione"	May 7, 2000	
Traditional	Four Irish Songs	May 7, 2000	
Pitombeira, Liduino	Bachtók	May 7, 2000	World Premiere
Mozart, Wolfgang Amadeus	Concerto for Piano no. 12 in A Major	May 7, 2000	
Françaix, Jean	Petit Quatuor	May 12, 2000	Solo Series
Pitombeira, Liduino	Pau-Brasil	May 12, 2000	Solo Series
Turpin, Tom	Pan-Am Rag	May 12, 2000	Solo Series

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Joplin, Scott	Something Doing	May 12, 2000	Solo Series
Joplin, Scott	The Cascades	May 12, 2000	Solo Series
Constantinides, Dinos	Music for Saxophone Quartet	May 12, 2000	Solo Series
Constantinides, Dinos	Sinfonietta - Eight Uninterrupted Character Sketches	May 14, 2000	World Premiere
Pergolesi, Giovanni Battista	Sinfonia	May 14, 2000	
Marcello, Benedetto	Concerto in C Minor for Oboe and Strings	May 14, 2000	
Abel, Paul Louis	Elegy	May 14, 2000	
Mozart, Wolfgang Amadeus	Concerto for Horn, no. 1, K. 412	May 14, 2000	
Vivaldi, Antonio	Cello Concerto in A Minor, Op. 26, no. 2	May 14, 2000	
Torelli, Giuseppe	Sonata in D Major for Trumpet	May 14, 2000	
McKenzie, Wallace	Psalm Variations II	May 14, 2000	World Premiere
Schubert, Franz	Trio in E-Flat Major, Op. 100	May 14, 2000	
Bach, Johann Sebastian	Sonata no. 6 in G BWV 1019	June 9, 2000	Solo Series - 4 pm
Jolivet, Andre	Grave and Gigue	June 9, 2000	
Hovhaness, Alan	Three Visions of St. Mesrob	June 9, 2000	
Gade, Niels W.	Sonata no. 2	June 9, 2000	
Carastathis, Aris	Three Moods of Summer	June 9, 2000	Chamber Series - 8 pm
Luening, Otto	Nocturnes for Oboe and Piano	June 9, 2000	Chamber Series - 8 pm
Constantinides, Dinos	Concerto for Cello (China IV - Shenzen)	June 9, 2000	Chamber Series - 8 pm
Carastathis, Aris	Halcyon	June 9, 2000	Chamber Series - World Premiere - 8 pm
Constantinides, Dinos	Rhapsody II for Flute and Piano	June 9, 2000	Chamber Series - 8 pm
Taranto Jr., Vernon	Quartet... For a Time of Ends	June 9, 2000	Chamber Series - World Premiere - 8 pm
Traditional	Greek Dance - Kerkyraikos	June 12, 2000	Library Series - Estimated Date

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Handel, George Frideric	Oboe Concerto	June 12, 2000	Library Series - Estimated Date
Handel, George Frideric	"Piangerò la sorte mia" from "Giulio Cesare"	June 12, 2000	Library Series - Estimated Date
Gershwin, George	"Summertime" from "Porgy and Bess"	June 12, 2000	Library Series - Estimated Date
Bach, Johann Sebastian	Prelude for Solo Cello	June 12, 2000	Library Series - Estimated Date
Mozart, Wolfgang Amadeus	Pantomime from "Les Petits Riens"	June 12, 2000	Library Series - Estimated Date
Constantinides, Dinos	The Singing Cucaracha	June 12, 2000	Library Series - Estimated Date
Traditional	Greek Dance - Kerkyraikos	June 13, 2000	Library Series - Estimated Date
Handel, George Frideric	Oboe Concerto	June 13, 2000	Library Series - Estimated Date
Handel, George Frideric	"Piangerò la sorte mia" from "Giulio Cesare"	June 13, 2000	Library Series - Estimated Date
Gershwin, George	"Summertime" from "Porgy and Bess"	June 13, 2000	Library Series - Estimated Date
Bach, Johann Sebastian	Prelude for Solo Cello	June 13, 2000	Library Series - Estimated Date
Mozart, Wolfgang Amadeus	Pantomime from "Les Petits Riens"	June 13, 2000	Library Series - Estimated Date
Constantinides, Dinos	The Singing Cucaracha	June 13, 2000	Library Series - Estimated Date
Traditional	Greek Dance - Kerkyraikos	June 14, 2000	Library Series - Estimated Date
Handel, George Frideric	Oboe Concerto	June 14, 2000	Library Series - Estimated Date
Handel, George Frideric	"Piangerò la sorte mia" from "Giulio Cesare"	June 14, 2000	Library Series - Estimated Date
Gershwin, George	"Summertime" from "Porgy and Bess"	June 14, 2000	Library Series - Estimated Date
Bach, Johann Sebastian	Prelude for Solo Cello	June 14, 2000	Library Series - Estimated Date
Mozart, Wolfgang Amadeus	Pantomime from "Les Petits Riens"	June 14, 2000	Library Series - Estimated Date
Constantinides, Dinos	The Singing Cucaracha	June 14, 2000	Library Series - Estimated Date



<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Traditional	Greek Dance - Kerkyraikos	June 15, 2000	Library Series - Estimated Date
Handel, George Frideric	Oboe Concerto	June 15, 2000	Library Series - Estimated Date
Handel, George Frideric	"Piangero la sorte mia" from "Giulio Cesare"	June 15, 2000	Library Series - Estimated Date
Gershwin, George	"Summertime" from "Porgy and Bess"	June 15, 2000	Library Series - Estimated Date
Bach, Johann Sebastian	Prelude for Solo Cello	June 15, 2000	Library Series - Estimated Date
Mozart, Wolfgang Amadeus	Pantomine from "Les Petits Rien"	June 15, 2000	Library Series - Estimated Date
Constantinides, Dinos	The Singing Cucaracha	June 15, 2000	Library Series - Estimated Date
Traditional	Greek Dance - Kerkyraikos	June 19, 2000	Library Series - Estimated Date
Handel, George Frideric	Oboe Concerto	June 19, 2000	Library Series - Estimated Date
Handel, George Frideric	"Piangero la sorte mia" from "Giulio Cesare"	June 19, 2000	Library Series - Estimated Date
Gershwin, George	"Summertime" from "Porgy and Bess"	June 19, 2000	Library Series - Estimated Date
Bach, Johann Sebastian	Prelude for Solo Cello	June 19, 2000	Library Series - Estimated Date
Mozart, Wolfgang Amadeus	Pantomine from "Les Petits Rien"	June 19, 2000	Library Series - Estimated Date
Constantinides, Dinos	The Singing Cucaracha	June 19, 2000	Library Series - Estimated Date
Traditional	Greek Dance - Kerkyraikos	June 20, 2000	Library Series - Estimated Date
Handel, George Frideric	Oboe Concerto	June 20, 2000	Library Series - Estimated Date
Handel, George Frideric	"Piangero la sorte mia" from "Giulio Cesare"	June 20, 2000	Library Series - Estimated Date
Gershwin, George	"Summertime" from "Porgy and Bess"	June 20, 2000	Library Series - Estimated Date
Bach, Johann Sebastian	Prelude for Solo Cello	June 20, 2000	Library Series - Estimated Date
Mozart, Wolfgang Amadeus	Pantomine from "Les Petits Rien"	June 20, 2000	Library Series - Estimated Date

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Constantinides, Dinos	The Singing Cucaracha	June 20, 2000	Library Series - Estimated Date
Traditional	Greek Dance - Kerkyraïkos	June 21, 2000	Library Series - Estimated Date
Handel, George Frideric	Oboe Concerto	June 21, 2000	Library Series - Estimated Date
Handel, George Frideric	"Piangerò la sorte mia" from "Giulio Cesare"	June 21, 2000	Library Series - Estimated Date
Gershwin, George	"Summertime" from "Porgy and Bess"	June 21, 2000	Library Series - Estimated Date
Bach, Johann Sebastian	Prelude for Solo Cello	June 21, 2000	Library Series - Estimated Date
Mozart, Wolfgang Amadeus	Pantomime from "Les Petits Riens"	June 21, 2000	Library Series - Estimated Date
Constantinides, Dinos	The Singing Cucaracha	June 21, 2000	Library Series - Estimated Date
Mozart, Wolfgang Amadeus	Symphony no. 5 in Bb Major	September 10, 2000	
Mozart, Wolfgang Amadeus	Concerto no. 7 for Three Pianos and Orchestra in F Major, K. 242	September 10, 2000	
Mozart, Wolfgang Amadeus	Violin Concerto no. 2 in D Major, K. 211	September 10, 2000	
Mozart, Wolfgang Amadeus	Concerto no. 14 in E-flat Major for Piano, K. 499	September 10, 2000	
Schnittke, Alfred	Praeludium in Memoriam Dimitri Shostakovich	September 14, 2000	Solo Series
Bach, Johann Sebastian	Sonata in A-Moll, BWV 1003	September 14, 2000	
Schnittke, Alfred	A Paganini	September 14, 2000	
Constantinides, Dinos	Concerto for Violin and Piano	September 14, 2000	
Dowland, John	Preludium	November 10, 2000	
Dowland, John	Fantasia	November 10, 2000	
Johnson, Aaron	Prelude and Dance	November 10, 2000	
Castelnuovo-Tedesco, Mario	Sonata, Omaggio a Bocherini	November 10, 2000	
Albinoni, Tomaso	Adagio in G Minor	November 19, 2000	

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Handel, George Frideric	Concerto for Organ in B-flat Major, Op. 4, no. 2	November 19, 2000	
Albinoni, Tomaso	Concerto for Oboe in D Major, Op. 7, no. 6	November 19, 2000	
Constantinides, Dinos	Voices of the Millenniums	November 19, 2000	
Krenek, Ernst	Suite for Clarinet and String Orchestra	November 29, 2000	
Krenek, Ernst	Sonata no. 2 for Solo Violin	November 29, 2000	
Krenek, Ernst	Five Short Pieces for Strings	November 29, 2000	
Krenek, Ernst	Monolog for Solo Clarinet	November 29, 2000	
Krenek, Ernst	Suite for Flute and String Orchestra	November 29, 2000	
Harding, Tayloe	Quartet for Saxophones	December 1, 2000	Solo Series
Brings, Allen	Three Fantasies	December 1, 2000	Solo Series
Caniato, Michele	Divertimento on a Theme by Ornette Coleman	December 1, 2000	Solo Series
Bullen, Greg	In Black and White	December 1, 2000	Solo Series
Stock, David	Sax Appeal	December 1, 2000	Solo Series
Harding, Tayloe	Quartet for Saxophones	December 2, 2000	Solo Series
Brings, Allen	Three Fantasies	December 2, 2000	Solo Series
Caniato, Michele	Divertimento on a Theme by Ornette Coleman	December 2, 2000	Solo Series
Bullen, Greg	In Black and White	December 2, 2000	Solo Series
Stock, David	Sax Appeal	December 2, 2000	Solo Series
Corelli, Arcangelo	Suite for String Orchestra	January 14, 2001	
Mendelssohn, Felix	Concerto in D Minor for Violin and String Orchestra	January 14, 2001	
Carastathis, Aris	Spiral for Flute and String Orchestra	January 14, 2001	
Purcell, Henry	Prelude and Death of Dido from opera "Dido and Aeneas"	January 14, 2001	

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Boccherini, Luigi	Concerto for Flute and String Orchestra	January 14, 2001	
Traditional	Greek Dance - Kerkyraïkos	March 8, 2001	
Vivaldi, Antonio	La Farfalleta	March 8, 2001	
Nigro Spiritual	Wade in the Water	March 8, 2001	
Mozart, Wolfgang Amadeus	Pantomine from "Les Petits Rien"	March 8, 2001	
Boccherini, Luigi	Concerto for Flute and String Orchestra	March 8, 2001	
Bach, Johann Sebastian	Prelude for Solo Cello	March 8, 2001	
Gershwin, George	"Summertime" from "Porgy and Bess"	March 8, 2001	
Constantinides, Dinos	The Singing Cucaracha	March 8, 2001	
Vieuxtemps, Henri	Black Creole Dance	April 11, 2001	
Gottschalk, Louis Moreau	Souvenir de Porto Rico	April 11, 2001	
Zervas, Athanasios	Anthems	April 11, 2001	
Benner, Al	Etude on 3-tones for Flute and Strings	April 11, 2001	World Premiere
Johnson, Aaron	Remembrance	April 11, 2001	World Premiere
LeDee, Mikel	Reminescence	April 11, 2001	World Premiere
Constantinides, Dinos	Concerto for Saxophone Quartet and Chamber Orchestra, LRC 178	April 11, 2001	World Premiere
Vieuxtemps, Henri	Black Creole Dance	April 12, 2001	
Gottschalk, Louis Moreau	Souvenir de Porto Rico	April 12, 2001	
Zervas, Athanasios	Anthems	April 12, 2001	
Benner, Al	Etude on 3-tones for Flute and Strings	April 12, 2001	
Johnson, Aaron	Remembrance	April 12, 2001	
LeDee, Mikel	Reminescence	April 12, 2001	
Constantinides, Dinos	Concerto for Saxophone Quartet and Chamber Orchestra, LRC 178	April 12, 2001	
Sibelius, Jean	Romance in C, Op. 42	May 6, 2001	

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Mozart, Wolfgang Amadeus	Sinfonia Concertante, K. 364 (for violin and viola)	May 6, 2001	
Bach, Johann Sebastian	Concerto for Piano no. 1 in D Minor, BWV 1052	May 6, 2001	
Constantinides, Dinos	Concerto for Oboe, Cello, and Orchestra, LRC 175	May 6, 2001	
Traditional	Dances from the Hellenic Islands (Kritikos)	June 20, 2001	
Gnattali, Radamés	Seresta no. 2 (Valsa)	June 20, 2001	
Vivaldi, Antonio	La Farfalleta	June 20, 2001	
Traditional	Water Come a Me Eye (Jamaica)	June 20, 2001	
Frackenpohl, Arthur	American Folk Songs (Fiddle-de-dee)	June 20, 2001	
Handel, George Frideric	Oboe Concerto	June 20, 2001	
Traditional	Two Greek Songs	June 20, 2001	
Bach, Johann Sebastian	Prelude for Solo Cello	June 20, 2001	
Constantinides, Dinos	Lazy Jack	June 20, 2001	
Marie, Gabriel	La Cinquantaine	August 10, 2001	
Tartini, Giuseppe	Adagio Cantabile	August 10, 2001	
Constantinides, Dinos	Music for Hamlet	August 10, 2001	
Wendt, Louis	Toccata for Solo Piano	August 10, 2001	
Skalkottas, Nikos	Three Greek Folk Songs	August 10, 2001	
Constantinides, Dinos	Ballade for John and Samantha	August 10, 2001	
Debussy, Claude	La Plus que Lent	August 10, 2001	
Simonetti, A	Madrigale	August 10, 2001	
Cowell, Henry	How Old is Song	August 10, 2001	
Massenet, Jules	Meditation from Thais	August 10, 2001	
Zervas, Athanasios	Balkans II for Alto Saxophone	September 17, 2001	Solo Series
Haarshues, Charles	Nu Bleu I	September 17, 2001	Solo Series
Constantinides, Dinos	Fantasie for Solo Alto Saxophone	September 17, 2001	Solo Series
Antoniou, Theodore	For Solo Saxophone	September 17, 2001	Solo Series

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Mitternacht, Andrea	Poetic Discipline	September 17, 2001	Solo Series
Syverud, Steven	Fields of Ambrosia for Alto Saxophone and Tape	September 17, 2001	Solo Series
Price, William	Sans Titre II	September 17, 2001	Solo Series
Zervas, Athanasios	Balkans II for Alto Saxophone	September 22, 2001	
Haarshues, Charles	Nu Bleu I	September 22, 2001	
Constantinides, Dinos	Fantasie for Solo Alto Saxophone	September 22, 2001	
Antoniou, Theodore	For Solo Saxophone	September 22, 2001	
Mitternacht, Andrea	Poetic Discipline	September 22, 2001	
Syverud, Steven	Fields of Ambrosia for Alto Saxophone and Tape	September 22, 2001	
Price, William	Sans Titre II	September 22, 2001	
Zervas, Athanasios	Music for Alto Saxophone and String Quartet	September 24, 2001	
Johnson, Aaron	Vexation	September 24, 2001	
Constantinides, Dinos	Elegy for K - LRC 206	September 24, 2001	
Pitombeira, Liduino	Xingu for Saxophone and String Quartet	September 24, 2001	
Wilks, Kenneth	String Quartet I	September 24, 2001	
Constantinides, Dinos	Mutability for Alto Saxophone and String Quartet	September 24, 2001	
Handel, George Frideric	Five Short Pieces for String Orchestra	October 28, 2001	
Telemann, Georg Philipp	Concerto in G Major for Viola and String Orchestra	October 28, 2001	
Willis, Mickie	Diavolo Gigante	October 28, 2001	Louisiana Sinfonietta Commission - World Premiere
Vivaldi, Antonio	Concerto in A Minor for Two Violins and String Orchestra, Op. 3, no. 8, RV 522	October 28, 2001	
Dickinson, Peter	A Monologue for String Orchestra	October 28, 2001	American Premiere

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Grieg, Edvard	"Holberg" Suite for String Orchestra, Op. 40	October 28, 2001	
Traditional	Greek Dance - Kefallonitikos	November 5, 2001	School Series
Mozart, Wolfgang Amadeus	Flute Concerto no. 2, K. 314	November 5, 2001	School Series
Handel, George Frideric	March	November 5, 2001	School Series
Traditional	Two Greek Songs	November 5, 2001	School Series
Marcello, Benedetto	Oboe Concerto - Adagio	November 5, 2001	School Series
Telemann, Georg Philipp	Canonic Duet	November 5, 2001	School Series
Handel, George Frideric	Pangero la Sorte Mia from "Giulio Cesare"	November 5, 2001	School Series
Constantinides, Dinos	Lazy Jack	November 5, 2001	School Series
Traditional	Greek Dance - Kefallonitikos	November 7, 2001	School Series
Mozart, Wolfgang Amadeus	Flute Concerto no. 2, K. 314	November 7, 2001	School Series
Handel, George Frideric	March	November 7, 2001	School Series
Traditional	Two Greek Songs	November 7, 2001	School Series
Marcello, Benedetto	Oboe Concerto - Adagio	November 7, 2001	School Series
Telemann, Georg Philipp	Canonic Duet	November 7, 2001	School Series
Handel, George Frideric	Pangero la Sorte Mia from "Giulio Cesare"	November 7, 2001	School Series
Constantinides, Dinos	Lazy Jack	November 7, 2001	School Series
Traditional	Greek Dance - Kefallonitikos	November 9, 2001	School Series
Mozart, Wolfgang Amadeus	Flute Concerto no. 2, K. 314	November 9, 2001	School Series
Handel, George Frideric	March	November 9, 2001	School Series
Traditional	Two Greek Songs	November 9, 2001	School Series
Marcello, Benedetto	Oboe Concerto - Adagio	November 9, 2001	School Series
Telemann, Georg Philipp	Canonic Duet	November 9, 2001	School Series

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Handel, George Frideric	Pangero la Sorte Mia from "Giulio Cesare"	November 9, 2001	School Series
Constantinides, Dinos	Lazy Jack	November 9, 2001	School Series
Bach, Johann Sebastian	Six Duets for Two Violins, no. 2	November 11, 2001	
Mazas, J. F.	Six Duos Très Faciles, Op. 60, no. 3	November 11, 2001	
Constantinides, Dinos	Mountains of Epirus for Two Violins	November 11, 2001	
Bach, Johann Sebastian	Concerto in D Minor [for two violins]	November 11, 2001	
Aubert, Jacques	Sonata in D Major	November 11, 2001	
Radanovics, Michael	Jazzy Duets Violins	November 11, 2001	
Mozart, Wolfgang Amadeus	Playful Duet	November 11, 2001	
Joplin, Scott	The Entertainer	November 11, 2001	
Blauth, Breno	Sonata T.5 para Flauta e Piano	January 11, 2002	Solo Series
Arantes, Alberto	Pot-pourri Brasileiro	January 11, 2002	Solo Series
Pitombeira, Liduino	Sonata para Flauta e Piano no. 1, Op. 14	January 11, 2002	Solo Series
Peixe, Guerra	Quatro Coisas	January 11, 2002	Solo Series
Gnattali, Radamés	Sonatina em Ré Maior	January 11, 2002	Solo Series
Constantinides, Dinos	Ballade for John and Samantha	January 12, 2002	Solo Series
Kaplan, José Alberto	Improvisação para Flauta Solo	January 12, 2002	Solo Series
Jobim, Tom	Garota de Ipanema	January 12, 2002	Solo Series
Jobim, Tom	Luiza	January 12, 2002	Solo Series
Barroso, Ary	Aquarela do Brasil	January 12, 2002	Solo Series
Correia, André Victor	André de Sapato Novo	January 12, 2002	Solo Series
Pixinguinha	Carinhoso	January 12, 2002	Solo Series
Abreu, Zequinha de	Tico-tico no fubá	January 12, 2002	Solo Series
Boccherini, Luigi	Overture in D Major, Op. 43	January 13, 2002	
Constantinides, Dinos	Inaugural Images	January 13, 2002	
Puccini, Giacomo	Chrysanthemums	January 13, 2002	
Gnattali, Radamés	Seresta no. 2 for Flute and Strings	January 13, 2002	
Elgar, Edward	Serenade for Strings, Op. 20	January 13, 2002	



<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Haydn, Franz Joseph	Concerto for Piano in D Major, xviii: 11	January 13, 2002	
Constantinides, Dinos	Grecianas Brasileiras	January 14, 2002	
Pitombeira, Liduino	Paracelso, Op. 52	January 14, 2002	
Kaplan, José Alberto	Improvisação para Flauta Solo	January 14, 2002	
Lacerda, Osvaldo	Suite no. 2	January 14, 2002	
Pitombeira, Liduino	Fantasia sobre a Muie Rendera, Op. 1c	January 14, 2002	
Villa-Lobos, Heitor	Melodia Sentimental, W. 551	January 14, 2002	
Ovalle, Jayme	Modinha, Op. 5	January 14, 2002	
Gnattali, Radamés	Seresta no. 2 for Flute and Strings	January 14, 2002	
Landi, Marcio Spartaco	Suite Folclórica	January 14, 2002	
Constantinides, Dinos	Fantasia for Solo Flute	February 14, 2002	Solo Series
Sykias, Dimitris	Fl. Snd. Summary of Sophocles' Antigone	February 14, 2002	Solo Series
Kalogeras, Alexandros	Proimion	February 14, 2002	Solo Series
Mouzas, Alexandros	Ad Lumina for flute solo	February 14, 2002	Solo Series
Hatzimichelakis, George	Ney for Flute Solo	February 14, 2002	Solo Series
Zervas, Athanasios	Goldinsil V For Solo Flute	February 14, 2002	Solo Series
Liaropoulos, Panagiotis	Projection for Flute Alone	February 14, 2002	Solo Series
Constantinides, Dinos	Storytelling - Six Character Pieces	February 14, 2002	Solo Series
Antoniou, Theodore	Lament	February 14, 2002	Solo Series
Sykias, Dimitris	Fantaisia (Sonata)	February 14, 2002	Solo Series
Zervas, Athanasios	Two Episodes	February 14, 2002	Solo Series
Athanassoulas, Stamatis	Etude for Yvona	February 15, 2002	Solo Series
Constantinides, Dinos	Fantasia for Solo Flute	February 15, 2002	Solo Series
Constantinides, Dinos	Storytelling - Six Character Pieces	February 15, 2002	Solo Series
Kalkanis, Eleftherios	Orpheus' Narration	February 15, 2002	Solo Series

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Konitopoulos, Iakovos	Skolion	February 15, 2002	Solo Series
Sykias, Dimitris	Fantaisia (Sonata)	February 15, 2002	Solo Series
Sykias, Dimitris	Fl. Snd. Summary of Sophocles' Antigone	February 15, 2002	Solo Series
Zervas, Athanasios	Goldinsil V For Solo Flute	February 15, 2002	Solo Series
Zervas, Athanasios	Two Episodes	February 15, 2002	Solo Series
Bartók, Béla	Duos for Two Violins Set I - Dancing Song	March 17, 2002	Solo Series
Bartók, Béla	Duos for Two Violins Set I - Menuetto	March 17, 2002	Solo Series
Bartók, Béla	Duos for Two Violins Set I - Play Song	March 17, 2002	Solo Series
Bartók, Béla	Duos for Two Violins Set I - Summer Solstice Song	March 17, 2002	Solo Series
Bartók, Béla	Duos for Two Violins Set I - Teasing Song	March 17, 2002	Solo Series
Bartók, Béla	Duos for Two Violins Set I - Hay Song	March 17, 2002	Solo Series
Bartók, Béla	Duos for Two Violins Set I - Wedding Song	March 17, 2002	Solo Series
Bartók, Béla	Duos for Two Violins Set I - A Fairy Tale	March 17, 2002	Solo Series
Bartók, Béla	Duos for Two Violins Set I - Burlesque	March 17, 2002	Solo Series
Bartók, Béla	Duos for Two Violins Set I - Dance of teh Fly	March 17, 2002	Solo Series
Bartók, Béla	Duos for Two Violins Set I - Pillow Dance	March 17, 2002	Solo Series
Bartók, Béla	Duos for Two Violins Set I - Scherzo	March 17, 2002	Solo Series
Bartók, Béla	Duos for Two Violins Set I - Soldier's Song	March 17, 2002	Solo Series
Bartók, Béla	Duos for Two Violins Set II - Hungarian Song no. 1	March 17, 2002	Solo Series
Bartók, Béla	Duos for Two Violins Set II - Slovakian Son no. 1 and no. 2	March 17, 2002	Solo Series

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Krenek, Ernst	Sonata no. 2 for Solo Violin	March 17, 2002	Solo Series
Stravinsky, Igor	Three Pieces for Solo Clarinet	March 17, 2002	Solo Series
Bartók, Béla	Duos for Two Violins Set I - Summer Solstice Song	March 22, 2002	Solo Series
Bartók, Béla	Duos for Two Violins Set II - Prelude and Canon	March 17, 2002	Solo Series
Bartók, Béla	Duos for Two Violins Set II - Rumanian Whirling Dance	March 17, 2002	Solo Series
Bartók, Béla	Duos for Two Violins Set II - Ruthenian Song and Dance	March 17, 2002	Solo Series
Bartók, Béla	Duos for Two Violins Set II - Serbian Dance	March 17, 2002	Solo Series
Bartók, Béla	Duos for Two Violins Set II - The Bag Pipe and Variation	March 17, 2002	Solo Series
Bartók, Béla	Duos for Two Violins Set II - Walachian Song	March 17, 2002	Solo Series
Bartók, Béla	Duos for Two Violins Set II -Adeliana	March 17, 2002	Solo Series
Bartók, Béla	Duos for Two Violins Set II -Arabian Dance	March 17, 2002	Solo Series
Bartók, Béla	Duos for Two Violins Set II -Pizzicato	March 17, 2002	Solo Series
Bartók, Béla	Duos for Two Violins Set I - Dancing Song	March 22, 2002	Solo Series
Bartók, Béla	Duos for Two Violins Set I - Menuetto	March 22, 2002	Solo Series
Bartók, Béla	Duos for Two Violins Set I - Teasing Song	March 22, 2002	Solo Series
Bartók, Béla	Duos for Two Violins Set I - Play Song	March 22, 2002	Solo Series
Bartók, Béla	Duos for Two Violins Set I - Hay Song	March 22, 2002	Solo Series
Bartók, Béla	Duos for Two Violins Set I - A Fairy Tale	March 22, 2002	Solo Series

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Bartók, Béla	Duos for Two Violins Set I - Burlesque	March 22, 2002	Solo Series
Bartók, Béla	Duos for Two Violins Set I - Dance of teh Fly	March 22, 2002	Solo Series
Bartók, Béla	Duos for Two Violins Set I - Pillow Dance	March 22, 2002	Solo Series
Bartók, Béla	Duos for Two Violins Set I - Scherzo	March 22, 2002	Solo Series
Bartók, Béla	Duos for Two Violins Set I - Soldier's Song	March 22, 2002	Solo Series
Bartók, Béla	Duos for Two Violins Set I - Wedding Song	March 22, 2002	Solo Series
Bartók, Béla	Duos for Two Violins Set II - Hungarian Song no. 1	March 22, 2002	Solo Series
Bartók, Béla	Duos for Two Violins Set II - Slovakian Son no. 1 and no. 2	March 22, 2002	Solo Series
Krenek, Ernst	Sonata no. 2 for Solo Violin	March 22, 2002	Solo Series
Stravinsky, Igor	Three Pieces for Solo Clarinet	March 22, 2002	Solo Series
Bartók, Béla	Duos for Two Violins Set II - Walachian Song	March 22, 2002	Solo Series
Bartók, Béla	Duos for Two Violins Set II - Ruthenian Song and Dance	March 22, 2002	Solo Series
Bartók, Béla	Duos for Two Violins Set II - Prelude and Canon	March 22, 2002	Solo Series
Bartók, Béla	Duos for Two Violins Set II - Rumanian Whirling Dance	March 22, 2002	Solo Series
Bartók, Béla	Duos for Two Violins Set II - Serbian Dance	March 22, 2002	Solo Series
Bartók, Béla	Duos for Two Violins Set II - The Bag Pipe and Variation	March 22, 2002	Solo Series
Bartók, Béla	Duos for Two Violins Set II -Pizzicato	March 22, 2002	Solo Series

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Bartók, Béla	Duos for Two Violins Set II -Arabian Dance	March 22, 2002	Solo Series
Bartók, Béla	Duos for Two Violins Set II -Adeliana	March 22, 2002	Solo Series
Krenek, Ernst	Symphonic Elegy	March 25, 2002	
Schoenberg, Arnold	Verklärte Nacht, Op. 4	March 25, 2002	
Shostakowitch, Dimitri	Prelude and Scherzo, Op. 11	March 25, 2002	
Britten, Benjamin	Simple Symphony	March 25, 2002	
Johnson, Aaron	Spins and Turns for Flute	April 15, 2002	Solo Series
Sadoh, Godwin	Three Pieces for Solo Flute	April 15, 2002	Solo Series
Crabtree, John M.	Twenty Such	April 15, 2002	Solo Series
Price, William	Strata I	April 15, 2002	Solo Series
Benner, Al	To an Unborn Soul	April 15, 2002	Solo Series
Pitombeira, Liduino	Seresta no. 2	April 15, 2002	Solo Series
Constantinides, Dinos	Grecianas Brasileiras	April 15, 2002	Solo Series
Mozart, Wolfgang Amadeus	Ave Verum Corpus, K. 618	May 5, 2002	
Mozart, Wolfgang Amadeus	Te Deum Laudamus, K. 141	May 5, 2002	
Bach, Johann Sebastian	Piano Concerto no. 7 in G Minor, BWV 1058	May 5, 2002	
Constantinides, Dinos	Composition for String Orchestra	May 5, 2002	
Dvorák, Antonín	Serenade in E Major, Op. 22	May 5, 2002	
Gaubert, Phillipe	Madrigal	June 14, 2002	Solo Series
Godard, Benjamin	Allegretto	June 14, 2002	Solo Series
Fauré, Gabriel	Berceuse	June 14, 2002	Solo Series
DeLaney, Charles	Hymn of Pan for Flute Alone	June 14, 2002	Solo Series
LeDee, Mikel	Shadow Casting	June 14, 2002	World Premiere - Solo Series
Haydn, Franz Joseph	Serenade	June 14, 2002	Solo Series
Debussy, Claude	The Girl with the Flaxen Hair	June 14, 2002	Solo Series
Bertoni, Ferdinando	Canzona	June 14, 2002	Solo Series
Constantinides, Dinos	Grecianas Brasileiras	June 14, 2002	Solo Series

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Benner, Al	Reflections Upon a Windowsill	July 25, 2002	Solo Series
LeDee, Mikel	Shadow Casting	July 25, 2002	Solo Series
Johnson, Aaron	Spins and Turns for Flute	July 25, 2002	Solo Series
Frizzo, Carlo Vincetti	Sfogato	July 25, 2002	Solo Series
Crabtree, John M.	Twenty Such	July 25, 2002	Solo Series
Haarhues, Charles	Song of the Uguisu	July 25, 2002	Solo Series
Pitombeira, Liduino	Seresta no. 2	July 25, 2002	Solo Series
LeLaney, Charles	Hymn of Pan for Flute Alone	July 25, 2002	Solo Series
Constantinides, Dinos	Grecianas Brasileiras	July 25, 2002	Solo Series
Constantinides, Dinos	Fantasia for Solo Clarinet	August 9, 2002	Solo Series
Messiaen, Olivier	Abine des	August 9, 2002	Solo Series
Pitombeira, Liduino	Suite for Clarinet	August 9, 2002	Solo Series
Mozart, Wolfgang Amadeus	Clarinet Concerto in A Major, K. 622	August 9, 2002	Solo Series
Bertoni, Ferdinando	Canzona	September 20, 2002	Solo Series
Bach, Johann Sebastian	Sonata in E-flat Major	September 20, 2002	Solo Series
Haydn, Franz Joseph	Allegro Molto from Concerto in D Major	September 20, 2002	Solo Series
Themelis, Dimitris	Marsyus-Lied	September 20, 2002	Solo Series
Reinecke, Carl	Ballade, Op. 288	September 20, 2002	Solo Series
Hasse, Johann Adolph	Tambourin	September 20, 2002	Solo Series
Purcell, Henry	Fantasia upon one note	November 17, 2002	
Torelli, Giuseppe	Sonata for Trumpet in D Major, G. 1	November 17, 2002	
LeDee, Mikel	Two Trees	November 17, 2002	Louisiana Sinfonietta Commission - World Premiere
Vivaldi, Antonio	Concerto for Violin in E Minor "Il Favorito"	November 17, 2002	
Constantinides, Dinos	Patterns for Violin and String Orchestra	November 17, 2002	
Shostakowitch, Dimitri	Concerto for Piano, Trumpet and Strings	November 17, 2002	
Yon, Pietro A.	Gesu Bambino	December 13, 2002	Solo Series
Adam, Adolphe C.	O Holy Night	December 13, 2002	Solo Series
Borowski, Felix	Adoration	December 13, 2002	Solo Series

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Handel, George Frideric	The Messiah 1) Thou that Tellest Good Tidings; 2) He Shall Feed His Flock; 3) Rejoice Greatly	December 13, 2002	Solo Series
Tchaikovsky, Pyotr I.	The Nutcracker - 1) March; 2) Overture; 3) Trepak; 4) Waltz; 5) Waltz of the Flowers	December 13, 2002	Solo Series
Vaughan Williams, Ralph	Fantasia on Greensleeves	December 13, 2002	Solo Series
Traditional	Christmas Carols from Around the World	December 13, 2002	Solo Series
Yon, Pietro A.	Gesu Bambino	December 16, 2002	
Adam, Adolphe C.	O Holy Night	December 16, 2002	
Borowski, Felix	Adoration	December 16, 2002	
Handel, George Frideric	The Messiah 1) Thou that Tellest Good Tidings; 2) He Shall Feed His Flock; 3) Rejoice Greatly	December 16, 2002	
Tchaikovsky, Pyotr I.	The Nutcracker - 1) March; 2) Overture; 3) Trepak; 4) Waltz; 5) Waltz of the Flowers	December 16, 2002	
Vaughan Williams, Ralph	Fantasia on Greensleeves	December 16, 2002	
Traditional	Christmas Carols from Around the World	December 16, 2002	
Yon, Pietro A.	Gesu Bambino	December 19, 2002	
Adam, Adolphe C.	O Holy Night	December 19, 2002	
Borowski, Felix	Adoration	December 19, 2002	
Handel, George Frideric	The Messiah 1) Thou that Tellest Good Tidings; 2) He Shall Feed His Flock; 3) Rejoice Greatly	December 19, 2002	

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Tchaikovsky, Pyotr I.	The Nutcracker - 1) March; 2) Overture; 3) Trepak; 4) Waltz; 5) Waltz of the Flowers	December 19, 2002	
Vaughan Williams, Ralph	Fantasia on Greensleeves	December 19, 2002	
Traditional	Christmas Carols from Around the World	December 19, 2002	
Gluck, Christoph Willibald von	Dance of the Blessed Spirits	January 10, 2003	School Series (10:00 am)
Britten, Benjamin	Simple Symphony: Playful Pizzicato	January 10, 2003	School Series (10:00 am)
Negro Spiritual	There is a Balm in Gilead	January 10, 2003	School Series (10:00 am)
Negro Spiritual	Wade in the Water	January 10, 2003	School Series (10:00 am)
Makropodis, Dimitris S.	Ke Egeneto Vios Pasin Agelastos (The Joy of Life No More)	January 10, 2003	School Series (10:00 am)
Mozart, Wolfgang Amadeus	Pantomime	January 10, 2003	School Series (10:00 am)
Handel, George Frideric	Piangeró, Piangeró	January 10, 2003	School Series (10:00 am)
Gershwin, George	Summertime	January 10, 2003	School Series (10:00 am)
Bach, Johann Sebastian	Suite for Solo Cello	January 10, 2003	School Series (10:00 am)
Constantinides, Dinos	The Dancing Turtle for Reader, Flute, and Strings	January 10, 2003	School Series (10:00 am)
Gluck, Christoph Willibald von	Dance of the Blessed Spirits	January 10, 2003	Chamber Series (6:00 pm)
Britten, Benjamin	Simple Symphony: Playful Pizzicato	January 10, 2003	Chamber Series (6:00 pm)
Negro Spiritual	There is a Balm in Gilead	January 10, 2003	Chamber Series (6:00 pm)
Negro Spiritual	Wade in the Water	January 10, 2003	Chamber Series (6:00 pm)
Makropodis, Dimitris S.	Ke Egeneto Vios Pasin Agelastos (The Joy of Life No More)	January 10, 2003	Chamber Series (6:00 pm)



<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Mozart, Wolfgang Amadeus	Pantomime	January 10, 2003	Chamber Series (6:00 pm)
Handel, George Frideric	Piangeró, Piangeró	January 10, 2003	Chamber Series (6:00 pm)
Gershwin, George	Summertime	January 10, 2003	Chamber Series (6:00 pm)
Bach, Johann Sebastian	Suite for Solo Cello	January 10, 2003	Chamber Series (6:00 pm)
Constantinides, Dinos	The Dancing Turtle for Reader, Flute, and Strings	January 10, 2003	Chamber Series (6:00 pm)
Gluck, Christoph Willibald von	Dance of the Blessed Spirits	January 12, 2003	
Britten, Benjamin	Simple Symphony	January 12, 2003	
Negro Spiritual	There is a Balm in Gilead	January 12, 2003	
Negro Spiritual	Wade in the Water	January 12, 2003	
Gershwin, George	Summertime	January 12, 2003	
Mozart, Wolfgang Amadeus	Pantomime from "Le Petits Riens"	January 12, 2003	
Makropodis, Dimitris S.	Ke Egeneto Vios Pasin Agelastos (The Joy of Life No More)	January 12, 2003	
Handel, George Frideric	Two Arias from "Giulio Cesare" - 1) Piangeró, Piangeró; 2) V'Adoro, Pupille	January 12, 2003	
Constantinides, Dinos	The Dancing Turtle for Reader, Flute, and Strings	January 12, 2003	
Pergolesi, Giovanni Battista	Sinfonia [for trombone and strings]	January 28, 2003	
Waring, Kate	Cupid	January 28, 2003	World Premiere
Themelis, Dimitris	Concertino for Flute and String Orchestra	January 28, 2003	
Johnson, Aaron	Nocturne	January 28, 2003	World Premiere
Sykias, Dimitris	Concertino for Flute and Strings	January 28, 2003	
Constantinides, Dinos	Landscape VI - Rhapsody for Harp and Strings	January 28, 2003	U. S. World Premiere
Price, William	Digression	January 28, 2003	World Premiere

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Zervas, Athanasios	Rain Euphoria - for Flute and Double String Quartet	January 28, 2003	World Premiere
Pitombeira, Liduino	The Answered Question	January 28, 2003	World Premiere
Vivaldi, Antonio	Concerto for Two Violins in A Minor, Op. 3, no. 8	January 28, 2003	
Beethoven, Ludwig van	Minuet	February 14, 2003	Solo Series
Giordani, Giuseppe	Aria	February 14, 2003	Solo Series
Handel, George Frideric	Passacaglia for Violin and Cello	February 14, 2003	Solo Series
Ravel, Maurice	Sonata for Violin and Cello	February 14, 2003	Solo Series
Telemann, Georg Philipp	Fantasia in G Major [for unaccompanied double bass]	March 14, 2003	Solo Series
Russell, Armand	Chaconne	March 14, 2003	Solo Series
Bottesini, G.	Elegy	March 14, 2003	Solo Series
Tchaikovsky, Pyotr I.	Waltz	March 14, 2003	Solo Series
Carmichael, H. / Pettiford, O.	Stardust	March 14, 2003	Solo Series
Lerner, A. J. / Leowe, F.	I've Grown Accustomed to her Face - From "My Fair Lady"	March 14, 2003	Solo Series
Beethoven, Ludwig van	Minuet	March 18, 2003	Solo Series
Giordani, Giuseppe	Aria	March 18, 2003	Solo Series
Handel, George Frideric	Passacaglia for Violin and Cello	March 18, 2003	Solo Series
Ravel, Maurice	Sonata for Violin and Cello	March 18, 2003	Solo Series
Haarhues, Charles	Seven Haiku	April 11, 2003	
Schubert, Franz	Improptu in G-flat	April 11, 2003	
Walton, William	Three Songs - 1) Daphne; 2) Through Gilded Trellises; 3) Old Sir Faulk	April 11, 2003	
Debussy, Claude	Arabesques I and II	April 11, 2003	
Barker, Paul	Pillow Song	April 11, 2003	

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Beethoven, Ludwig van	Trio VII, Op. Posthumous, Nocturne no. II	April 27, 2003	The Baton Rouge Chamber Music Players
Moszkowski, Moritz	Melodie, Op. 18, no. 1	April 27, 2003	The Baton Rouge Chamber Music Players
Klengel, Julius	Allegro, Op. 35, no. 2	April 27, 2003	The Baton Rouge Chamber Music Players
Clementi, Muzio	Allegretto, Op. 22, no. 1	April 27, 2003	The Baton Rouge Chamber Music Players
Norton, Christopher	Peaceful Day	April 27, 2003	The Baton Rouge Chamber Music Players
Rimsky-Korsakow, N.	Interlude Oriental	April 27, 2003	The Baton Rouge Chamber Music Players
Pachelbel, Johann	Canon in D	April 27, 2003	The Baton Rouge Chamber Music Players
Wohlfahrt, Franz	Trio in E Minor: Allegro, Larghetto, Allegro	April 27, 2003	The Baton Rouge Chamber Music Players
Delibes, Leo	Passepied	April 27, 2003	The Baton Rouge Chamber Music Players
Clementi, Muzio	Allegro, Op. 35, no. 2	April 27, 2003	The Baton Rouge Chamber Music Players
Joplin, Scott	Antoniette, March and Two Steps	April 27, 2003	The Baton Rouge Chamber Music Players
Purcell, Henry	Prelude and Death of Dido from the opera Dido	May 4, 2003	Arr. For String Orchestra by Dimitri Mitropoulos
Kreisler, Fritz	Concerto in C Major for Violin in the Style of Vivaldi	May 4, 2003	
Constantinides, Dinos	Concerto for Two Cellos and Orchestra, LRC 178	May 4, 2003	U.S. Premiere
Antoniou, Theodore	Celebration VII for String Orchestra	May 4, 2003	

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Mozart, Wolfgang Amadeus	Concerto for Piano no. 11 in F Major, K. 413	May 4, 2003	
Ravel, Maurice	String Quartet in F Major	May 5, 2003	Chamber Series - Sinfonietta String Quartet
Shostakowitch, Dimitri	String Quartet no. 10	May 5, 2003	Chamber Series - Sinfonietta String Quartet
Kreisler, Fritz	Concerto in C Major in the Style of Vivaldi	May 9, 2003	Solo Series
Russell, Armand	Chaconne for Bass and Piano	May 9, 2003	Solo Series
Beethoven, Ludwig van	Duo for Violin and Bass, no. 3 - i) Allegro Sostenuto; II) Aria con Variazioni; III) Allegro Assai	May 9, 2003	Solo Series
Mozart, Wolfgang Amadeus	"Adagio" from Concerto in G Major, K. 216	May 9, 2003	Solo Series
Fiocco, Joseph-Hector	Allegro in G Major for Violin and Piano	May 9, 2003	Solo Series
Corelli, Arcangelo	Sonata for Two Violins and Piano, Op. 4	May 9, 2003	Arr. For Violin, Double Bass and Piano by Robert Nash - Solo Series
Vitali, Tomaso Antonio	Sonata for Violin, Basso (Violoncello) and Harpsichord, Op. 4, no. 11	May 9, 2003	Solo Series
Tchaikovsky, Pyotr I.	Melody, Op. 42, no. 3	June 13, 2003	Solo Series
Moszkowski, Moritz	Guitar, Op. 45, no. 2	June 13, 2003	Solo Series
Kreisler, Fritz	Polichinelle (Serenade)	June 13, 2003	Solo Series
Goleminov, Marin	Maiden Moan	June 13, 2003	Solo Series
Vladigerov, Pantcho	Humoresque, Op. 29, no. 5	June 13, 2003	Solo Series
Pitombeira, Liduino	Fantasia sobre a Muie Rendera (para Duda), Op. 1d	June 13, 2003	Solo Series
Arantes, Alberto	Pout-pourri Brasileiro	June 13, 2003	Solo Series
Haarhues, Charles	Shadows on a Stream	June 13, 2003	Solo Series

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Koechlin, Charles	Si tu le Veux	July 11, 2003	Solo Series
Duparc, Henri	Extase	July 11, 2003	Solo Series
Duparc, Henri	Chanson Triste	July 11, 2003	Solo Series
Debussy, Claude	Arabesque	July 11, 2003	Solo Series
Schubert, Franz	An die Musik	July 11, 2003	Solo Series
Schubert, Franz	Du bist di Ruh'	July 11, 2003	Solo Series
Schubert, Franz	Wiegenlied	July 11, 2003	Solo Series
Handel, George Frideric	Oh Had I Jubal's Lyre	July 11, 2003	Solo Series
Handel, George Frideric	Verdi Prati	July 11, 2003	Solo Series
Handel, George Frideric	Lascia Ch'io Pianga	July 11, 2003	Solo Series
Marcello, Benedetto	Il mio bel Foco	July 11, 2003	Solo Series
Constantinides, Dinos	Recollections for Theofilos	July 14, 2003	Solo Series - Composers Forum
Antoniou, Theodore	For Solo Saxophone	July 14, 2003	Solo Series - Composers Forum
Johnson, Aaron	Vexation	July 14, 2003	Solo Series - Composers Forum
Benner, Al	Étude on 3-tones	July 14, 2003	Solo Series - Composers Forum
Pitombeira, Liduino	Seresta no. 2	July 14, 2003	Solo Series - Composers Forum
Adamis, Michael	Molpi	July 14, 2003	Solo Series - Composers Forum
Haarhues, Charles	Nu Bleu I	July 14, 2003	Solo Series - Composers Forum
Constantinides, Dinos	Ballade for the Hellenic Land for Solo Cello	July 14, 2003	World Premiere - Solo Series Composers Forum
Johnson, Aaron	Between the Arborescent Claw and the Blue Place	July 14, 2003	Solo Series - Composers Forum
Price, William	Sans Titre II	July 14, 2003	Solo Series - Composers Forum
Constantinides, Dinos	Fantasia	July 14, 2003	Solo Series - Composers Forum
Constantinides, Dinos	Recollections for Theofilos	July 15, 2003	Solo Series
Pitombeira, Liduino	Seresta no. 2	July 15, 2003	Solo Series
Benner, Al	Étude on 3-tones	July 15, 2003	Solo Series
Antoniou, Theodore	For Solo Saxophone	July 15, 2003	Solo Series

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Johnson, Aaron	Vexation	July 15, 2003	Solo Series
Constantinides, Dinos	Ballade for the Hellenic Land for Solo Cello	July 15, 2003	Solo Series
Price, William	Sans Titre II	July 15, 2003	Solo Series
Adamis, Michael	Molpi	July 15, 2003	Solo Series
Haarhues, Charles	Nu Bleu I	July 15, 2003	Solo Series
Johnson, Aaron	Between the Arborescent Claw and the Blue Place	July 15, 2003	Solo Series
Constantinides, Dinos	Fantasia	July 15, 2003	Solo Series
Mozart, Wolfgang Amadeus	Overture to "La Finta Giardiniera," K. 196	September 7, 2003	
Mozart, Wolfgang Amadeus	Concerto in C Major for Flute and Harp, K. 229	September 7, 2003	
Mozart, Wolfgang Amadeus	Horn Concerto no. 4 in E-flat Major, K. 495	September 7, 2003	
Mozart, Wolfgang Amadeus	Exsultante, Jubilate Motet, K. 165	September 7, 2003	
Haydn, Franz Joseph	Missa Sancti Nicolai	November 2, 2003	
Constantinides, Dinos	Concerto for Violin and Orchestra	November 2, 2003	
Haarhues, Charles	Sakurajima	November 2, 2003	World Premiere
Chopin, Frédéric	Concerto no. 2 for Piano and Orchestra, Op. 21	November 2, 2003	
Constantinides, Dinos	Olga's Songs	November 20, 2003	Solo Series
Haarhues, Charles	Three Tanka	November 20, 2003	Solo Series
Satie, Eric	Les Anges	November 20, 2003	Solo Series
Satie, Eric	Sylvie	November 20, 2003	Solo Series
Satie, Eric	Elegie	November 20, 2003	Solo Series
Quilter, Roger	O Mistress Mine	November 20, 2003	Solo Series
Quilter, Roger	Weep You no More	November 20, 2003	Solo Series
Quilter, Roger	My Life's Delight	November 20, 2003	Solo Series
Quilter, Roger	The Faithless Shepherdess	November 20, 2003	Solo Series
Quilter, Roger	Fair House of Joy	November 20, 2003	Solo Series

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Tchaikovsky, Pyotr I.	The Nutcracker - 1) March; 2) Overture; 3) Trepak; 4) Waltz; 5) Waltz of the Flowers	December 9, 2003	Solo Series
Yon, Pietro A.	Gesu Bambino	December 9, 2003	Solo Series
Handel, George Frideric	The Messiah 1) Thou that Tellest Good Tidings; 2) He Shall Feed His Flock; 3) Rejoice Greatly	December 9, 2003	Solo Series
Vaughan Williams, Ralph	Fantasia on Greensleeves	December 9, 2003	Solo Series
Tchaikovsky, Pyotr I.	The Nutcracker - 1) March; 2) Overture; 3) Trepak; 4) Waltz; 5) Waltz of the Flowers	December 12, 2003	Solo Series
Yon, Pietro A.	Gesu Bambino	December 12, 2003	Solo Series
Handel, George Frideric	The Messiah 1) Thou that Tellest Good Tidings; 2) He Shall Feed His Flock; 3) Rejoice Greatly	December 12, 2003	Solo Series
Vaughan Williams, Ralph	Fantasia on Greensleeves	December 12, 2003	Solo Series
Tchaikovsky, Pyotr I.	The Nutcracker - 1) March; 2) Overture; 3) Trepak; 4) Waltz; 5) Waltz of the Flowers	December 18, 2003	Solo Series
Yon, Pietro A.	Gesu Bambino	December 18, 2003	Solo Series
Handel, George Frideric	The Messiah 1) Thou that Tellest Good Tidings; 2) He Shall Feed His Flock; 3) Rejoice Greatly	December 18, 2003	Solo Series
Vaughan Williams, Ralph	Fantasia on Greensleeves	December 18, 2003	Solo Series
Mozart, Wolfgang Amadeus	Symphony no. 1 in E-flat Major	January 11, 2004	
Mozart, Wolfgang Amadeus	Andante for Flute and Orchestra, K. 315	January 11, 2004	

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Constantinides, Dinos	The Dancing Shoes, LRC 216, for Reader, Flute, Percussion and Strings	January 11, 2004	
Fiocco, Joseph-Hector	Concerto for Cello and Orchestra	January 11, 2004	Is composed by several works of Fiocco by Cellist Bazelaire (Neo- classical?)
Saint-Saëns, Camille	The Carnival of The Animals, Zoological Fantasy	January 11, 2004	
Johnson, Aaron	Spins and Turns for Flute	January 12, 2004	
Johnson, Aaron	Between the Arborescent Claw and the Blue Place	January 12, 2004	
Johnson, Aaron	Prelude and Dance	January 12, 2004	
Johnson, Aaron	Silver and Bronze	January 12, 2004	
Johnson, Aaron	Song of Experience	January 12, 2004	
Johnson, Aaron	Millennium	January 12, 2004	
Johnson, Aaron	Nocturne	January 12, 2004	
Johnson, Aaron	Recitative and Aria for Flute and Strings	January 12, 2004	World Premiere
Finney, Ross Lee	Nostalgic Waltzes	January 25, 2004	Solo Series - Composers Forum
Berg, Alban	Sonata, Op. 1	January 25, 2004	Solo Series - Composers Forum
Finney, Ross Lee	Variations on a Theme by Alban Berg	January 25, 2004	Solo Series - Composers Forum
Crumb, George	Makrokosmos Volume I, Dream Images	January 25, 2004	Solo Series - Composers Forum
Finney, Ross Lee	Medley	January 25, 2004	Solo Series - Composers Forum
Corelli, Arcangelo	Giga	February 9, 2004	Solo Series
Bach, Johann Sebastian	Suite	February 9, 2004	Solo Series
Mozart, Wolfgang Amadeus	Pantomime	February 9, 2004	Solo Series
Britten, Benjamin	Simple Symphony: Playful Pizzicato	February 9, 2004	Solo Series
LeDee, Mikel	Sometimes	February 9, 2004	Solo Series



<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Wilks, Kenneth	String Quartet no. 2	February 15, 2004	Chamber Series - Composers Forum
Argüello, Alejandro	Capriccio for String Quartet	February 15, 2004	Chamber Series - Composers Forum
Frizzo, Carlo Vincetti	String Quartet no. 1	February 15, 2004	Chamber Series - Composers Forum
Hillman, Jonathan	In This Life	February 15, 2004	Chamber Series - Composers Forum
Berthelot, Michael	The Alchemist in the City	February 15, 2004	Chamber Series - Composers Forum
Hellums, James	Three Songs on Poems by Emily Dickinson	February 15, 2004	Chamber Series - Composers Forum
Preddy, Bradley	Three Songs of Love	February 15, 2004	Chamber Series - Composers Forum
Kaitis, Andreas	Hymns	February 15, 2004	Chamber Series - Composers Forum
Frizzo, Carlo Vincetti	String Quartet no. 1	February 17, 2004	Solo Series [Chamber Series]
Argüello, Alejandro	Capriccio for String Quartet	February 17, 2004	Solo Series [Chamber Series]
Wilks, Kenneth	String Quartet no. 2	February 17, 2004	Solo Series [Chamber Series]
Hillman, Jonathan	In This Life	February 17, 2004	Solo Series [Chamber Series]
Kaitis, Andreas	Hymns	February 17, 2004	Solo Series [Chamber Series]
Bach, Johann Sebastian	Prelude in B-flat Minor	March 12, 2004	Solo Series
Mozart, Wolfgang Amadeus	Rondo (alla turca)	March 12, 2004	Solo Series
Schubert, Franz	Two Improptus: 1) Op. 90, no. 3 in G-flat Major; 2) Op. 90, no. 4 in A-flat Major	March 12, 2004	Solo Series
Brahms, Johannes	Waltz in A-flat	March 12, 2004	Solo Series
Brahms, Johannes	Hungarian Dance no. 5	March 12, 2004	Solo Series
Brahms, Johannes	Intermezzo in A Major	March 12, 2004	Solo Series
Debussy, Claude	Suite Bergamasque	March 12, 2004	Solo Series
Gershwin, George	Prelude no. 3	March 12, 2004	Solo Series

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Benoit, Kenneth R.	String Quartet no. 3	March 23, 2004	Chamber Series - Composers Forum
Liaropoulos, Panagiotis	Lament for String Quartet	March 23, 2004	Chamber Series - Composers Forum
Constantinides, Dinos	Mutability Quintet for Voice and String Quartet	March 23, 2004	Chamber Series - Composers Forum
Frizzo, Carlo Vincetti	String Quartet no. 1	March 23, 2004	Chamber Series - Composers Forum
Respighi, Ottorino	Il Tramonto for Voice and String Quartet	March 23, 2004	Chamber Series - Composers Forum
Mozart, Wolfgang Amadeus	Overture to "La Finta Giardiniera," K. 196	March 24, 2004	
Reed, H. Owen	Overture for Strings	March 24, 2004	
Price, William	Carry Me Home for String Orchesra	March 24, 2004	
Constantinides, Dinos	Three Selections from Antigone	March 24, 2004	
Constantinides, Dinos	Sappho Songs	March 24, 2004	
Constantinides, Dinos	Millennium Festival II for Trumpet, and Chamber Orchestra	March 24, 2004	
Waggoner, Brooke	Misgivings	March 24, 2004	
LeDee, Mikel	Sometimes	March 24, 2004	
Frizzo, Carlo Vincetti	An American Impression for Strings Orchestra	March 24, 2004	
Mozart, Wolfgang Amadeus	Concerto for Piano, no. 8, K. 246	March 24, 2004	
Mozart, Wolfgang Amadeus	Overture to "La Finta Giardiniera," K. 196	March 25, 2004	
Reed, H. Owen	Overture for Strings	March 25, 2004	
Price, William	Carry Me Home for String Orchesra	March 25, 2004	
Benner, Al	Étude on 3-tones	March 25, 2004	
LeDee, Mikel	Sometimes	March 25, 2004	
Johnson, Aaron	Nocturne	March 25, 2004	
Corelli, Arcangelo	Suite for String Orchestra	March 25, 2004	
Frizzo, Carlo Vincetti	An American Impression for Strings Orchestra	March 25, 2004	

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Constantinides, Dinos	Millennium Festival II for Trumpet, and Chamber Orchestra	March 25, 2004	
Mozart, Wolfgang Amadeus	Concerto for Piano, no. 8, K. 246	March 25, 2004	
LeDee, Mikel	Piece for Flute and Strings	April 3, 2004	
Price, William	Carry me Home	April 3, 2004	
Frizzo, Carlo Vincetti	Thin Mint March	April 3, 2004	
Pitombeira, Liduino	Brazilian Landscapes no. 3	April 3, 2004	
Haarhues, Charles	Petals in the Wind	April 3, 2004	
Waggoner, Brooke	Misgivings	April 3, 2004	
Corelli, Arcangelo	Suite for String Orchestra	April 4, 2004	
Handel, George Frideric	Suite for String Orchestra	April 4, 2004	
Mozart, Wolfgang Amadeus	Pantomine from "Les Petite Riens"	April 4, 2004	
Beethoven, Ludwig van	Prelude and Fugue	April 4, 2004	
Grieg, Edvard	Two Elegiac Melodies	April 4, 2004	
Corelli, Arcangelo	Suite for String Orchestra	April 14, 2004	
Benner, Al	Étude on 3-tones	April 14, 2004	
Mozart, Wolfgang Amadeus	Pantomime from "Le Petits Riens"	April 14, 2004	
Fauré, Gabriel	Berceuse for Flute and Chamber Orchestra	April 14, 2004	
LeDee, Mikel	Sometimes	April 14, 2004	
Constantinides, Dinos	Lenna in Minneapolis	April 14, 2004	
Antoniou, Theodore	Fantasia for Solo Clarinet	April 16, 2004	Solo Series
Dragatakis, Dimitris	Duo for Viola and Piano	April 16, 2004	Solo Series
Karyotakis, Theodoros	Trio for Clarinet, Viola and Piano	April 16, 2004	Solo Series
Serghi, Sophia	Contractions for Clarinet and Tape	April 16, 2004	Solo Series
Kydoniatis, Konstantinos	Trio no. 2 for Piano, Clarinet, and Viola	April 16, 2004	Solo Series
Constantinides, Dinos	Concerto for Piccolo	April 17, 2004	

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Sykias, Dimitris	Piano Concerto	April 17, 2004	
Haydn, Franz Joseph	Piano Concerto in D Major	April 17, 2004	
Antoniou, Theodore	Celebration IX	April 17, 2004	
Constantinides, Dinos	Concerto for Clarinet and Viola	April 17, 2004	Orchestration adapted by Yiannis Sabrovalakis
Mozart, Wolfgang Amadeus	Concerto for Flute no. 2 in D Major, K. 314	April 17, 2004	
Klengel, Julius	Andante from Kindertrio, Op. 39, no. 2	April 18, 2004	The Baton Rouge Chamber Music Players (3:00 PM)
Albeniz, Isaac	Tango in D	April 18, 2004	The Baton Rouge Chamber Music Players (3:00 PM)
Köhler, Pius	Scherzo from Trio, Op. 49	April 18, 2004	The Baton Rouge Chamber Music Players (3:00 PM)
Rocherolle, Eugenie	Daydreaming	April 18, 2004	The Baton Rouge Chamber Music Players (3:00 PM)
Rocherolle, Eugenie	Swing your Partner	April 18, 2004	The Baton Rouge Chamber Music Players (3:00 PM)
Mozart, Wolfgang Amadeus	Minuet in F	April 18, 2004	The Baton Rouge Chamber Music Players (3:00 PM)
Rocherolle, Eugenie	Indian Lore	April 18, 2004	The Baton Rouge Chamber Music Players (3:00 PM)
Lind, Gustave	Once Upon a Time	April 18, 2004	The Baton Rouge Chamber Music Players (3:00 PM)
Mozart, Wolfgang Amadeus	Pamina and Papageno	April 18, 2004	The Baton Rouge Chamber Music Players (3:00 PM)
Haydn, Franz Joseph	Finale from Trio, HXV; 29	April 18, 2004	The Baton Rouge Chamber Music Players (3:00 PM)
Boisdeffre, René de	By the Brook	April 18, 2004	The Baton Rouge Chamber Music Players (3:00 PM)

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Mozart, Wolfgang Amadeus	Allegro Assai from Trio VI	April 18, 2004	The Baton Rouge Chamber Music Players (3:00 PM)
Hovhaness, Alan	Allegro Moderato from Trio I, Op. 3	April 18, 2004	The Baton Rouge Chamber Music Players (3:00 PM)
Benner, Al	Reflections Upon a Windowsill for Flute and Piano	April 18, 2004	Solo Series (8 PM)
Haarhues, Charles	Impressions of Japan for Flute and Piano	April 18, 2004	Solo Series (8 PM)
Frizzo, Carlo Vincetti	An American Impression no. 2	April 18, 2004	Solo Series (8 PM)
Themelis, Dimitris	Marsyas' Song for Flute and Piano	April 18, 2004	Solo Series (8 PM)
Kokkoris, Evangelos	Suite Automnale for Flute and Piano	April 18, 2004	Solo Series (8 PM)
Samaras, Christos	Sonatina for Flute and Piano	April 18, 2004	Solo Series (8 PM)
Price, William	Strata for Solo Flute	April 18, 2004	Solo Series (8 PM)
Konitopoulos, Iakovos	Ear Avleo	April 18, 2004	Solo Series (8 PM)
Pitombeira, Liduino	Sonata no. 2 for Flute and Piano	April 18, 2004	Solo Series (8 PM)
Constantinides, Dinos	Suite for a Young Man for Solo Piano	April 18, 2004	Solo Series (8 PM)
Kanas, Babis	Sonata for Flute and Piano	April 18, 2004	Solo Series (8 PM)
Mikroutikos, Thanos	Opera for One	April 19, 2004	Solo Series
Zervos, George	Chorochronie I	April 19, 2004	Solo Series
Kouroupos, George	Mutations for Solo Flute	April 19, 2004	Solo Series
Stockhausen, Karlheinz	In Friendship for Solo Flute	April 19, 2004	Solo Series
Reich, Steve	Vermont Counterpoint	April 19, 2004	Solo Series
Massenet, Jules	Last Dream of the Virgin - Prelude	May 2, 2004	
Crabtree, John M.	Portraits of Manchac	May 2, 2004	
Bach, C. P. E.	Concerto for Flute and String Orchestra in D Minor	May 2, 2004	

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Bach, Johann Sebastian	Concerto for Violin in G Minor	May 2, 2004	
Waring, Kate	Primordial Progressions for String Orchestra	May 2, 2004	
Liszt, Franz	Malediction for Piano and String Orchestra	May 2, 2004	
Corelli, Arcangelo	Suite for String Orchestra	May 16, 2004	
Constantinides, Dinos	Homage - A Folk Concerto for Flute and Orchestra	May 16, 2004	
Mozart, Wolfgang Amadeus	Pantomime from "Le Petits Riens"	May 16, 2004	
Fauré, Gabriel	Berceuse for Flute and Chamber Orchestra	May 16, 2004	
Benner, Al	Étude on 3-tones	May 16, 2004	
LeDee, Mikel	Sometimes	May 16, 2004	
Constantinides, Dinos	Lenna in Minneapolis	May 16, 2004	
Delibes, Leo	Messa Brève - Gloria	May 16, 2004	
Brumfield, Susan	Ton The	May 16, 2004	Orchestrated by Peter Fisher
Berlin, Irving	God Bless America	May 16, 2004	Arr. By Keith Christopher and John Moss
Corelli, Arcangelo	Suite for String Orchestra	May 18, 2004	
Constantinides, Dinos	Homage - A Folk Concerto for Flute and Orchestra	May 18, 2004	
Mozart, Wolfgang Amadeus	Pantomime from "Le Petits Riens"	May 18, 2004	
Fauré, Gabriel	Berceuse for Flute and Chamber Orchestra	May 18, 2004	
Benner, Al	Étude on 3-tones	May 18, 2004	
LeDee, Mikel	Sometimes	May 18, 2004	
Constantinides, Dinos	Lenna in Minneapolis	May 18, 2004	
Constantinides, Dinos	Dedications for Strings	May 20, 2004	

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Constantinides, Dinos	Homage - A Folk Concerto for Flute and Orchestra	May 20, 2004	
Constantinides, Dinos	Sappho Songs	May 20, 2004	
Constantinides, Dinos	Three Selections from Atigone	May 20, 2004	
Constantinides, Dinos	Threnos of Creon from the Opera Antigone	May 20, 2004	World Premiere
Constantinides, Dinos	Olga's Greek Songs	May 20, 2004	
Constantinides, Dinos	2004 Athens Olympics	May 20, 2004	World Premiere
Constantinides, Dinos	Dedications for Strings	May 23, 2004	
Constantinides, Dinos	Homage - A Folk Concerto for Flute and Orchestra	May 23, 2004	
Constantinides, Dinos	Sappho Songs	May 23, 2004	
Constantinides, Dinos	Three Selections from Atigone	May 23, 2004	
Constantinides, Dinos	Oracle at Delphi - Trio no. 3 for Violin, Clarinet and Piano	May 23, 2004	Performed by the Verdehr Trio
Constantinides, Dinos	Threnos of Creon from the Opera Antigone	May 23, 2004	
Constantinides, Dinos	Olga's Greek Songs	May 23, 2004	
Constantinides, Dinos	2004 Athens Olympics	May 23, 2004	
Bulow, Harry	Adieu	September 10, 2004	Solo Series
Constantinides, Dinos	A Little Song	September 10, 2004	Solo Series
Schumann, Robert	Three Romances, Op. 94	September 10, 2004	Solo Series
Genin, Paul-Agricole	Carnaval de Venice	September 10, 2004	Solo Series
Beethoven, Ludwig van	Prometheus Overture, Op. 43	September 12, 2004	
Constantinides, Dinos	Midnight Song, LRC 112a	September 12, 2004	
Berlioz, Hector	Dream and Caprice, Op. 8	September 12, 2004	
Massenet, Jules	Elégie	September 12, 2004	
Berlioz, Hector	Les Nuits d'Été, Op. 7	September 12, 2004	
Beethoven, Ludwig van	Concerto no. 4 for Piano and Orchestra	September 12, 2004	
Negrea, Martian	March	October 8, 2004	Solo Series

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Enescu, George	Toccata from Suite in Classical Style, Op. 10	October 8, 2004	
Elinescu, Petre	The Pastoral Scene	October 8, 2004	
Argüello, Alejandro	Toccatina	October 8, 2004	
Enescu, George	Cantabile and Presto	October 8, 2004	
Traditional	Lemon Tree	October 16, 2004	Library Series
Constantinides, Dinos	Music for Oedipus (Delphic Hymn)	October 16, 2004	Library Series
Traditional	Three Greek Songs	October 16, 2004	Library Series
Constantinides, Dinos	Prelude for String Quartet	October 16, 2004	Library Series
Evangelatos, Antiochos	Lullaby	October 16, 2004	Library Series
Ravel, Maurice	Three Greek Songs	October 16, 2004	Library Series
Lambelet, George	Crown of Flowers	October 16, 2004	Library Series
Traditional	Lemon Tree	November 6, 2004	Solo Series [Chamber Series]
Constantinides, Dinos	Music for Oedipus (Delphic Hymn)	November 6, 2004	Solo Series [Chamber Series]
Traditional	Three Greek Songs	November 6, 2004	Solo Series [Chamber Series]
Constantinides, Dinos	Prelude for String Quartet	November 6, 2004	Solo Series [Chamber Series]
Vivaldi, Antonio	Magnificat, RV 610a	November 7, 2004	
Mozart, Wolfgang Amadeus	Concerto for Piano and Orchestra, K. 459	November 7, 2004	
Schubert, Franz	Symphony no. 5 in Bb Major, D. 485	November 7, 2004	
Traditional	Lemon Tree	November 11, 2004	Solo Series [Chamber Series]
Constantinides, Dinos	Music for Oedipus (Delphic Hymn)	November 11, 2004	
Traditional	Three Greek Songs	November 11, 2004	
Constantinides, Dinos	Prelude for String Quartet	November 11, 2004	
Traditional	Lemon Tree	November 12, 2004	
Constantinides, Dinos	Music for Oedipus (Delphic Hymn)	November 12, 2004	
Traditional	Three Greek Songs	November 12, 2004	
Constantinides, Dinos	Prelude for String Quartet	November 12, 2004	



<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Handel, George Frideric	The Messiah 1) Thou that Tellest Good Tidings; 2) He Shall Feed His Flock; 3) Rejoice Greatly	December 10, 2004	
Vaughan Williams, Ralph	Fantasia on Greensleeves	December 10, 2004	
Traditional	Holiday Songs from Around the World [15 songs from 9 different countries]	December 10, 2004	
Mozart, Wolfgang Amadeus	Pantomime from "Le Petits Riens"	January 11, 2005	School Series (09:30 am)
Constantinides, Dinos	Lemon Tree	January 11, 2005	School Series (09:30 am)
Fauré, Gabriel	Berceuse for Flute and Strings	January 11, 2005	School Series (09:30 am)
Ibert, Jcques	Little White Donkey	January 11, 2005	School Series (09:30 am)
Saint-Saëns, Camille	Elephant	January 11, 2005	School Series (09:30 am)
LeDee, Mikel	Sometimes	January 11, 2005	School Series (09:30 am)
Traditional	Three Greek Songs	January 11, 2005	Arr. Dinos Constantinides - School Series (9:30 am)
Donjon, Franz	Will-O'-the-Wisp	January 11, 2005	School Series (09:30 am)
Gershwin, George	Summertime	January 11, 2005	School Series (09:30 am)
Constantinides, Dinos	The Dancing Turtle for Reader, Flute, and Strings	January 11, 2005	School Series (09:30 am)
Argüello, Alejandro	Capriccio for String Orchestra	January 11, 2005	8:00 PM
Pitombeira, Liduino	Brazilian Landscapes no. 3 - for Flute and String Orchestra	January 11, 2005	8:00 PM
Haarhues, Charles	Petals in the Wind - for Flute and String Orchestra	January 11, 2005	8:00 PM

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Gerasimos, Messinis	Lefkas Petri - for Solo Flute and String Orchestra	January 11, 2005	8:00 PM
Mazis, Spiros	Stillness, Concerto for Saxophone and String Orchestra, Op. 58	January 11, 2005	8:00 PM
Kostopoulos, Marinos	Anamnisi (Remembrance) - for Piano and String Orchestra	January 11, 2005	8:00 PM
Diamantaras, Orestis	Dream Journey - for Piano and String Orchestra	January 11, 2005	8:00 PM
Sieg, Jerry	Sinfonia II - Music from the Backroom - For Soprano and String Orchestra	January 11, 2005	8:00 PM
Haydn, Franz Joseph	Concerto no. 3 for Two Flutes	January 11, 2005	8:00 PM
Vivaldi, Antonio	The Winter, Op. 8 no. 4	January 16, 2005	
Pitombeira, Liduino	Concerto for Bassoon and Orchestra	January 16, 2005	Louisiana Sinfonietta Commission - World Premiere
Cimarosa, Domenico	Concerto for Two Flutes and Orchestra	January 16, 2005	
Vaughan Williams, Ralph	Fantasia on Greensleeves	January 16, 2005	
Traditional	Kookaburra - Australia	January 16, 2005	
Traditional	Tinga Layo - West Indies	January 16, 2005	
Traditional	Delphic Hymn - Greece	January 16, 2005	
Traditional	Flower Drum Song - China	January 16, 2005	
Traditional	Cherry Blooms - Japan	January 16, 2005	
Traditional	Oh a Farm I saw a Bird - Nigeria	January 16, 2005	
Traditional	The Little Beetle [La Cucaracha] - Mexico	January 16, 2005	

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Traditional	Silent O Moyle - Ireland	January 16, 2005	
Traditional	Balm in Gilead - USA	January 16, 2005	
Traditional	Olga's Greek Songs - Greece	January 16, 2005	
LeClair, Jean Marie	Sonata no. 4 in F Major for Two Violins	March 18, 2005	
Constantinides, Dinos	Twentieth-Century Studies for Two Violins	March 18, 2005	
Haydn, Franz Joseph	Symphony no. 49 in F Minor - La Passione	April 17, 2005	
Constantinides, Dinos	Concerto no. 2 for Soprano Saxophone and String Orchestra	April 17, 2005	
Mozart, Wolfgang Amadeus	Concerto for Piano no. 21, K. 467	April 17, 2005	
Wohlfahrt, Franz	Trio in E Minor, Op. 66, no. 5	April 22, 2005	The Baton Rouge Chamber Music Players
Massenet, Jules	Santa Fe Trail	April 22, 2005	The Baton Rouge Chamber Music Players
Massenet, Jules	On Eagles Wings	April 22, 2005	The Baton Rouge Chamber Music Players
Burgmuller, F.	Arabesque	April 22, 2005	The Baton Rouge Chamber Music Players
Schumann, Robert	Knecht Ruprecht, Op. 68	April 22, 2005	The Baton Rouge Chamber Music Players
Kunitz, Sharon	Tarantela	April 22, 2005	The Baton Rouge Chamber Music Players
Schubert, Franz	Scherzo from Trio in Eb, Op. 100	April 22, 2005	The Baton Rouge Chamber Music Players
Moszkowski, Moritz	Spanish Dance, Op. 12, no. 1	April 22, 2005	The Baton Rouge Chamber Music Players

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Fauré, Gabriel	Melody in D	April 22, 2005	The Baton Rouge Chamber Music Players
Haydn, Franz Joseph	Rondo All'Ongarese	April 22, 2005	The Baton Rouge Chamber Music Players
Moszkowski, Moritz	Bolero, Op. 12, no. 5	April 22, 2005	The Baton Rouge Chamber Music Players
Bloch, Ernest	Nocturne, no. 2	April 22, 2005	The Baton Rouge Chamber Music Players
Sandoz III, Vernon J.	Farewell Madrigal	April 25, 2005	Chamber Series
Waggoner, Brooke	A Mind of Its Own	April 25, 2005	Chamber Series
Berthelot, Michael	Strings for Spring - Imitating the Feelings of Springtime	April 25, 2005	Chamber Series
Argüello, Alejandro	Adagio and Presto for String Quartet	April 25, 2005	Chamber Series
Constantinides, Dinos	String Quartet no. 3 - Evangeline	April 25, 2005	Chamber Series
Argüello, Alejandro	Transformations	May 1, 2005	
Monds, Shane	Lorelei for Flute and Chamber Orchestra	May 1, 2005	
Prosser, Christopher S.	Symphony no. 1 for Chamber Orchestra	May 1, 2005	
Cavalcanti, Maria Di	14-Bis for Chamber Orchestra	May 1, 2005	
Sandoz III, Vernon J.	Devil Portraits	May 1, 2005	
Messinis, Gerasimos	Lefkas Petri - for Solo Flute and String Orchestra	May 1, 2005	
Mozart, Wolfgang Amadeus	Concerto for Piano no. 9, K. 271, in E-flat Major	May 1, 2005	
Mendelssohn, Felix	The Hebrides Overture, Op. 26	September 11, 2005	
Constantinides, Dinos	Journey in the Stars - from the Celestial Symphony	September 11, 2005	
Constantinides, Dinos	Hellenikon Idyllion - for Orchestra and Reader	September 11, 2005	

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Beethoven, Ludwig van	Concerto for Piano and Orchestra, no. 5, Op. 73 (Emperor)	September 11, 2005	
Mozart, Wolfgang Amadeus	Missa Brevis in D, K. 194	November 6, 2005	
Mozart, Wolfgang Amadeus	Concerto for Oboe and Orchestra in C Major, K. 314	November 6, 2005	
Mozart, Wolfgang Amadeus	Sinfonia Concertante for Violin and Viola, in E-flat Major, K. 364	November 6, 2005	
LeBlanc, Stephen	An Exploration	November 13, 2005	
Mahan, Jessica	Bleidonii for Chamber Orchestra	November 13, 2005	
Constantinides, Dinos	Concerto no. 2 for Violin and Orchestra	November 13, 2005	
Stephens, Joseph	Dualities for Chamber Orchestra	November 13, 2005	
Waggoner, Brooke	A Mind of Its Own	November 13, 2005	
Gish, Nicholas	Homages	November 13, 2005	
Corelli, Arcangelo	Concerto Grosso, op. 6, no. 8 (Christmas Concerto)	December 11, 2005	
Bach, Johann Sebastian	Cantata no. 202	December 11, 2005	
Vivaldi, Antonio	The Spring - from the Four Seasons	December 11, 2005	
Price, William	Elegy: The Magnolias at Twilight	December 11, 2005	
Bach, Johann Sebastian	Concerto for Piano no. 5, in F Minor	December 11, 2005	
Vivaldi, Antonio	Sonata no. 6 in Bb Major [double bass and piano]	January 13, 2006	
Rachmaninoff, Sergei	Vocalise	January 13, 2006	
Russel, Armand	Chacone	January 13, 2006	
Bottesini, G.	Elegy	January 13, 2006	
Dragonetti, Domenico	Four Waltzes	January 13, 2006	
Mozart, Wolfgang Amadeus	Pantolon and Columbine	January 21, 2006	
Mozart, Wolfgang Amadeus	Pantomime from "Le Petits Riens"	January 21, 2006	

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Mozart, Wolfgang Amadeus	Eine Kleine Nachtmusik, KV 525	January 21, 2006	
Haydn, Franz Joseph	Toy Symphony	January 21, 2006	
Sadoh, Godwin	A Suite of Nigerian Folksongs	January 21, 2006	
Constantinides, Dinos	Lazy Jack	January 21, 2006	
Haydn, Franz Joseph	Toy Symphony	January 24, 2006	School Series
Mozart, Wolfgang Amadeus	Pantalon and Columbine	January 24, 2006	School Series
Sadoh, Godwin	A Suite of Nigerian Folksongs	January 24, 2006	School Series
Mozart, Wolfgang Amadeus	Eine Kleine Nachtmusik, KV 525	January 24, 2006	School Series
Constantinides, Dinos	Lazy Jack	January 24, 2006	School Series
Haydn, Franz Joseph	Toy Symphony	January 25, 2006	School Series
Mozart, Wolfgang Amadeus	Pantalon and Columbine	January 25, 2006	School Series
Sadoh, Godwin	A Suite of Nigerian Folksongs	January 25, 2006	School Series
Mozart, Wolfgang Amadeus	Eine Kleine Nachtmusik, KV 525	January 25, 2006	School Series
Constantinides, Dinos	Lazy Jack	January 25, 2006	School Series
Ho, Hubert	Conversations	February 5, 2006	
Penri-Evans, David	Night Music	February 5, 2006	
Benner, Al	Illuminations	February 5, 2006	
Adams, Richard	In Good Time	February 5, 2006	
Carastathis, Aris	Suite North	February 5, 2006	
Taranto Jr., Vernon	Three Frenzied Bagatelles	February 5, 2006	
Lias, Stephen	Pursued	February 5, 2006	
Wiprud, Theodore	Grail: after the painting by Vaclav Vaculovic	April 22, 2006	World Premiere
Hagstedt, Fredrik	Serenade for Strings	April 22, 2006	
Lignos, Constantinde A.	Divertimento for Strings	April 22, 2006	World Premiere
Husa, Karel	Four Little Pieces for String Orchesra	April 22, 2006	
Monds, Shane	Lacrimoso, for string orchestra, piano and percussion	April 22, 2006	World Premiere
Graham, Peter	Brittle Relations	April 22, 2006	

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Grossman, Jan	Anima animan invocat	April 22, 2006	World Premiere
Argüello, Alejandro	Concerto "a la Tica" - for Alto Saxophone and Chamber Orchestra	April 22, 2006	World Premiere
Klengel, Julius	Allegro from Kindertrio in G	April 23, 2006	The Baton Rouge Chamber Music Players
Delibes, Leo	Passepied	April 23, 2006	The Baton Rouge Chamber Music Players
Beethoven, Ludwig van	Rondo from Sonatina in F	April 23, 2006	The Baton Rouge Chamber Music Players
Mendelssohn, Felix	Allegro no Troppo	April 23, 2006	The Baton Rouge Chamber Music Players
Pachelbel, Johann	Canon in D	April 23, 2006	The Baton Rouge Chamber Music Players
Beethoven, Ludwig van	Trio VIII	April 23, 2006	The Baton Rouge Chamber Music Players
Scharwenka, Xaver	Polish Dance	April 23, 2006	The Baton Rouge Chamber Music Players
Clementi, Muzio	Rondo from Trio Sonata, Op. 35	April 23, 2006	The Baton Rouge Chamber Music Players
Coleridge-Taylor, Samuel	Valse	April 23, 2006	The Baton Rouge Chamber Music Players
Kuhlau, Friedrich	Duet for Two Flutes	October 4, 2006	Solo Series - BR Gallery
Argüello, Alejandro	Landscape no. 3	October 4, 2006	Solo Series - BR Gallery
Haydn, Franz Joseph	First Duo Concertante [ for two flutes]	October 4, 2006	Solo Series - BR Gallery
Constantinides, Dinos	Celestial Musings for Flute Alone	October 4, 2006	Solo Series - BR Gallery
Martinu, Bohuslav	Divertimento [for flute duet]	October 4, 2006	Solo Series - BR Gallery

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Simandl, Karel	Fantasia for Solo Violin	October 8, 2006	Solo Series - BR Gallery
Pokorny, Petr	Kromeriz Nocturne	October 8, 2006	Solo Series - BR Gallery
Zeljenka, Ilja	Symmetry	October 8, 2006	Solo Series - BR Gallery
Vaculovicova, Zdenka	Vea Victis - II Largamente	October 8, 2006	Solo Series - BR Gallery
Emmert, Frantisek	Sonata for Solo Violin	October 8, 2006	Solo Series - BR Gallery
Ruzicka, Rudolf	Suite no. 9 for violin and tape	October 9, 2006	Solo Series
Vrkc, Jan	Verticals	October 9, 2006	Solo Series
Samlik, Petr	Largo and Moderato	October 9, 2006	Solo Series
Spilka, Daliboir	Three Monologues	October 9, 2006	Solo Series
Zeljenka, Ilja	Sonata for Solo Violin	October 9, 2006	Solo Series
Dvorák, Antonín	Notturmo for String Orchestra, Op. 40	October 12, 2006	
Graham, Peter	Brittle Relations	October 12, 2006	
Wiprud, Theodore	Grail: after the painting by Vaclav Vaculovic	October 12, 2006	
Husa, Karel	Four Little Pieces for String Orchesra	October 12, 2006	
Constantinides, Dinos	Landscape no. 3 - For Soprano Saxophone and String orchestra	October 12, 2006	world Premiere
Janáček, Leos	Idyll for String Orchestra	October 12, 2006	
Hanus, Jan	Variation Fantasy for Solo Violin, Op. 127	October 13, 2006	Solo Series (4 PM)
Constantinides, Dinos	Recollections for Theofilos	October 13, 2006	Solo Series (4 PM)
Kitsos, Vassilis	Proimion	October 13, 2006	Solo Series (4 PM)
Bazile, Dominic D.	Vivace	October 13, 2006	Solo Series (4 PM)
Hwang, Nick	Freer	October 13, 2006	Solo Series (4 PM)
Johnson, Aaron	Between the Arborescent Claw and the Blue Place	October 13, 2006	Solo Series (4 PM)
Argüello, Alejandro	Landscape no. 1	October 13, 2006	Solo Series (4 PM)
Constantinides, Dinos	Recollections for Theofilos	October 13, 2006	Solo Series (8 PM)
Bazile, Dominic D.	Vivace	October 13, 2006	



<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Johnson, Aaron	Between the Arborescent Claw and the Blue Place	October 13, 2006	
Shrude, Marilyn	Visions in Metaphor	October 13, 2006	
Kitsos, Vassilis	Proimion	October 13, 2006	
Argüello, Alejandro	Landscape no. 2 "a la Española"	October 13, 2006	
Hwang, Nick	Freer	October 13, 2006	
Hadjileontiadis, Leontios	Silent TransVoices	October 13, 2006	
Constantinides, Dinos	Fantasia	October 13, 2006	
Argüello, Alejandro	Landscape no. 3	October 30, 2006	Solo Series
Pfeifer, Zach	Ginsekai	October 30, 2006	
Patrick Joseph	Melic Cacaphony	October 30, 2006	
Constantinides, Dinos	Rhapsody II for Flute and Piano	October 30, 2006	
Mahan, Jessica	Solid Ground	October 30, 2006	
Lipscomb, Jeff	Falling Rhododendrons	October 30, 2006	
Kuriyama, Kenji	Hyozan-Kazan	October 30, 2006	
Constantinides, Dinos	Celestial Musings for Flute Alone	October 30, 2006	
Eastman, Giselle	Scherzo for Flute and Piano	October 30, 2006	
Schubert, Franz	Mass no. 2 in G	November 12, 2006	
Bach, Johann Sebastian	Concerto for Two Violin D Minor	November 12, 2006	
Wagner, Richard	Adagio for Clarinet and Strings	November 12, 2006	
Husa, Karel	Pastoral for String Orchestra	November 12, 2006	
Constantinides, Dinos	Transformations for Clarinet and Chamber Orchestra	November 12, 2006	
Villa-Lobos, Heitor	Prelúdio I [for solo guitar]	December 7, 2006	Solo Series
Villa-Lobos, Heitor	Prelúdio III [for solo guitar]	December 7, 2006	Solo Series
Villa-Lobos, Heitor	Prelúdio IV [for solo guitar]	December 7, 2006	Solo Series
Constantinides, Dinos	Four Interludes for Solo Guitar	December 7, 2006	Solo Series

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Tárrega, Francisco	Recuerdos de la Alhambra	December 7, 2006	Solo Series
Albeniz, Isaac	Asturias	December 7, 2006	Solo Series
Traditional	Flamenco Suite - Spain	December 7, 2006	Solo Series
Villa-Lobos, Heitor	Prelúdio I [for solo guitar]	December 8, 2006	Solo Series
Villa-Lobos, Heitor	Prelúdio III [for solo guitar]	December 8, 2006	Solo Series
Villa-Lobos, Heitor	Prelúdio IV [for solo guitar]	December 8, 2006	Solo Series
Constantinides, Dinos	Four Interludes for Solo Guitar	December 8, 2006	Solo Series
Tárrega, Francisco	Recuerdos de la Alhambra	December 8, 2006	Solo Series
Albeniz, Isaac	Asturias	December 8, 2006	Solo Series
Traditional	Flamenco Suite - Spain	December 8, 2006	Solo Series
Torelli, Giuseppe	Christmas Concerto Op. 8, no. 6	December 17, 2006	
Manfredini, Vincenzo	Christmas Concerto Op. 3, no. 12	December 17, 2006	
Vivaldi, Antonio	The Summer from the Four Seasons	December 17, 2006	
Constantinides, Dinos	Threnos of Creon from the Opera Antigone	December 17, 2006	
Bach, Johann Sebastian	Suite no. 2 in B minor [Orchestral Suite no. 2]	December 17, 2006	
Johnson, Aaron	Escape for String Orchestra	January 14, 2007	
Copland, Aaron	"Hoe-Down" (from Rodeo)	January 14, 2007	
Schumann, Robert	Daydream (from Children's Scenes)	January 14, 2007	
Bach, Johann Sebastian	Violin Concerto no. 1 in A Minor	January 14, 2007	
Schubert, Franz	Salve Regina Op. 153 - For Soprano and Strings	January 14, 2007	
Traditional	Flamenco Suite - Spain	January 14, 2007	

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Constantinides, Dinos	Anansi and the Hat Shaking Dance for Reader, Strings and Percussion	January 14, 2007	
Massenet, Jules	Meditation from Thais	February 9, 2007	Solo Series
Rameau	Tambourin	February 9, 2007	Solo Series
Babell, William	Bourree	February 9, 2007	Solo Series
Bach, Johann Sebastian	Siciliana	February 9, 2007	Solo Series
Bach, Johann Sebastian	Bist du Bei Mir	February 9, 2007	Solo Series
Fiocco, Joseph-Hector	Allegro	February 9, 2007	Solo Series
Bach, Johann Sebastian	Arioso	February 9, 2007	Solo Series
Borowski, Felix	Adoration	February 9, 2007	Solo Series
Cimbleiris, Maíra	Bósmica for Woodwind Quintet	March 11, 2007	World Premiere
Hawn, Justin	Kristallnacht	March 11, 2007	World Premiere
Keen, Robert	Weather Report for Woodwind Quintet	March 11, 2007	World Premiere
Argüello, Alejandro	Nocturne to the Mountain of Death	March 11, 2007	World Premiere
Monds, Shane	De Profundis Clamavi	March 11, 2007	World Premiere
Kuriyama, Kenji	Woodwind Quintet no. 1	March 11, 2007	World Premiere
Wang, Wennan	A Voice from Distance	March 11, 2007	World Premiere
Prosser, Christopher S.	Beltane for Wind Ensemble	March 11, 2007	World Premiere
Cadeu-Oliveira, Ronaldo	Prometheus Unbounded	March 11, 2007	World Premiere
Argüello, Alejandro	Landscape no. 2 "a la Española"	March 16, 2007	Solo Series
Rossé, François	Le Frêne Egaré	March 16, 2007	Solo Series
Eastman, Giselle	Piece for Solo Saxophone	March 16, 2007	Solo Series
Lauba, Christian	Steady Study on the Boogie	March 16, 2007	Solo Series
Cimbleiris, Maíra	Prelude and Bebop	March 16, 2007	World Premiere - Solo Series
Lauba, Christian	Balafon	March 16, 2007	Solo Series
Lauba, Christian	Jungle	March 16, 2007	Solo Series

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Constantinides, Dinos	I Never Saw a Moor, LRC 40c	March 17, 2007	
Constantinides, Dinos	Rights of Freedom, LRC 131	March 17, 2007	
Constantinides, Dinos	Homage - A Folk Concerto for Saxophone and Orchestra, LRC 227	March 17, 2007	World Premiere
Constantinides, Dinos	Marcha de Galvez, LRC 44	March 17, 2007	
Handel, George Frideric	Marche from the Occasion Oratorio	May 5, 2007	
Chopin, Frédéric	Waltz Op. 34, no. 2	May 5, 2007	
Albeniz, Isaac	Rumores en la Caleta	May 5, 2007	
LeDee, Mikel	Sometimes	May 5, 2007	
Benner, Al	Backwoods Hoe- Down	May 5, 2007	
Traditional	Flamenco Suite - Spain	May 5, 2007	
Britten, Benjamin	Simple Symphony	May 5, 2007	
Constantinides, Dinos	Baroque Concerto for Guitar and Chamber Orquestra, LRC 149	May 6, 2007	
Saint-Saëns, Camille	Havaneise, Op. 83	May 6, 2007	
Schumann, Robert	Piano Concerto in A Minor, Op. 54	May 6, 2007	
Handel, George Frideric	Entrance of The Queen of Sheba	May 11, 2007	Solo Series
Schumann, Robert	Traumerei	May 11, 2007	Solo Series
Saint-Saëns, Camille	Le Cygne (The Swan)	May 11, 2007	Solo Series
Tchaikovsky, Pyotr I.	Melody, Op. 42, no. 3	May 11, 2007	Solo Series
Debussy, Claude	Deux Arabesques	May 11, 2007	Solo Series
Schubert, Franz	Standchen (Serenade)	May 11, 2007	Solo Series
Lotti, Antonio	Pur Dicasti	May 11, 2007	Solo Series
Haydn, Franz Joseph	Serenade	May 11, 2007	Solo Series
Chopin, Frédéric	Waltz in C-sharp minor	May 11, 2007	Solo Series
Elgar, Edward	Salut d'Amour (Loves' Greeting)	May 11, 2007	Solo Series
Beethoven, Ludwig van	Ode to Joy	May 11, 2007	Arr. Latham - Solo Series
Handel, George Frideric	Marche from the Occasion Oratorio	May 29, 2007	School Series

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Beethoven, Ludwig van	Praeludium and Fugue	May 29, 2007	School Series
Albeniz, Isaac	Rumores en la Caleta	May 29, 2007	School Series
LeDee, Mikel	Sometimes	May 29, 2007	School Series
Britten, Benjamin	Simple Symphony: Playful Pizzicato	May 29, 2007	School Series
Benner, Al	Backwoods Hoe- Down	May 29, 2007	School Series
Traditional	Flamenco Suite - Spain	May 29, 2007	School Series
Constantinides, Dinos	The Cat tha Walked by Himself	May 29, 2007	School Series
Handel, George Frideric	Marche from the Occasion Oratorio	June 8, 2007	
Beethoven, Ludwig van	Praeludium and Fugue	June 8, 2007	
Albeniz, Isaac	Rumores en la Caleta	June 8, 2007	
LeDee, Mikel	Sometimes	June 8, 2007	
Britten, Benjamin	Simple Symphony: Playful Pizzicato	June 8, 2007	
Benner, Al	Backwoods Hoe- Down	June 8, 2007	
Traditional	Flamenco Suite - Spain	June 8, 2007	
Constantinides, Dinos	The Cat tha Walked by Himself	June 8, 2007	
Handel, George Frideric	Marche from the Occasion Oratorio	July 24, 2007	Chamber Series
Schumann, Robert	Daydream (from Children's Scenes)	July 24, 2007	Chamber Series
Bach, Johann Sebastian	Bouree I and Gigue from Cello Suite no. 3	July 24, 2007	Chamber Series
LeDee, Mikel	Sometimes	July 24, 2007	Chamber Series
Britten, Benjamin	Simple Symphony: Playful Pizzicato	July 24, 2007	Chamber Series
Rameau	Tambourin	July 24, 2007	Chamber Series
Benner, Al	Three Preludes for Jazz String Quartet	July 24, 2007	Chamber Series
Villa-Lobos, Heitor	Preludio I for solo guitar	December 12, 2007	Solo Series
Villa-Lobos, Heitor	Preludio III for solo guitar	December 12, 2007	Solo Series

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Villa-Lobos, Heitor	Preludio IV for Solo Guitar	December 12, 2007	Solo Series
Villa-Lobos, Heitor	Preludio II for Solo Guitar	December 12, 2007	Solo Series
Constantinides, Dinos	Four Interludes for Solo Guitar	December 12, 2007	Solo Series
Tárrega, Francisco	Recuerdos de la Alhambra	December 12, 2007	Solo Series
Albeniz, Isaac	Asturias	December 12, 2007	Solo Series
Traditional	Flamenco Suite - Spain	December 12, 2007	Solo Series
Villa-Lobos, Heitor	Preludio I for solo guitar	December 13, 2007	Solo Series
Villa-Lobos, Heitor	Preludio III for solo guitar	December 13, 2007	Solo Series
Villa-Lobos, Heitor	Preludio IV for Solo Guitar	December 13, 2007	Solo Series
Villa-Lobos, Heitor	Preludio II for Solo Guitar	December 13, 2007	Solo Series
Constantinides, Dinos	Four Interludes for Solo Guitar	December 13, 2007	Solo Series
Tárrega, Francisco	Recuerdos de la Alhambra	December 13, 2007	Solo Series
Albeniz, Isaac	Asturias	December 13, 2007	Solo Series
Traditional	Flamenco Suite - Spain	December 13, 2007	Solo Series
Villa-Lobos, Heitor	Preludio I for solo guitar	December 14, 2007	Solo Series
Villa-Lobos, Heitor	Preludio III for solo guitar	December 14, 2007	Solo Series
Villa-Lobos, Heitor	Preludio IV for Solo Guitar	December 14, 2007	Solo Series
Villa-Lobos, Heitor	Preludio II for Solo Guitar	December 14, 2007	Solo Series
Constantinides, Dinos	Four Interludes for Solo Guitar	December 14, 2007	Solo Series
Tárrega, Francisco	Recuerdos de la Alhambra	December 14, 2007	Solo Series
Albeniz, Isaac	Asturias	December 14, 2007	Solo Series
Traditional	Flamenco Suite - Spain	December 14, 2007	Solo Series
Villa-Lobos, Heitor	Preludio I for solo guitar	December 16, 2007	Solo Series

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Villa-Lobos, Heitor	Preludio III for solo guitar	December 16, 2007	Solo Series
Villa-Lobos, Heitor	Preludio IV for Solo Guitar	December 16, 2007	Solo Series
Villa-Lobos, Heitor	Preludio II for Solo Guitar	December 16, 2007	Solo Series
Constantinides, Dinos	Four Interludes for Solo Guitar	December 16, 2007	Solo Series
Tárrega, Francisco	Recuerdos de la Alhambra	December 16, 2007	Solo Series
Albeniz, Isaac	Asturias	December 16, 2007	Solo Series
Traditional	Flamenco Suite - Spain	December 16, 2007	Solo Series
Vivaldi, Antonio	Concerto for Guitar and Orchestra	January 13, 2008	
Eastman, Giselle	Scherzo for Flute and Strings	January 13, 2008	
Copland, Aaron	"Hoe-Down" (from Rodeo)	January 13, 2008	
Bach, Johann Sebastian	Concerto in A Minor for Oboe D'Amore	January 13, 2008	
Haydn, Franz Joseph	Concerto no. 3 in G Major for Flute and Oboe	January 13, 2008	
Constantinides, Dinos	The Cat tha Walked by Himself	January 13, 2008	
Monds, Shane	Serenade for String Orchestra	January 28, 2008	World Premiere
Pitombeira, Liduino	Bachtók	January 28, 2008	
Mahler, Gustav	Adagietto from the Fifth Symphony	January 28, 2008	
Constantinides, Dinos	Landscape no. 1 for Strings	January 28, 2008	
Lipscomb, Jeff	Concerto for Strings	January 28, 2008	
Mozart, Wolfgang Amadeus	Concerto for Bassoon and Orchestra	January 28, 2008	
Clementi, Muzio	Sonata op. 35, no. 2, Rondo	April 20, 2008	The Baton Rouge Chamber Music Players
Scharwenka, Xaver	Polish Dance	April 20, 2008	
Mozart, Wolfgang Amadeus	Pamina and Papageno	April 20, 2008	

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Joplin, Scott	Antoinette (March and Two-Step)	April 20, 2008	
Klengel, Julius	Trio in D, 2nd Movement	April 20, 2008	
Mendelssohn, Felix	Symphony in A, Adagio	April 20, 2008	
Delibes, Leo	Passepied	April 20, 2008	
Klengel, Julius	Trio in D, 3rd Movement	April 20, 2008	
Martin, Frank	Cake Walke	April 20, 2008	
Haydn, Franz Joseph	Rondo All'Ongarese	April 20, 2008	
Martin, Frank	Rumba	April 20, 2008	
Constantinides, Dinos	Intimations - One Act Opera	April 27, 2008	
Debussy, Claude	Danses Sacrée et Profane	April 27, 2008	
Niblock, James	Soliloquy	April 27, 2008	
Mozart, Wolfgang Amadeus	Piano Concerto no. 14, K. 449	April 27, 2008	
Haydn, Franz Joseph	Concerto no. 3 for Flute and Oboe	June 19, 2008	
Vivaldi, Antonio	Concerto for Guitar and Orchestra	June 19, 2008	
Grieg, Edvard	Last Spring	June 19, 2008	
Schumann, Robert	Daydream (from Children's Scenes)	June 19, 2008	
Gershwin, George	Summertime	June 19, 2008	
Villoldo, Angel	El Choclo	June 19, 2008	
Constantinides, Dinos	Homage - A Folk Concerto for Flute and Orchestra	June 19, 2008	
Handel, George Frideric	Oh Had I Jubal's Lyre	July 11, 2008	Solo Series
Purcell, Henry	Music for a While	July 11, 2008	Solo Series
Purcell, Henry	If Music be the Food of Love	July 11, 2008	Solo Series
Handel, George Frideric	Ombra mai Fu	July 11, 2008	Solo Series
Handel, George Frideric	Lascia Ch'io Pianga	July 11, 2008	Solo Series
Handel, George Frideric	Non lo dirò col labbro	July 11, 2008	Solo Series



<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Mozart, Wolfgang Amadeus	Ridente la Calma	July 11, 2008	Solo Series
Strauss, Richard	Zueignung	July 11, 2008	Solo Series
Schubert, Franz	Heidenröslein	July 11, 2008	Solo Series
Beethoven, Ludwig van	Symphony no. 2 in D Major, Op. 36	October 5, 2008	
Constantinides, Dinos	Homage to Louisiana, LRC 150	October 5, 2008	
Saint-Saëns, Camille	Concerto for Piano no. 2 in G Major, Op. 22	October 5, 2008	
Constantinides, Dinos	Rosanna - One act opera	October 20, 2008	
Constantinides, Dinos	Rosanna - One act opera	October 24, 2008	
Bach, Johann Sebastian	Bourree Anglais from Partita in A Minor for Solo Flute	November 7, 2008	Solo Series
Debussy, Claude	Syrinx for Solo Flute	November 7, 2008	Solo Series
Honegger, Arthur	Danse de la Chevre for Solo Flute	November 7, 2008	Solo Series
Hoover, Katherine	Kokopeli	November 7, 2008	Solo Series
Donjon, Franz	Le Follet (The Will- O'-the-Wisp) for Solo Flute	November 7, 2008	Solo Series
Dzubay, David	Threnody for String Quartet	November 7, 2008	Solo Series
Knoll, Corey J.	Haunted Dreamscapes	November 7, 2008	Solo Series
Constantinides, Dinos	String Quartet no. 3	November 7, 2008	Solo Series
Mozart, Wolfgang Amadeus	Litaniae Lauretanae, K. 195	November 9, 2008	Solo Series
Constantinides, Dinos	Concerto for Bassoon and Orchestra, LRC 154a	November 9, 2008	Solo Series
Mozart, Wolfgang Amadeus	Concerto for Flute, Harp and Orchestra, K. 299	November 9, 2008	Solo Series
Dzubay, David	Threnody for String Quartet	November 10, 2008	Solo Series
Knoll, Corey J.	Haunted Dreamscapes	November 10, 2008	Solo Series
Constantinides, Dinos	String Quartet no. 3	November 10, 2008	Solo Series
Albinoni, Tomaso	Sinfonia a 4	December 7, 2008	

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Argüello, Alejandro	Dark Variations	December 7, 2008	Louisiana Sinfonietta Commission - World Premiere
Malecki, Maciej	Concertino in Ancient Style for Two Harps and Orchestra	December 7, 2008	
Gottschalk, Louis M.	Ojos Criollos	December 7, 2008	Arr. By Dinos Constantinides
Bach, Johann Sebastian	Piano Concerto no. 2	December 7, 2008	
Bach, Johann Sebastian	G Minor Fugue from Sonata no. 1	January 26, 2009	Solo Series
Constantinides, Dinos	Sonata no. 1	January 26, 2009	Solo Series
Lieuwen, Peter	Phoenix	January 26, 2009	Solo Series
Ysaye, Eugene	Sonata no. 2	January 26, 2009	Solo Series
Constantinides, Dinos	Concerto for Saxophone Quartet and Chamber Orchestra, LRC 178	April 26, 2009	
Tchaikovsky, Pyotr I.	Prince Yeletsky Aria from the Queen of Spades	April 26, 2009	
Tchaikovsky, Pyotr I.	Letter Scene from Eugene Onegin	April 26, 2009	
Dvorák, Antonín	Song to the Moon from Rusalka	April 26, 2009	
Mozart, Wolfgang Amadeus	Piano Concerto no. 23, K. 488	April 26, 2009	
Bach, Johann Sebastian	Suite no. 1 [for solo Cello]	July 10, 2009	Solo Series
Constantinides, Dinos	Reverie II	July 10, 2009	Solo Series
Britten, Benjamin	Suite III	July 10, 2009	Solo Series
Knoll, Corey J.	A Sunday Sermon by Rev. Thom Marland (As Interpreted by Anna, Age 7)	July 10, 2009	Solo Series
Haydn, Franz Joseph	Symphony no. 49 in F Minor - La Passione	September 27, 2009	
Constantinides, Dinos	China III, Guanzhou, LRC 138a	September 27, 2009	

<b>Composer's Name (Last Name First)</b>	<b>Piece Name</b>	<b>Date of Performance</b>	<b>Notes</b>
Mozart, Wolfgang Amadeus	Sinfonia Concertante for Violin and Viola, in E-flat Major, K. 364	September 27, 2009	
Salieri, Antonio	La Scuola di Gelosi - Overture	November 1, 2009	
Mozart, Wolfgang Amadeus	Sinfonia no. 29 in A Major	November 1, 2009	
Mozart, Wolfgang Amadeus	Concerto for Piano, no. 9, K. 271	November 1, 2009	
Pitombeira, Liduino	Cordel no. 1: A Saga de Corisco	December 13, 2009	
Argüello, Alejandro	Landscape no. 11, ALE54, for Guitar and Strings	December 13, 2009	World Premiere
Cadeu-Oliveira, Ronaldo	Serenade for Classical Guitar and Strings, Op. 8, no. 1a	December 13, 2009	World Premiere
Haydn, Franz Joseph	Recitative and Aria from The Creation	December 13, 2009	
Constantinides, Dinos	Reflections VI "The Tiger," LRC143c for Voice and Orchestra	December 13, 2009	
Cimbleiris, Máira	Ruslan's Quest for Ludmilla (Poetry by Alexander Pushkin)	December 13, 2009	World Premiere
Wang, Wennan	Rain in My Dream	December 13, 2009	World Premiere
Young, Wesley	The Last Vessel	December 13, 2009	World Premiere
Mendelssohn, Felix	Sinfonia no. 10, in B minor	December 13, 2009	

APPENDIX 3 – LOUISIANA SINFONIETTA CONCERTS, MUSICIANS, AND SOLOISTS,  
FROM 1981 TO 2009

<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
November 6, 1981	N/A	N/A	N/A	Susan Straley, Soprano; Karen White, Violin; Clarence Render, Violin; Cynthia Lutz, Cello; Dinos Constantinides, Conductor.
February 14, 1982	8:00 PM	LSU Union Theater	1st Violins: Sylvia Gilbert (Concertmaster), Nancy Clarke, Deanna Lewis, Jim Alexander, Peter Van Scozza; 2nd Violins: Clarence Render (Principal), Albert Wang, Diane Mackie, Juliet White; Violas: Jerzy Kosmala (Principal), Jim Hanna, Norma Cook, Susan Kier; Cello: Daniel Pankratz (Principal), Chuck Sklar, Mark McCleary, Bob Hiller; Double Bass: Pat LaVergne (Principal), Jeb Stuart; Trumpet: James West; French Horn: Richard Norem; Trombone: Larry Campbell; Harp: Sally Wood; Percussion: John Raush.	Jerzy Kosmala, Viola; Dinos Constantinides, Conductor.

<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
February 26, 1983	8:00 PM	LSU Union Theater	1st Violins: Dinos Constantinides, Karen White, Andrew Abel; 2nd Violins: Clarence Render, Peter Van Scozza; Violas: James F. Hanna, Scott Hosfeld, Susan Kier; Cello: Elizabeth Lott, Robert Hiller; Double Bass: Patrick LaVergne; Flute: Jean Rickman; Oboe: James Sharrock; Clarinet: Walter Barzenick; Bassoon: Jerry Voohees; French Horn: Richard Norem; Trumpet: James West, Trombone: Larry Campbell; Timpani & Percussion: John Raush; Harp: Hye Yun Chung.	Jean Rickman, Flute; Constance Navratil, Soprano; James Yestadt, Conductor.
November 6, 1983	2:30 PM	Louisiana Arts and Science Center Riverside	Members of the Baton Rouge Symphony Octet: Daniel Cassin, Frank Ferguson, Joan Griffing, James Ford Hanna, Duc Hee Lee, Scott Hosfeld, Marcia Kaufmann, Reginald Williams.	Bill Hunsinger, String Bass; Susan Faust Straley, Soprano; Dinos Constantinides, Conductor.
May 2, 1984	8:00 PM	Martin L. Harvey Auditorium, Southern University	The Baton Rouge String Octet – The New Richmond String Quartet: Frank Ferguson, Violin; Joan Griffing, Violin; James F. Hanna, Viola; Larry Sharpe, Cello; The Valcour String Quartet: Reginald Williams, Violin; Marcia Kaufmann, Violin; Scott Hosfeld, Viola; Daniel Cassin, Cello; With Jean Rickman, Flute; William Hunsinger, Bass.	Jean Rickman, Flute; Dinos Constantinides, Conductor.

<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
January 20, 1985	2:00 PM	Louisiana Arts and Science Center Riverside	N/A	Sarah Beth Sharpe, Flute; Karen White, Violin; Dinos Constantinides, Conductor.
February 17, 1985	2:00 PM	Louisiana Arts and Science Center Riverside	N/A	Scott Hosfeld, Viola; Daniel Cassin, Cello; Dinos Constantinides, Conductor.
February 28, 1985	8:00 PM	LSU Union Theater	1st Violins: Karen White (Concertmaster), Janai Fuller, Nancy Langham, Reginald Williams, Lauren Rosen; 2nd Violins: Clarence Render, Marcia Kaufmann, Frank Ferguson, Kristin O. Mortonson; Viola: James F. Hanna (Principal), Scott Hosfeld, Jennifer Harris-Cassin; Cello: Daniel Cassin, Larry Sharpe; Double Bass: William Hunsinger.	Reginald Williams, Violin; Marcia Kaufmann; Scott Hosfeld, Viola; Dan Cassin, Cello; Dinos Constantinides, Conductor
February 28, 1985	8:00 PM	LSU Union Theater	N/A	Dinos Constantinides, Conductor.
December 1, 1985	2:00 PM	Lousiana Arts and Science Center Riverside	1st Violins: Reginald Williams, Kelly Smith; 2nd Violins: Marcia Kaufmann, Richard Martin; Viola: Scott Hosfeld, James Hanna; Cello: Daniel Cassin, Kent Jensen; String Bass: Joseph Cosgrove; Harpsichord: Nancy Saxon.	Elizabeth Lott, Cello; Daniel Cassin, Cello; Susan Faust Straley, Soprano; Dinos Constantinides, Conductor.

<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
March 23, 1986	2:00 PM	Lousiana Arts and Science Center Riverside	N/A	Friends of Hye-Yun Chung: Violins: Reginald Williams, Marcia Kaufmann; Viola: Scott Hosfeld; Cello: Daniel Cassin; Soprano: Patricia O' Neill; Clarinet: Harold Aymé; Flute: Eugenia Epperson; Harp: Mary Brigid Roman.
April 20, 1986	2:00 PM	Lousiana Arts and Science Center Riverside	1st Violins: Reginald Williams, Kelly Smith; 2nd Violins: Marcia Kaufmann, Richard Martin; Viola: James Hanna; Cello: Daniel Cassin, Kent Jensen; String Bass: Joseph Cosgrove; Harpsichord: Beth Fuller.	Marcia Kaufmann, Violin; Andrea Gant-Johnson, Mezzo-Soprano; The Valcour String Quartet; James, F. Hanna, Viola; Reginald Williams, Violin; Dinos Constantinides, Conductor.
October 19, 1986	2:00 PM	Lousiana Arts and Science Center Riverside	1st Violins: Reginald Williams, Nancy Langham; 2nd Violins: Kelly Smith, Richard Martin; Viola: James Hanna, Dennise Woodman; Cello: Daniel Cassin, Kent Jensen; String Bass: Joseph Cosgrove; Harpsichord: Beth Fuller; Flute: Eugenia Epperson; Bassoon: William Ludwig; Percussion: John Raush.	Evelyn Petros, Soprano; William Ludwig, Bassoon; J. David Harris, Clarinet; Dinos Constantinides, Conductor.

<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
November 30, 1986	2:00 PM	Lousiana Arts and Science Center Riverside	1st Violins: Reginald Williams, Kelly Smith; 2nd Violins: Deanna Lewis, Richard Martin; Viola: James Hanna, Dennise Woodman; Cello: Daniel Cassin, Kent Jensen; String Bass: Joseph Cosgrove; Harpsichord: Beth Fuller; Flute: Eugenia Epperson; Bassoon: William Ludwig.	Larry Campbell, Trombone; Hye Yun Chung, Harp; Cynthia Dewey, Mezzo-Soprano; Dinos Constantinides, Conductor.
March 21, 1987	2:00 PM	Weill Recital Hall at Carnegie Hall	LSU New Music Ensemble: Richard Jernigan, Clarinet; Kelly Smith Toney, Violin; Hye-Yun Chung, Harp; John Raush, Percussion.	Evelyn Petros, Soprano; Susan Faust Straley, Soprano; Dinos Constantinides, Conductor.
April 12, 1987	2:00 PM	De La Ronde Hall, Versailles Building	1st Violins: Reginald Williams, Kelly Smith; 2nd Violins: Deanna Lewis, Richard Martin; Viola: James Hanna, Jennifer Cassin; Cello: Daniel Cassin, Kent Jensen; String Bass: Joseph Cosgrove; Harpsichord: Beth Fuller.	Jerzy Kosmala, Viola; Richard Norem, Horn; Kent Jensen, Cello; James West, Trumpet; Reginald Williams, Violin; Dinos Constantinides, Conductor.
May 17, 1987	N/A	De La Ronde Hall, Versailles Building	1st Violins: Reginald Williams, Kelly Smith Toney; 2nd Violins: Deanna Lewis, Richard Martin; Viola: James F. Hanna, Jennifer Cassin; Cello: Daniel Cassin, Kent Jensen; String Bass: Joseph Cosgrove; Harpsichord: Beth Fuller.	Hye Yun Chung, Harp; John Raush, Percussion; Kelly Smith Toney, Violin; Jennifer Cassin, Viola; Judith Weininger Aslanian, Soprano; Dinos Constantinides, Conductor.



<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
October 11, 1987	2:00 PM	De La Ronde Hall, Versailles Building	1st Violins: Kelly Smith Toney, Reginald Williams; 2nd Violins: Deanna Lewis, Jana Burton; Viola: James F. Hanna, Jennifer Cassin; Cello: Daniel Cassin, Kent Jensen; String Bass: William Hunsinger; Harpsichord: Beth Fuller.	Genie Epperson, Piccolo; Mark Ostoich, Oboe; Dinos Constantinides, Music Coordinator and Conductor.
January 17, 1988	2:00 PM	De La Ronde Hall, Versailles Building	1st Violins: Kelly Smith Toney, Reginald Williams, Deanna Lewis, Jana Burton; Viola: James F. Hanna, Jennifer Cassin; Cello: Daniel Cassin, Kent Jensen; String Bass: William Hunsinger; Harpsichord: Beth Fuller.	Hye Yun Chung, Harp; Kelly Smith Toney, Violin; Dinos Constantinides, Music Coordinator and Conductor.
March 20, 1988	2:00 PM	De La Ronde Hall, Versailles Building	1st Violins: Kelly Smith Toney, Reginald Williams; 2nd Violins: Deanna Lewis, Jana Burton; Viola: James F. Hanna, Jennifer Cassin; Cello: Daniel Cassin, Kent Jensen; String Bass: William Hunsinger; Harpsichord: Beth Fuller.	Constance Navratil, Soprano; James F. Hanna, Viola; Dinos Constantinides, Music Coordinator and Conductor.
April 24, 1988	2:00 PM	De La Ronde Hall, Versailles Building	1st Violins: Kelly Smith Toney, Reginald Williams; 2nd Violins: Deanna Lewis, Jana Burton; Viola: James F. Hanna, Jennifer Cassin; Cello: Daniel Cassin, Kent Jensen; String Bass: William Hunsinger; Harpsichord: Beth Fuller.	Reginald Williams, Violin; Daniel Csin, Cello; Genie Epperson, Flute; Dinos Constantinides, Music Coordinator and Conductor.

<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
October 16, 1988	2:00 PM	De La Ronde Hall, Versailles Building	1st Violins: Kelly Smith Toney, Reginald Williams; 2nd Violins: Deanna Lewis, Lauren Davis; Viola: James F. Hanna, Jennifer Cassin; Cello: Daniel Cassin, Kent Jensen; String Bass: William Hunsinger; Harpsichord: Beth Fuller.	Kelly Smith Toney, Violin; Reginald Williams, Violin; Deanna Lewis, Violin; Lauren Davis, Violin; Beth Fuller, Harpsichord; Dinos Constantinides, Conductor.
November 12, 1988	N/A	Sims Fine Art	1st Violins: Kelly Smith Toney, Reginald Williams; 2nd Violins: Deanna Lewis, Lauren Davis; Viola: James F. Hanna, Jennifer Cassin; Cello: Daniel Cassin, Kent Jensen; String Bass: William Hunsinger.	Hye-Yun Chung, Harp; Jerzy Kosmala, Viola; Dinos Constantinides, Music Coordinator and Conductor.
December 4, 1988	2:00 PM	De La Ronde Hall, Versailles Building	1st Violins: Reginald Williams, Kelly Smith Toney; 2nd Violins: Lauren Davis, Deanna Lewis; Viola: James F. Hanna, Jennifer Cassin; Cello: Daniel Cassin, Kent Jensen; String Bass: William Hunsinger; Harpsichord: Beth Fuller.	Eugenia Epperson, Flute; Kelly Smith Toney, Violin; Reginald Williams, Violin; Dinos Constantinides, Music Coordinator and Conductor.
January 29, 1989	2:00 PM	De La Ronde Hall, Versailles Building	1st Violins: Kelly Smith Toney, Reginald Williams; 2nd Violins: Deanna Lewis, Lauren Davis; Viola: James F. Hanna, Jennifer Cassin; Cello: Daniel Cassin, Kent Jensen; String Bass: William Hunsinger; Harpsichord: Beth Fuller.	Jennifer Harris Cassin, Viola; William Hunsinger, Double Bass; Hye Yun Chung, Harp; Dinos Constantinides, Music Coordinator and Conductor.

<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
February 26, 1989	2:00 PM	De La Ronde Hall, Versailles Building	1st Violins: Kelly Smith Toney, Reginald Williams; 2nd Violins: Deanna Lewis, Lauren Davis; Viola: James F. Hanna, Jennifer Cassin; Cello: Daniel Cassin, Kent Jensen; String Bass: William Hunsinger; Harpsichord: Beth Fuller.	Constance Navratil, Soprano; Reginald Williams, Violin; Dinos Constantinides, Music Coordinator and Conductor.
March 12, 1989	2:00 PM	De La Ronde Hall, Versailles Building	1st Violins: Reginald Williams, Kelly Smith Toney; 2nd Violins: Deanna Lewis, Lauren Davis; Viola: James F. Hanna, Jennifer Cassin; Cello: Kent Jensen, Daniel Cassin; String Bass: William Hunsinger; Harpsichord: Beth Fuller.	Kelly Smith Toney, Violin; James Ford Hanna, Viola; Daniel Cassin, Cello; Kent Jensen, Cello; Dinos Constantinides, Music Coordinator and Conductor.
July 1, 1989	N/A	De La Ronde Hall, Versailles Building	N/A	Dinos Constantinides Music Coordinator and Conductor.
October 29, 1989	2:00 PM	De La Ronde Hall, Versailles Building	First Violins: Kelly Smith Toney (Concertmaster), Nicole Hammill; Maurice Sklar; Second Violins: Deanna Lewis; Nancy Clarke Langham; Violas: Jennifer Harris Cassin, Lisa Smith; Cellos: Kent Jensen, Ning Tien; Double Bass: William Hunsinger; Harpsichord: Beth Fuller.	Kevork Mardirossian, Violin; Dinos Constantinides, Conductor

<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
December 10, 1989	2:00 PM	De La Ronde Hall, Versailles Building	First Violins: Kelly Smith Toney (Concertmaster), Nicole Hammill; Maurice Sklar; Second Violins: Deanna Lewis; Nancy Clarke Langham; Violas: Jennifer Harris Cassin, Lisa Smith; Cellos: Kent Jensen, Ning Tien; Double Bass: William Hunsinger; Harpsichord: Beth Fuller.	Maurice Sklar, Violin; Kelly Smith Toney, Violin; Nicole Hammill, Violin; Dinos Constantinides, Conductor.
January 28, 1990	2:00 PM	De La Ronde Hall, Versailles Building	First Violins: Kelly Smith Toney (Concertmaster), Nicole Hammill; Maurice Sklar; Second Violins: Deanna Lewis; Nancy Clarke Langham; Violas: Jennifer Harris Cassin, Lisa Smith; Cellos: Kent Jensen, Ning Tien; Double Bass: William Hunsinger; Harpsichord: Beth Fuller	Sara Beth Phillip, Flute; Carrie Vechione, Oboe; Constance Navratil, Soprano; Jenifer Harris, Viola; Dinos Constantinides, Conductor
January 28, 1990	2:00 PM	De La Ronde Hall, Versailles Building	N/A	Sarah Beth Phillip, Flute; Carrie Vecchione, Oboe; Constance Navratil, Soprano; Jennifer Harris Cassin, Viola; Dinos Constantinides, Conductor.
January 28, 1990	2:00 PM	De La Ronde Hall, Versailles Building	First Violins: Kelly Smith Toney (Concertmaster), Nicole Hammill; Maurice Sklar; Second Violins: Deanna Lewis; Nancy Clarke Langham; Violas: Jennifer Harris Cassin, Lisa Smith; Cellos: Kent Jensen, Ning Tien; Double Bass: William Hunsinger; Harpsichord: Beth Fuller.	Sarah Beth Phillip, Flute; Carrie Vecchione, Oboe; Constance Navratil, Soprano; Jennifer Harris Cassin, Viola; Dinos Constantinides, Conductor.

<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
May 6, 1990	2:00 PM	De La Ronde Hall, Versailles Building	First Violins: Kelly Smith Toney (Concertmaster), Nicole Hammill; Maurice Sklar; Second Violins: Deanna Lewis; Nancy Clarke Langham; Violas: Jennifer Harris Cassin, Lisa Smith; Cellos: Kent Jensen, Ning Tien; Double Bass: William Hunsinger; Harpsichord: Beth Fuller.	Beth Fuller, Harpsichord; Sarah Beth Philip, Flute; Dinos Constantinides, Conductor.
June 1, 1990	N/A	N/A	N/A	Dinos Constantinides Music Director and Conductor.
July 1, 1990	N/A	First Assembly of God Church	N/A	Dinos Constantinides, Music Director and Conductor.
July 1, 1990	N/A	De La Ronde Hall, Versailles Building	N/A	Dinos Constantinides Music Director and Conductor.
September 23, 1990	2:00 PM	De La Ronde Hall, Versailles Building	Violins: Kelly Smith Toney (Concertmaster), Nicole Hammill, Nancy Langham, Barbara Hornstein, Edward Eanes, Jana Burton; Violas: Jennifer Harris Cassin, Lisa Smith; Cellos: Kent Jensen, Ning Tien; String Bass: William Hunsinger; Harpsichord: Beth Fuller.	Katherine Kemler, Flute; Kelly Smith Toney, Violin; Nicole Hammill, Violin, Dions Constantinides, Conductor.
September 30, 1990	N/A	N/A	N/A	Katherine Kemler, Flute; Kelly Smith Toney, Violin; Nicole Hammill, Violin, Dions Constantinides, Conductor.

<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
October 26, 1990	8:00 PM	First Assembly of God Church	Violins: Kelly Smith Toney (Concertmaster), Nicole Hammill, Nancy Langham, Barbara Hornstein, Edward Eanes, Jana Burton; Violas: Jennifer Harris Cassin, Lisa Smith; Cellos: Kent Jensen, Ning Tien; String Bass: William Hunsinger; Harpsichord: Beth Fuller.	Larry Campbell, Trombone; Ning Tien, Cello; Dinos Constantinides, Conductor.
October 28, 1990	2:00 PM	De La Ronde Hall, Versailles Building	Violins: Kelly Smith Toney (Concertmaster), Nicole Hammill, Nancy Langham, Barbara Hornstein, Edward Eanes, Jana Burton; Violas: Jennifer Harris Cassin, Lisa Smith; Cellos: Kent Jensen, Ning Tien; String Bass: William Hunsinger; Harpsichord: Beth Fuller.	Larry Campbell, Trombone; Ning Tien, Cello; Dinos Constantinides, Conductor.
November 30, 1990	12:30 PM	St. Joseph's Cathedral	N/A	Dinos Constantinides, Violin; Louis Wendt, Piano.
November 30, 1990	8:00 PM	First Assembly of God Church	Violins: Kelly Smith Toney (Concertmaster), Nicole Hammill, Nancy Langham. Barbara Hornstein. Edward Eanes, Jana Burton; Violas: Jennifer Harris Cassin, Lisa Smith; Cellos: Kent Jensen, Ning Tien; String Bass: William Hunsinger; Harpsichord: Beth Fuller.	Katherine Kemler, Flute; Kelly Smith Toney, Violin; Nicole Hammil, Violin; Dinos Constantinides, Music Director and Conductor.

<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
January 27, 1991	2:00 PM	De La Ronde Hall, Versailles Building	Violins: Kelly Smith Toney (Concertmaster), Nicole Hammill, Nancy Langham, Barbara Hornstein, Edward Eanes, Reginald Williams; Violas: Jennifer Harris Cassin, Lisa Smith, James Hanna; Cellos: Kent Jensen, Ning Tien, Daniel; String Bass: William Hunsinger; Harpsichord: Beth Fuller.	Kelly Smith Toney, Violin; Nicole Hammill, Violin; Nancy Langham, Violin; Edward Eanes, Violin; Kent Jensen, Cello; Dinos Constantinides, Music Director and Conductor.
January 28, 1991	7:30 PM	First Assembly of God Church	Violins: Kelly Smith Toney (Concertmaster), Nicole Hammill, Nancy Langham, Barbara Hornstein, Edward Eanes, Reginald Williams; Violas: Jennifer Harris Cassin, Lisa Smith, James Hanna; Cellos: Kent Jensen, Ning Tien, Daniel; String Bass: William Hunsinger; Harpsichord: Beth Fuller.	Kelly Smith Toney, Violin; Nicole Hammill, Violin; Nancy Langham, Violin; Edward Eanes, Violin; Kent Jensen, Cello; Dinos Constantinides, Music Director and Conductor.
February 8, 1991	12:30 PM	St. Joseph's Cathedral	N/A	Kelly Smith Toney, Violin; Barbara Hornstein, Violin; Nancy Langham, Violin; Edward Eanes, Violin.
April 12, 1991	12:30 PM	Catholic-Presbyterian House	N/A	Edward Eanes, Violin; Srebrenka Igric, Piano.

<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
May 5, 1991	2:00 PM	De La Ronde Hall, Versailles Building	Violins: Kelly Smith Toney (Concertmaster), Nicole Hammill, Nancy Langham, Barbara Hornstein, Edward Eanes, Reginald Williams; Violas: Jennifer Harris Cassin, Lisa Smith, James Hanna; Cellos: Kent Jensen, Ning Tien, Daniel; String Bass: William Hunsinger; Harpsichord: Beth Fuller.	Mildred Allen, Soprano; Beth Fuller, Harpsichord; Jennifer Harris Cassin, Viola; Robert McBride, Bassoon; Dinos Constantinides, Music Director and Conductor.
May 10, 1991	12:30 PM	Catholic-Presbyterian House	N/A	Ning Tien-Scialla, Cello; Carmen Scialla, Piano.
September 1, 1991	2:00 PM	De La Ronde Hall, Versailles Building	Violins: Kelly Smith Toney (Concertmaster), Reginald Williams, Nancy Langham, Lauren Davis, Barbara Hornstein, Edward Eanes; Violas: Jennifer Harris Cassin, Lisa Smith Mc Gibney; Cellos: Kent Jensen, Ning Tien; String Bass: William Hunsinger; Oboe: Carrie Vecchione, Jennifer Potochnic; Horn: Janiece Luedeke.	Evelyn Petros, Soprano; Carrie Vecchione, Oboe; Dinos Constantinides, Conductor.
September 2, 1991	8:00 PM	Myra Clare Rogers Memorial Chapel	Violins: Kelly Smith Toney (Concertmaster), Reginald Williams, Nancy Langham, Lauren Davis, Barbara Hornstein, Edward Eanes; Violas: Jennifer Harris Cassin, Lisa Smith Mc Gibney; Cellos: Kent Jensen, Ning Tien; String Bass: William Hunsinger; Oboe: Carrie Vecchione, Jennifer Potochnic; Horn: Janiece Luedeke.	Evelyn Petros, Soprano; Carrie Vecchione, Oboe; Dinos Constantinides, Conductor.



<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
September 13, 1991	12:00 PM	N/A	N/A	Kelly Smith Toney, Violin; Carrie Vecchione, Oboe; Louis Wendt, Piano.
September 24, 1991	8:00 PM	Public Radio in Baton Rouge	N/A	N/A
September 29, 1991	4:00 PM	Dunham Chapel	N/A	Constance Navratil, Soprano; Kelly Smith Toney, Violin; Carrie Vecchione, Oboe; Louis Wendt, Piano.
October 6, 1991	11:00 AM	Magnolia Mound	N/A	Constance Navratil, Soprano; Dinos Constantinides, Music Director and Conductor.
October 7, 1991	7:30 PM	SLU Music Auditorium	N/A	SLU Faculty Soloists: Delony, Evenson, Hammil, Rosenbaum, Schrock, Vogt, Voorhees.
October 11, 1991	12:00 PM	Catholic-Presbyterian House	N/A	Reginald Williams and Nancy Clarke Langham, Violins; Kent Jensen, Cello; Louis Wendt, Piano.
October 20, 1991	2:00 PM	De La Ronde Hall, Versailles Building	Violins: Kelly Smith Toney (Concertmaster), Reginald Williams, Nancy Langham, Lauren Davis, Barbara Hornstein, Edward Eanes; Violas: Jennifer Harris Cassin, Lisa Smith McGibney; Cellos: Kent Jensen, Ning Tien; String Bass: William Hunsinger.	Nicholas Goluses, Guitar; Reginald Williams, Violin; Nancy Clarke Langham, Violin; Ning Tien, Cello; Dinos Constantinides, Music Director and Conductor.
October 20, 1991	8:00 PM	Talbot Theater	N/A	Nicholas Goluses, Guitar; Reginald Williams, Violin; Nancy Clarke Langham, Violin; Ning Tien, Cello; Dinos Constantinides, Music Director and Conductor.

<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
October 21, 1991	8:00 PM	University of New Orleans Performing Arts Center Recital Hall	N/A	Nicholas Goluses, Guitar; Reginald Williams, Violin; Nancy Clarke Langham, Violin; Ning Tien, Cello; Dinos Constantinides, Music Director and Conductor; Fred Kasten, Host; Charles Blancq, Artistic Director; Jane Cassisa, Studio Announcer; Brad Palmer, Production Director; John Johnston, Chief Engineer; Doug Ferguson, Recording Engineer; Bill Zeeble, Program Director.
November 15, 1991	12:00 PM	Catholic-Presbyterian House	N/A	Dinos Constantinides, Violin; Carrie Vecchione, Oboe; Stephen Brown, Piano.
January 10, 1992	12:00 PM	Catholic-Presbyterian House	N/A	Lauren Davis, Violin; Edward Eans, Violin; Louis Wendt, Piano.
January 12, 1992	2:00 PM	De La Ronde Hall, Versailles Building	Violins: Kelly Smith Toney (Concertmaster), Reginald Williams, Nancy Langham, Lauren Davis, Barbara Hornstein, Edward Eanes; Violas: Jennifer Harris Cassin, Lisa Smith McGibney; Cellos: Kent Jensen, Ning Tien; String Bass: William Hunsinger.	Nancy Assaf, Soprano; Sarah Beth Phillip, Flute; Jennifer Harris Cassin, Viola; Edward Eanes, Violin; Lauren Davis, Violin.

<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
January 13, 1992	8:00 PM	The Contemporary Arts Center Freeport-McMoRan Theater	Violins: Kelly Smith Toney (Concertmaster), Reginald Williams, Nancy Langham, Lauren Davis, Barbara Hornstein, Edward Eanes; Violas: Jennifer Harris Cassin, Lisa Smith McGibney; Cellos: Kent Jensen, Ning Tien; String Bass: William Hunsinger.	Nancy Assaf, Soprano; Sarah Beth Phillip, Flute; Jennifer Harris Cassin, Viola; Edward Eanes, Violin; Lauren Davis, Violin.
February 14, 1992	12:00 PM	Catholic-Presbyterian House	N/A	Kelly Smith Toney, Violin; Jennifer Harris Cassin, Viola.
March 13, 1992	12:00 PM	Catholic-Presbyterian House	N/A	Kent Jense, Cello; Lisa Kinzer, Piano.
April 10, 1992	12:00 PM	Catholic-Presbyterian House	N/A	Dinos Constantinides, Violin; Louis Wendt, Piano.
May 3, 1992	2:00 PM	De La Ronde Hall, Versailles Building	Violins: Kelly Smith Toney (Concertmaster), Reginald Williams, Nancy Langham, Lauren Davis, Barbara Hornstein, Edward Eanes; Violas: Jennifer Harris Cassin, Lisa Smith McGibney; Cellos: Kent Jensen, Ning Tien; String Bass: William Hunsinger.	Jerzy Kosmala, Viola; Steven Cohen, Clarinet; Kelly Smith Toney, Violin; Dinos Constantinides, Music Director and Conductor.
May 4, 1992	8:00 PM	Contemporary Arts Center	N/A	Jerzy Kosmala, Viola; Steven Cohen, Clarinet; Kelly Smith Toney, Violin; Dinos Constantinides, Music Director and Conductor.
May 7, 1992	7:00 PM	Hemingbough	N/A	Kelly Smith Toney, Violin; Sara Beth Phillip, Flute; Jerzy Kosmala, Viola; Dinos Constantinides, Music Director and Conductor.

<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
September 6, 1992	2:00 PM	De La Ronde Hall, Versailles Building	Violins: Kelly Smith Toney (Concertmaster), Reginald Williams, Nancy Langham, Lauren Davis, Barbara Hornstein, Edward Eanes; Violas: Jennifer Harris Cassin, Lisa Smith McGibney; Cellos: Kent Jensen, Ning Tien; String Bass: William Hunsinger.	Thaddeus Brys, Cello; Kevork Mardirossian, Violin; Dinos Constantinides, Music Director and Conductor.
September 7, 1992	8:00 PM	Tulane University – New Orleans	Violins: Kelly Smith Toney (Concertmaster), Reginald Williams, Nancy Langham, Lauren Davis, Barbara Hornstein, Edward Eanes; Violas: Jennifer Harris Cassin, Lisa Smith McGibney; Cellos: Kent Jensen, Ning Tien; String Bass: William Hunsinger.	Thaddeus Brys, Cello; Kevork Mardirossian, Violin; Dinos Constantinides, Music Director and Conductor.
October 9, 1992	12:00 PM	Catholic-Presbyterian House	N/A	Constance Navratil, Soprano; Ruby Dart, Piano.
October 18, 1992	2:00 PM	De La Ronde Hall, Versailles Building	Violins: Kelly Smith Toney (Concertmaster), Reginald Williams, Nancy Langham, Lauren Davis, Barbara Hornstein, Edward Eanes; Violas: Jennifer Harris Cassin, Lisa Smith McGibney; Cellos: Kent Jensen, Ning Tien; String Bass: William Hunsinger.	John Raush, Percussion; Ann Benjamin, Harp; Reginald Williams, Violin; Lauren Davis, Violin; Lisa Smith McGibney, Viola; William Hunsinger, String Bass.

<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
October 19, 1992	8:00 PM	Tulane University – New Orleans	Violins: Kelly Smith Toney (Concertmaster), Reginald Williams, Nancy Langham, Lauren Davis, Barbara Hornstein, Edward Eanes; Violas: Jennifer Harris Cassin, Lisa Smith McGibney; Cellos: Kent Jensen, Ning Tien; String Bass: William Hunsinger.	John Raush, Percussion; Ann Benjamin, Harp; Reginald Williams, Violin; Lauren Davis, Violin; Lisa Smith McGibney, Viola; William Hunsinger, String Bass.
November 13, 1992	12:00 PM	Catholic-Presbyterian House	N/A	Dinos Constantinides, Violin; Louis Wendt, Piano.
January 15, 1993	1:00 PM	St. James Place	N/A	Kelly Smith Toney, Violin; Bobbie Toney, Piano.
January 17, 1993	2:00 PM	De La Ronde Hall, Versailles Building	Violins: Kelly Smith Toney (Concertmaster), Reginald Williams, Nancy Langham, Lauren Davis, Barbara Hornstein, Edward Eanes; Violas: Jennifer Harris Cassin, Lisa Smith McGibney; Cellos: Kent Jensen, Ning Tien; String Bass: William Hunsinger.	Kelly Smith Toney, Violin; Ning Tien-Scialla, Cello; Angela DeVerger, Soprano; Dinos Constantinides, Music Director and Conductor.
January 17, 1993	8:00 PM	Tulane University – New Orleans	Violins: Kelly Smith Toney (Concertmaster), Reginald Williams, Nancy Langham, Lauren Davis, Barbara Hornstein, Edward Eanes; Violas: Jennifer Harris Cassin, Lisa Smith McGibney; Cellos: Kent Jensen, Ning Tien; String Bass: William Hunsinger.	Kelly Smith Toney, Violin; Ning Tien-Scialla, Cello; Angela DeVerger, Soprano; Dinos Constantinides, Music Director and Conductor.
February 12, 1993	1:30 PM	St. James Place	N/A	Ann Benjamin, Harpist.
March 19, 1993	1:30 PM	St. James Place	N/A	Dinos Constantinides, Violin; Stephen Brown, Piano.

<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
April 9, 1993	1:30 PM	St. James Place	N/A	Angela DeVerger, Soprano; Louis Wendt, Piano.
May 2, 1993	2:00 PM	De La Ronde Hall, Versailles Building	Violins: Kelly Smith Toney (Concertmaster), Reginald Williams, Nancy Langham, Lauren Davis, Barbara Hornstein, Edward Eanes; Violas: Jennifer Harris Cassin, Lisa Smith McGibney; Cellos: Kent Jensen, Ning Tien; String Bass: William Hunsinger.	Nancy Langham, Violin; Edward Eanes, Violin; Lauren Davis, Violin; Reginald Williams, Violin; Kent Jensen, Cello; Sebnem Kartal, Mezzo-Soprano; Dinos Constantinides, Music Director and Conductor.
May 3, 1993	8:00 PM	Myra Clare Rogers Memorial Chapel	Violins: Kelly Smith Toney (Concertmaster), Reginald Williams, Nancy Langham, Lauren Davis, Barbara Hornstein, Edward Eanes; Violas: Jennifer Harris Cassin, Lisa Smith McGibney; Cellos: Kent Jensen, Ning Tien; String Bass: William Hunsinger.	Nancy Langham, Violin; Edward Eanes, Violin; Lauren Davis, Violin; Reginald Williams, Violin; Kent Jensen, Cello; Sebnem Kartal, Mezzo-Soprano; Dinos Constantinides, Music Director and Conductor.
May 7, 1993	1:30 PM	St. James Place	N/A	Ning Tien-Scialla, Cello; Richard Seiler, Piano.
August 29, 1993	2:00 PM	De La Ronde Hall, Versailles Building	Violins: Kelly Smith Toney (Concertmaster), Reginald Williams, Nancy Langham, Lauren Davis, Barbara Hornstein, Edward Eanes; Violas: Jennifer Harris Cassin, Lisa Smith McGibney; Cellos: Ihsan Kartal, Elizabeth Lott; String Bass: William Hunsinger.	Jayn Rosenfeld, Flute; Dinos Constantinides, Music Director and Conductor.
November 12, 1993	1:30 PM	St. James Place	N/A	Patrick Kerber, Guitar; Louis Wendt, Piano.

<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
November 14, 1993	2:00 PM	De La Ronde Hall, Versailles Building	Violins: Kelly Smith Toney (Concertmaster), Reginald Williams, Nancy Langham, Lauren Davis, Barbara Hornstein, Edward Eanes; Violas: Jennifer Harris Cassin, Lisa Smith McGibney; Cellos: Ihsan Kartal, Elizabeth Lott; String Bass: William Hunsinger.	Patrick Kerber, Guitar; Mark Ostoich, Oboe; Dinos Constantinides, Music Director and Conductor.
November 15, 1993	8:00 PM	Rogers Memorial Chapel of Tulane University	N/A	Patrick Kerber, Guitar; Mark Ostoich, Oboe; Louis Wendt, Piano.
December 10, 1993	1:30 PM	St. James Place	N/A	Mark Ostoich, Oboe; Louis Wendt, Piano.
January 21, 1994	1:30 PM	St. James Place	N/A	Nancy Clarke Langham; Henry Jones, Piano.
January 23, 1994	2:00 PM	De La Ronde Hall, Versailles Building	Violins: Kelly Smith Toney (Concertmaster), Reginald Williams, Nancy Langham, Lauren Davis, Barbara Hornstein, Edward Eanes; Violas: Jennifer Harris Cassin, Lisa Smith McGibney; Cellos: Ihsan Kartal, Elizabeth Lott; String Bass: William Hunsinger.	Jerzy Kosmala, Viola; Nancy Clarke Langham, Violin; Dinos Constantinides, Music Director and Conductor.
February 26, 1994	8:00 PM	LSU Union Theater	Violins: Kelly Smith Toney (Concertmaster), Reginald Williams, Nancy Langham, Lauren Davis, Barbara Hornstein, Edward Eanes; Violas: Jennifer Harris Cassin, Lisa Smith McGibney; Cellos: Ihsan Kartal, Elizabeth Lott; String Bass: William Hunsinger.	Jerzy Kosmala, Viola; James West, Trumpet; Steven Cohen, Clarinet; Michael Gurt, Piano; Dinos Constantinides, Music Director and Conductor.
March 11, 1994	1:30 PM	St. James Place	N/A	Elizabeth Lott, Cello; Louis Wendt, Piano.

<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
May 6, 1994	N/A	St. James Place	N/A	Kelly Smith Toney, Violin; Donna H. Toney, Piano.
May 8, 1994	2:00 PM	De La Ronde Hall, Versailles Building	Violins: Kelly Smith Toney (Concertmaster), Reginald Williams, Nancy Langham, Lauren Davis, Barbara Hornstein, Edward Eanes; Violas: Jennifer Harris Cassin, Lisa Smith McGibney; Cellos: Ihsan Kartal, Elizabeth Lott; String Bass: William Hunsinger.	Kelly Smith Toney, Violin; Lauren Davis, Violin; Dinos Constantinides, Music Director and Conductor.
August 28, 1994	2:00 PM	De La Ronde Hall, Versailles Building	Violins: Kelly Smith Toney (Concertmaster), Karen Cleer, Nancy Clarke Langham, Reginald Williams, Lauren Davis, Edward Eanes, Barbara Hornstein; Violas: Camilla Vasilaki, Lisa Smith McGibney; Cellos: Kent Jensen, Elizabeth Lott; String Bass: Robert Nash.	Sarah Beth Hanson, Flute; Kelly Smith Toney, Violin; Dinos Constantinides, Music Director and Conductor.
September 9, 1994	N/A	St. James Place	N/A	Sarah Beth Hanson, Flute; Willis Deloney, Piano.
October 14, 1994	1:30 PM	St. James Place	N/A	Larry Campbel, Trombone and Euphonium; Louis Wendt, Piano.
October 16, 1994	4:00 PM	First Christian Church	Violins: Kelly Smith Toney (Concertmaster), Karen Cleer, Barbara Hornstein, Nancy Clarke Langham, Lauren Davis, Edward Eanes; Violas: Camilla Vasilaki, Lisa Smith McGibney; Cellos: Kent Jensen, Elizabeth Lott; String Bass: Robert Nash.	Kelly Smith Toney, Violin; Larry Vander Molen, Oboe; Dinos Constantinides, Music Director and Conductor.



<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
November 6, 1994	2:00 PM	De La Ronde Hall, Versailles Building	Violins: Kelly Smith Toney (Concertmaster), Karen Cleer, Nancy Clarke Langham, Lauren Davis, Edward Eanes, Barbara Hornstein; Violas: Camilla Vasilaki, Lisa Smith McGibney; Cellos: Kent Jensen, Elizabeth Lott; String Bass: Robert Nash.	Larry Campbel, Trombone; Elizabeth Lott, Cello; Dinos Constantinides, Music Director and Conductor.
January 15, 1995	2:00 PM	De La Ronde Hall, Versailles Building	Violins: Kelly Smith Toney (Concertmaster), Karen Cleer, Nancy Clarke Langham, Lauren Davis, Edward Eanes, Barbara Hornstein; Violas: Camilla Vasilaki, Lisa Smith McGibney; Cellos: Brian Snow, Elizabeth Lott; String Bass: Robert Nash.	Wendy Putnam, Violin; René Singleton, Soprano; Dinos Constantinides, music Director and Conductor.
February 4, 1995	7:00 PM	De La Ronde Hall, Versailles Building	Violins: Kelly Smith Toney (Concertmaster), Karen Cleer, Lauren Davis, Barbara Hornstein, Edward Eanes; Violas: Camilla Vasilaki, Lisa Smith McGibney; Cellos: Brian Snow, Elizabeth Lott; String Bass: Robert Nash.	Members of the Baton Rouge Ballet; Molly Buchmann, Choreographer; Cast: Elizabeth Mathews, Columbine; Kevin Bell, Pantalón; Leonardo Augustus, Scaramouche; Lauren Cix, Sarah Foster, Molly Israel, Kristen Morgan, Catherine Daniel, Sydney Harris, Amy Luster, Ashifa Sarkar, Ladies of the Court; Dinos Constantinides.
March 7, 1995	8:00 PM	LSU School of Music Recital Hall	N/A	The New York University New Music Ensemble; Esther Lamneck, Director.

<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
May 7, 1995	2:00 PM	De La Ronde Hall, Versailles Building	Violins: Kelly Smith Toney (Concertmaster), Karen Cleer, Nancy Clarke Langham, Lauren Davis, Edward Eanes, Barbara Hornstein; Violas: Camilla Vasilaki, Lisa Smith McGibney; Cellos: Brian Snow, Elizabeth Lott; String Bass: Robert Nash.	Lauren Davis, Violin; Griffin Campbell, Saxophone; Dinos Constantinides, Music Director and Conductor.
May 21, 1995	4:00 PM	Christ Church Cathedral	Violins: Kelly Smith Toney (Concertmaster), Karen Cleer, Mary Taylor, Lauren Davis, Edward Eanes, Barbara Hornstein; Violas: Camilla Vasilaki, Lisa Smith McGibney; Cellos: Brian Snow, Elizabeth Lott; String Bass: Robert Nash.	C. William Ziegenfuss, Organ Soloist; Dinos Constantinides, Music Director and Conductor.
September 17, 1995	2:00 PM	De La Ronde Hall, Versailles Building	1st Violins: Kelly Smith Toney (Concertmaster), Jennifer Carsillo, Nicola Takov, Piper Barzenick; 2nd Violins: Lauren Davis, Edward Eanes, Christy Lee Gandy; Violas: Camilla Vasilaki, Maria Traykova, Karl Kerner; Cellos: Elizabeth Lott, Ozan Evrim Tunca; String Bass: Robert Nash.	Mark Ostoich, Oboe; John Raush, Percussion; René Singleton, Soprano; Dinos Constantinides, Music Director and Conductor.
September 18, 1995	2:00 PM	Lafargue Elementary School	N/A	Mark Ostoich, Oboe; John Raush, Percussion; René Singleton, Soprano; Dinos Constantinides, Music Director and Conductor.

<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
October 9, 1995	8:00 PM	LSU School of Music Recital Hall	N/A	Kelly Smith Toney, Violin; Ozan Evrim Tunca, Cello; Michael Gurt, Piano; Robert Aughtry, Flute; Young Dae Yoo, Clarinet; John Raush, Percussion; Camilla Vasilaki, Viola; Dinos Constantinides, Violin, Music Director and Conductor.
October 12, 1995	2:00 PM	Pottle Music Building Auditorium	N/A	Kelly Smith Toney, Violin; Ozan Evrim Tunca, Cello; Michael Gurt, Piano; Robert Aughtry, Flute; Young Dae Yoo, Clarinet; John Raush, Percussion; Camilla Vasilaki, Viola; Dinos Constantinides, Violin, Music Director and Conductor.
November 5, 1995	2:00 PM	De La Ronde Hall, Versailles Building	1st Violins: Kelly Smith Toney (Concertmaster), Jennifer Carsillo, Nicola Takov, Piper Barzenick; 2nd Violins: Lauren Davis, Edward Eanes, Christy Lee Gandy; Violas: Camilla Vasilaki, Maria Traykova, Karl Kerner; Cellos: Elizabeth Lott, Brian Sonow; String Bass: Robert Nash; Harpsichord: Jan Grimes	Kevork Mardirossian, Violin; James West, Trumpet; Dinos Constantinides, Music Director and Conductor.
November 10, 1995	4:00 PM	St. James Place	N/A	Griffin Campbell, Saxophone; Jan Grimes, Piano; James Chaudoir, Composer.

<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
January 14, 1996	2:00 PM	De La Ronde Hall, Versailles Building	1st Violins: Kelly Smith Toney (Concertmaster), Jennifer Carsillo, Nicola Takov, Piper Barzenick; 2nd Violins: Lauren Davis, Edward Eanes, Christy Lee Gandy; Violas: Camilla Vasilaki, Maria Traykova, Karl Kerner; Cellos: Elizabeth Lott, Kimberly Sands; String Bass: Robert Nash; Harpsichord: Jan Grimes.	William Ludwig, Bassoon; Lori Bade, Mezzo Soprano; Dinos Constantinides, Music Director and Conductor.
January 30, 1996	8:00 PM	LSU School of Music Recital Hall	N/A	Kevin Burns, Saxophone; Dinu Ghezzo, Piano and Guest Composer; Chuck Quinn, Trumpet; James Stewart, Horn; Young Dae Yoo, Clarinet; Cason Duke, Trombone, Louis Wendt, Piano; Rob Aughtry, Flute; Dinos Constantinides, Director.
March 8, 1996	4:00 PM	St. James Place	N/A	Dinos Constantinides, Violin; Louis Wendt, Piano; Chuck Quinn, Trumpet; Cason Duke, Trombone.
June 7, 1996	8:00 PM	LSU School of Music Recital Hall	N/A	Louis Wendt, Piano; David Wright, Alto Saxophone; Lois Leventhal, Piano; The Baton Rouge Children's Choir, Mercy Hwong, Director; Griffin Campbell, Alto Saxophone.

<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
July 1, 1996	8:00 PM	LSU School of Music Recital Hall	1st Violins: Kelly Smith Toney (Concertmaster), Christopher Thompson, Piper Barzenick; 2nd Violins: Edward Eanes, Christy Lee Gandy; Violas: Andrew Johnson, Cassandra Magee; Cellos: Elizabeth Lott, Eileen Johnson; String Bass: Robert Nash; Flute-Piccolo: Sarah Beth Hanson, Jill Swetnam; Oboe: Larry Vandermolen; Clarinet: Patricia Martin; Bassoon: Warren Box; Horn: Carolyn Summers; Trumpet: Robert Campo; Trombone: Larry Campbell; Percussion: John Raush, Doran Bugg.	Sara Lynn Baird, Guest Conductor; Don Moore, Narrator; Edward Eanes, Christopher Thompson, Violins; Loraine Sims, Soprano; Kenneth S. Klaus, Baritone; Kimberly Broadwater, Mezzo-Soprano; Leo Day, Tenor; Mixed Chorus; Dinos Constantinides, Music Director and Conductor.
September 15, 1996	2:00 PM	Pennington Center	1st Violins: Kelly Smith Toney (Concertmaster), Jennifer Carsillo, Nicola Takov, Piper Barzenick; 2nd Violins: Lauren Davis, Edward Eanes, Christy Lee Gandy; Violas: Boris Tonkov, Maria Traykova, Marinela Serban; Cellos: Elizabeth Lott, Kimberly Sands; String Bass: Robert Nash; Oboe: Larry Vandermolen, Jennifer Sloan; Horn: Janiece Luedeke, Selcuk Yargici; Harpsichord: Jan Grimes.	Kevork Mardirossian, Violin; Dennis Parker, Cello; Dinos Constantinides, Music Director and Conductor.
September 30, 1996	8:00 PM	Trinity Episcopal Church	N/A	Patrick Kerber, Guitar; Leo Day, Tenor.

<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
November 3, 1996	2:00 PM	Pennington Center	1st Violins: Kelly Smith Toney (Concertmaster), Jennifer Carsillo, D'Ette Bollinger, Nicola Takov, Piper Barzenick; 2nd Violins: Lauren Davis, Edward Eanes, Christy Lee Gandy; Violas: Boris Tonkov, Maria Traykova, Marinela Serban; Cellos: Elizabeth Lott, Kimberly Sands; String Bass: Robert Nash; Oboe: Larry Vandermolen, Jennifer Sloan; Horn: Janiece Luedeke, Selcuk Yargici; Harpsichord: Jan Grimes.	Katherine Kemler, Flute; William Ludwig, Bassoon; Bruce Heim, Horn; Dions Constantinides, Music Director and Conductor.
January 19, 1997	2:00 PM	Pennington Center	1st Violins: Kelly Smith Toney (Concertmaster), Jennifer Carsillo, D'Ette Bollinger, Nicola Takov, Piper Barzenick; 2nd Violins: Lauren Davis, Edward Eanes, Christy Lee Gandy; Violas: Boris Tonkov, Maria Traykova, Marinela Serban; Cellos: Elizabeth Lott, Margaret Gilmore, Kimberly Sands; String Bass: Robert Nash; Oboe: Larry Vandermolen, Jennifer Sloan; Horn: Janiece Luedeke, Selcuk Yargici; Harpsichord: Jan Grimes.	James Alexander, Violin; Elizabeth Lott, Cello; Lauren Davis, Violin; Nicola Takov, Violin; Dinos Constantinides, Music Director and Conductor.

<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
May 4, 1997	2:00 PM	Pennington Center	1st Violins: Kelly Smith Toney (Concertmaster), Jennifer Carsillo, D'Ette Bollinger, Nicola Takov, Piper Barzenick; 2nd Violins: Lauren Davis, Edward Eanes, Christy Lee Gandy; Violas: Boris Tonkov, Maria Traykova, Marinela Serban; Cellos: Elizabeth Lott, Kimberly Sands, Ozan Tunca; String Bass: Robert Nash; Flute: Robert Aughtry, Iris Fagundo; Bassoon: Alden Banda, Micah Standley; Harpsichord: Jan Grimes.	Jerzy Kosmala, Viola; Kelly Smith Toney, Violin; Leo Day, Tenor; Dinos Constantinides, Conductor.
May 12, 1997	7:30 PM	LSU School of Music Room 115	N/A	Kelly Smith Toney, Violin; Lauren Davis, Violin; Marinela Serban, Viola; Elizabeth lott, Cello; Dinos Constantinides, Music Director and Conductor.
May 13, 1997	7:30 PM	LSU School of Music Room 115	N/A	Kelly Smith Toney, Violin; Lauren Davis, Violin; Marinela Serban, Viola; Elizabeth lott, Cello; Dinos Constantinides, Music Director and Conductor.
May 15, 1997	7:30 PM	LSU School of Music Room 114	N/A	Kelly Smith Toney, Violin; Lauren Davis, Violin; Marinela Serban, Viola; Elizabeth lott, Cello; Dinos Constantinides, Music Director and Conductor.

<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
May 17, 1997	2:00 PM	LSU School of Music Room 114	N/A	Kelly Smith Toney, Violin; Lauren Davis, Violin; Marinela Serban, Viola; Elizabeth Lott, Cello; Dinos Constantinides, Music Director and Conductor.
May 17, 1997	3:00 PM	LSU School of Music Room 114	N/A	Panelists: Al Benner – President, Connors Publications; James Chaudoir, University of Wisconsin, Oshkosh; Robert L. Cooper, University of Missouri; Charles Lloyd, Jr., Southern University, Baton Rouge; Mickie Willis, Division of the Arts, Baton Rouge; Dinos Constantinides, Moderator.
May 18, 1997	2:00 PM	Pennington Center	N/A	String Quartet Festival of New Works from Baton Rouge; The Sinfonietta String Quartet: Kelly Smith Toney, Violin; Lauren Davis, Violin; Marinela Serban, Viola; Elizabeth Lott, Cello.
June 10, 1997	10:00 AM	Bluebonnet Library	Violins: Kelly Smith Toney, Lauren Davis; Viola: Marinela Serban; Cello: Ozan Tunca; String Bass: Robert Nash	René Singleton, Soprano; Dinos Constantinides, Music Director and Conductor.
June 13, 1997	4:00 PM	St. James Place	N/A	Carol Fuqua, Soprano; Richard Beckford, Piano.



<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
June 15, 1997	2:00 PM	Pennington Center	N/A	Leo Day, Tenor; Chandler Thompson, Soprano; Don Hill, Tenor; Carol Fuqua, Soprano; Corey Trahan, Baritone; Jennifer Ellis, Soprano, Alison Nikitopoulos, Soprano; Sharon N. James, Mezzo-Soprano; Carol Fuqua, Soprano; Corey Trahan, Baritone; Diane Malone, Artistic Director.
August 24, 1997	2:00 PM	LSU School of Music Recital Hall	N/A	N/A
August 25, 1997	3:30 PM	LSU School of Music Recital Hall	N/A	Stephen and Eleanor Brown, Duo Pianists
September 6, 1997	8:00 PM	St. Mary's Catholic Church	1st Violins: Kelly Smith Toney (Concertmaster), Lauren Davis (Acting Concertmaster), Borislava Iltcheva, Nikola Takov, Piper Barzenick; 2nd Violins: Edward Eanes, D'Ette Bollinger, Christy Lee Gandy; Violas: Boris Tonkov, Maria Traykova, Burcu Tunca; Cellos: Mragaret Gilmore, Jose Minguell; String Bass: Robert Nash; Oboe: Lisa Mc Cullough; Clarinet: Young Dae Yoo; Harpsichord: Jan Grimes.	Dinos Constantinides, Music Director and Conductor.

<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
September 7, 1997	2:00 PM	Pennington Center	1st Violins: Kelly Smith Toney (Concertmaster), Lauren Davis (Acting Concertmaster), Borislava Iltcheva, Nikola Takov, Piper Barzenick; 2nd Violins: Edward Eanes, D'Ette Bollinger, Christy Lee Gandy; Violas: Boris Tonkov, Maria Traykova, Burcu Tunca; Cellos: Margaret Gilmore, Jose Minguell; String Bass: Robert Nash; Oboe: Lisa Mc Cullough; Clarinet: Young Dae Yoo; Harpsichord: Jan Grimes.	Robert Grayson, tenor; Jayn Rosenfeld, Flute; Dinos Constantinides, Music Director and Conductor
September 28, 1997	N/A	First Christian Church	1st Violins: Kelly Smith Toney (Concertmaster), Lauren Davis (Acting Concertmaster), Borislava Iltcheva, Nikola Takov; 2nd Violins: Edward Eanes, Christy Lee Gandy, Piper Barzenick; Violas: Boris Tonkov, Maria Traykova; Cellos: Margaret Gilmore, Jose Minguell; String Bass: Robert Nash.	Dinos Constantinides, Music Director and Conductor.
September 29, 1997	8:00 PM	LSU School of Music Recital Hall	1st Violins: Kelly Smith Toney (Concertmaster), Lauren Davis, Borislava Iltcheva, Nikola Takov, Piper Barzenick; 2nd Violins: Edward Eanes, D'Ette Bollinger, Christy Lee Gandy; Violas: Boris Tonkov, Maria Traykova, Burcu Tunca; Cellos: Margaret Gilmore, Jose Minguell; String Bass: Robert Nash.	Sarah Beth Hanson, Flute; Dinos Constantinides, Music Director and Conductor.

<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
October 10, 1997	4:00 PM	St. James Place	N/A	Lauren Davis, Violin; Laurelie Gheesling, Piano.
November 9, 1997	2:00 PM	Pennington Center	1st Violins: Kelly Smith Toney (Concertmaster), Lauren Davis, Borislava Iltcheva, Piper Barzenick; 2nd Violins: Edward Eanes, Nikola Takov, D'Ette Bollinger, Christy Lee Gandy; Violas: Maria Traykova, Steliana Nedeva, Boris Tonkov; Cellos: Ozan Tunca, Margaret Gilmore, Jose Minguell; String Bass: Robert Nash; Oboe: Lisa McCullough, Shea Tully; Horn: Janiece Luedeke, Selcuk Yargici	Lauren Davis, Violin; René Singleton, Soprano; Dinos Constantinides, Music Director and Conductor.
December 12, 1997	4:00 PM	St. James Place	N/A	Dinos Constantinides, Violin; Richard Beckford, Piano.
January 23, 1998	4:00 PM	St. James Place	N/A	Nicholas Goluses, Guitar.
January 24, 1998	3:00 PM	LSU School of Music Recital Hall	N/A	Nicholas Goluses, Guitar Professor at the Eastman School of Music.

<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
January 25, 1998	2:00 PM	Pennington Center	1st Violins: Kelly Smith Toney (Concertmaster), Lauren Davis, Borislava Iltcheva, Piper Barzenick; 2nd Violins: Adrianna Hulscher, Nikola Takov, D'Ette Bollinger, Christy Lee Gandy; Violas: Maria Traykova, Boris Tonkov, Burcu Tunca; Cellos: Ozan Tunca, Margaret Gilmore, Jose Minguell; String Bass: Robert Nash; Flute: Sarah Beth Hanson; Oboe: Lisa McCullough; Clarinet: Young Dae Yoo; Bassoon: William Ludwig; Horn: Janiece Luedeke; Trumpet: James West; Trombone: Larry Campbell; Harpsichord: Jan Grimes.	Nicholas Goluses, Guitar; Dinos Constantinides, Music Director and Conductor.
March 13, 1998	N/A	St. James Place	N/A	Sarah Beth Hanson, Flute; René Singleton, Soprano; Dinos Constantinides, Music Director and Conductor.
March 22, 1998	4:00 PM	LSU School of Music Recital Hall	The Baton Rouge Chamber Music Players: Piano: Tommy Oswald, Emily Robichaux, Rose Hurder, Rachel Love, Elizabeth Craig, Christine Schorfheide; Violin: Cambrian Liu, Stephanie Young, Tim Marchifava, Kristy Carmona, Kyle Wang; Cello: Linda Lee, Lyndsey Buckner, Mary Sutcliffe, Trey Glass, Yeene Kim, Virginia Bain	N/A

<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
April 3, 1998	4:00 PM	St. James Place	N/A	Evelyn Petros, Soprano; Robert Grayson, Tenor; Jan Grimes, Piano.
May 3, 1998	8:00 PM	LSU School of Music Recital Hall	N/A	Sarah Beth Hanson, Flute; René Singleton, Soprano; Dinos Constantinides, Music Director and Conductor.
May 3, 1998	8:00 PM	Pennington Center	1st Violins: Kelly Smith Toney (Concertmaster), Lauren Davis, Borislava Iltcheva, Piper Barzenick; 2nd Violins: Adrianna Hulscher, Nikola Takov, D'Ette Bollinger, Christy Lee Gandy; Violas: Maria Traykova, Boris Tonkov, Burcu Tunca; Cellos: Ozan Tunca, Margaret Gilmore, Jose Minguell; String Bass: Robert Nash; Harpsichord: Jan Grimes.	Kelly Smith Toney, Violin; James West, Trumpet; John Schuesselin, Trumpet.
May 10, 1998	2:30 PM	Jones Creek Library	N/A	Sarah Beth Hanson, Flute; René Singleton, Soprano; Dinos Constantinides, Music Director and Conductor.
May 11, 1998	8:00 PM	LSU School of Music Recital Hall	N/A	Sarah Beth Hanson, Flute; René Singleton, Soprano; Dinos Constantinides, Music Director and Conductor.
May 15, 1998	4:00 PM	St. James Place	N/A	Dinos Constantinides, Violin; Jan Grimes, Piano.
May 18, 1998	8:00 PM	LSU School of Music Recital Hall	N/A	Lori Bade, Mezzo Soprano; Nikola Takov, Violin; Maria Traykova, Viola; Dinos Constantinides, Music Director and Conductor.

<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
June 11, 1998	7:15 PM	Whealdon Estates Retirement Community	N/A	N/A
June 20, 1998	8:00 PM	Baton Rouge Gallery	N/A	Sarah Beth Hanson, Flute; René Singleton, Soprano.
July 24, 1998	4:00 PM	St. James Place	N/A	Mathew Daniels, Guitar.
August 28, 1998	4:00 PM	St. James Place	N/A	Sarah Beth Hanson, Flute; René Singleton, Soprano; Dinos Constantinides, Conductor.
August 29, 1998	4:00 PM	Mall of Louisiana	N/A	Sarah Beth Hanson, Flute; René Singleton, Soprano; Dinos Constantinides, Conductor.
September 11, 1998	N/A	St. James Place	N/A	Kelly Smith Toney, Violin; Lauren Davis, Violin.
September 13, 1998	2:00 PM	Pennington Center	1st Violins: Kelly Smith Toney (Concertmaster), Lauren Davis, Adrianna Hulscher, Piper Barzenick; 2nd Violins: Borislava Ilcheva, Nikola Takov, Christy Lee Gandy; Violas: Maria Traykova, Boris Tonkov; Cellos: Ivan Lalev, Jose Minguell; String Bass: Robert Nash; Oboe: Shea Tully, Jennifer Sloan; Horn: Veronica Ricks, Benjamin Cable; Harpsichord: Jan Grimes.	Jan Grimes, Harpsichord; Lisa McCullough, Oboe; Dinos Constantinides, Music Director and Conductor.
September 18, 1998	7:30 PM	University of New Orleans	N/A	Stephen and Eleanor Brown, Duo Pianists
September 19, 1998	7:30 PM	University of New Orleans	N/A	Stephen and Eleanor Brown, Duo Pianists
September 20, 1998	2:00 PM	University of New Orleans	N/A	Stephen and Eleanor Brown, Duo Pianists

<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
September 23, 1998	8:00 PM	LSU School of Music	N/A	Lori Bade, Mezzo-Soprano; Kelly Smith Toney, Violin; Lauren Davis, Violin; Maria Traykova, Viola, Ivan Lalev, Cello; Dinos Constantinides, Director.
September 26, 1998	6:00 PM	Lake Sherwood Village	N/A	Sarah Beth Hanson, Flute; René Singleton, Soprano; Dinos Constantinides, Music Director and Conductor.
September 27, 1998	2:00 PM	LSU School of Music Recital Hall	N/A	Jan Grimes, Piano; Sarah Beth Hanson, Flute; Patricia Martin, Clarinet; René Singleton, Soprano; Dinos Constantinides, Music Director.
October 16, 1998	4:00 PM	St. James Place	N/A	Patricia Martin, Clarinet; Richard Beckford, Piano.
November 6, 1998	4:00 PM	St. James Place	N/A	Daniel Kessner, Flute, Bass Flute; Dolly Eugenio Kessner, Piano.
November 8, 1998	2:00 PM	Pennington Center	1st Violins: Kelly Smith Toney (Concertmaster), Lauren Davis, Adrianna Hulscher, Piper Barzenick; 2nd Violins: Borislava Ilcheva, Nikola Takov, Christy Lee Gandy; Violas: Maria Traykova, Boris Tonkov; Cellos: Ivan Lalev, Jose Minguell; String Bass: Robert Nash; Oboe: Lisa McCullough, Shea Tully; Horn: Veronica Ricks, Benjamin Cable; Trumpet: James West, Crail Heinzen; Harpsichord: Jan Grimes.	Daniel Kessner, Guest Conductor; Sarah Beth Hanson, Flute; Kelly Smith Toney, Violin; Lauren Davis, Violin

<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
January 24, 1999	2:00 PM	Pennington Center	1st Violins: Kelly Smith Toney (Concertmaster), Lauren Davis, Adrianna Hulscher, Piper Barzenick; 2nd Violins: Borislava Iltcheva, Nikola Takov, Christy Lee Gandy; Violas: Maria Traykova, Boris Tonkov; Cellos: Ivan Lalev, Jose Minguell; String Bass: Robert Nash; Flute: Sarah Beth Hanson; Oboe: Lisa McCullough; Harpsichord: Jan Grimes.	Lori Bade, Mezzo-Soprano; Patricia Martin, Clarinet; Dinos Constantinides, Music Director and Conductor.
April 16, 1999	7:30 PM	Baton Rouge Gallery	N/A	Sarah Beth Hanson, Flute; Lisa McCullough, Oboe; Patricia Martin, Clarinet.
May 2, 1999	2:00 PM	Pennington Center	1st Violins: Kelly Smith Toney (Concertmaster), Lauren Davis, Adrianna Hulscher, Piper Barzenick; 2nd Violins: Borislava Iltcheva, Nikola Takov, Christy Lee Gandy; Violas: Maria Traykova, Boris Tonkov; Cellos: Ivan Lalev, Jose Minguell; String Bass: Robert Nash; Flute: Sarah Beth Hanson; Oboe: Lisa McCullough; Harpsichord: Jan Grimes.	Martin Sher, Viola; Ning Tien Scialla, Cello; Dinos Constantinides, Music Director and Conductor.



<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
May 9, 1999	8:00 PM	LSU School of Music Recital Hall	Violins: Kelly Smith Toney (Concertmaster), Lauren Davis, Adrianna Hulscher, Renia Madura, Borislava Iltcheva, Nikola Takov; Violas: Maria Traykova, Boris Tonkov; Cellos: Ivan Lalev, Ivan Antonov; String Bass: Robert Nash; Flute: Sarah Beth Hanson; Oboe: Lisa McCullough; Clarinet: Patricia Martin; Harpsichord and Piano: Jan Grimes.	Borislava Iltcheva, Violin; Dinos Constantinides, Music Director and Conductor.
May 11, 1999	N/A	N/A	N/A	N/A
May 14, 1999	4:00 PM	St. James Place	N/A	Louis Wendt, Pianist-Composer.
September 10, 1999	4:00 PM	St. James Place	N/A	Sarah Beth Hanson, Flute; Jan Grimes, Piano.
September 12, 1999	2:00 PM	First Baptist Church	1st Violins: Kelly Smith Toney (Concertmaster), Borislava Iltcheva, Nikola Takov, Blagomira Paskaleva; 2nd Violins: Lauren Davis, Piper Barzenick, Christy Lee Gandy; Violas: Maria Traykova, Boris Tonkov; Cellos: Ivan Lalev, Ivan Antonov; String Bass: Robert Nash; Flute: Sarah Beth Hanson; Oboe: Lisa McCullough, Emily Heinroth; Horn: Janiece Luedeke.	Sarah Beth Hanson, Flute Michael Gurt, Piano; Dinos Constantinides, Music Director and Conductor.
October 8, 1999	4:00 PM	St. James Place	N/A	René Singleton, Soprano; Richard Beckford, Piano.
November 5, 1999	4:00 PM	St. James Place	N/A	Mathew Daniels, Guitar.

<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
November 14, 1999	2:00 PM	First Baptist Church	1st Violins: Kelly Smith Toney (Concertmaster), Borislava Iltcheva, Nikola Takov, Blagomira Paskaleva; 2nd Violins: Lauren Davis, Piper Barzenick, Christy Lee Gandy; Violas: Maria Traykova, Boris Tonkov; Cellos: Ivan Lalev, Ivan Antonov; String Bass: Robert Nash; Flute: Sarah Beth Hanson; Oboe: Lisa McCullough, Emily Heinroth; Horn: Janiece Luedeke, Cary Byrd; Percussion: John Raush, Doran Bugg; Harpsichord: Jan Grimes.	Walter Verdehr, Violin; Elsa Ludewig-Verdehr, Clarinet
December 10, 1999	4:00 PM	St. James Place	N/A	Kelly Smith Toney, Violin; Donna H. Toney, Piano.
January 16, 2000	2:00 PM	First Baptist Church	1st Violins: Kelly Smith Toney (Concertmaster), Borislava Iltcheva, Nikola Takov, Blagomira Paskaleva; 2nd Violins: Lauren Davis, Piper Barzenick, Christy Lee Gandy; Violas: Maria Traykova, Boris Tonkov; Cellos: Ivan Lalev, Elizabeth Davis, Kristin Isaacson; String Bass: Robert Nash; Flute: Sarah Beth Hanson; Oboe: Lisa Lalev; Piano: Henry Jones.	Lisa Lalev, Oboe; Kelly Smith Toney, Violin; Sarah Beth Hanson, Flute; Ivan Lalev, Cello; Dinos Constantinides, Music Director and Conductor.
January 21, 2000	4:00 PM	St. James Place	N/A	Sarah Beth Hanson, Flute; Laurelie Gheesling, Piano.
January 24, 2000	4:30 PM	LSU School of Music Recital Hall	N/A	Stephen David Beck, Lecturer.

<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
January 25, 2000	8:00 PM	N/A	N/A	N/A
January 25, 2000	8:00 PM	LSU School of Music Recital Hall	N/A	Sarah Beth Hanson, Flute; Laurelie Gheesling, Piano; Dinos Constantinides, Violin; Lisa Lalev, Oboe; Jennifer Hayghe, Piano.
February 11, 2000	4:00 PM	St. James Place	N/A	Kelly Smith Toney, Violin; Lauren Davis, Piano.
March 13, 2000	8:00 PM	Dixon Recital Hall	N/A	N/A
March 17, 2000	4:00 PM	St. James Place	Sinfonietta String Quartet: Kelly Smith Toney, Lauren Davis, Violins; Maria Traykova, Viola; Ivan Lalev, Cello.	Lisa Lalev, Oboe; Ivan Lalev, Cello; Joshua Thomas, John Perrine, Christopher Rettie, Saxophones.
March 19, 2000	8:00 PM	LSU School of Music Recital Hall	Members of the Louisiana Sinfonietta: Lisa Lalev, Oboe; Sarah Beth Hanson, Flute; Andrew Kruspe, Andrew Porter, Percussion; Sinfonietta String Quartet: Kelly Smith Toney, Lauren Davis, Violins; Maria Traykova, Viola; Ivan Lalev, Cello.	Griffin Campbell, Alto Saxophone; Jan Grimes, Piano.
April 3, 2000	4:30 PM	LSU School of Music Room 331	N/A	Dr. Kenneth R. Benoit.
April 12, 2000	10:30 AM	Dufrocq Elementary School	1st Violin: Kelly Smith Toney; 2nd Violin: Lauren Davis; Viola: Maria Traykova; Cello: Ivan Lalev; Bass: Robert Nash.	René Singleton, Soprano; Lisa Lalev, Oboe; Sarah Beth Hanson, Flute; Ivan Lalev, Cello; Judy Constantinides, Storyteller.
April 13, 2000	10:00 AM	Glasgow Middle School	1st Violin: Kelly Smith Toney; 2nd Violin: Lauren Davis; Viola: Maria Traykova; Cello: Ivan Lalev; Bass: Robert Nash.	René Singleton, Soprano; Lisa Lalev, Oboe; Sarah Beth Hanson, Flute; Ivan Lalev, Cello; Judy Constantinides, Storyteller.

<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
April 14, 2000	4:00 PM	St. James Place	1st Violin: Kelly Smith Toney; 2nd Violin: Lauren Davis; Viola: Maria Traykova; Cello: Ivan Lalev; Bass: Robert Nash.	René Singleton, Soprano; Lisa Lalev, Oboe; Sarah Beth Hanson, Flute; Ivan Lalev, Cello; Judy Constantinides, Storyteller.
May 7, 2000	2:00 PM	First Baptist Church	1st Violins: Kelly Smith Toney (Concertmaster), Borislava Iltcheva, Nikola Takov, Blagomira Lipari; 2nd Violins: Lauren Davis, Piper Barzenick, Christy Lee Gandy; Violas: Maria Traykova, Boris Tonkov; Cellos: Ivan Lalev, Ivan Antonov; String Bass: Robert Nash; Oboe: Lisa Lalev, Emily Heinroth; Horn: Carolyn Summers, Cary Byrd.	Patricia O'Neill, Soprano and Irish Harpist; Constance Carroll, Piano; Dinos Constantinides, Music Director and Conductor.
May 12, 2000	4:00 PM	St. James Place	N/A	Brian Utley, Soprano Saxophone; Joshua Thomas, Alto Saxophone; John Perrine, Tenor Saxophone; Christopher Rettie, Baritone Saxophone.
May 14, 2000	N/A	First Baptist Church	1st Violins: Kelly Smith Toney (Concertmaster), Borislava Iltcheva, Nikola Takov, Blagomira Paskaleva; 2nd Violins: Lauren Davis, Piper Barzenick, Christy Lee Gandy; Violas: Maria Traykova, Boris Tonkov; Cellos: Ivan Lalev, Ivan Antonov; String Bass: Robert Nash; Oboe: Lisa Lalev, Emily Heinroth; Horn: Carolyn Summers, Cary Byrd; Percussion: John Raush, Doran Bugg; Harpsichord: Jan Grimes.	Abel, Bris Campbell, Festival Arts Trio, Harrison, McKenzie, Navatril, Norem, Sher, West, Dinos Constantinides, Music Director and Conductor.

<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
June 9, 2000	4:00 PM	St. James Place	N/A	Lauren Davis, Violin; Laurelie Gheesling, Piano.
June 9, 2000	8:00 PM	LSU School of Music Recital Hall	N/A	The LSU Connection; Jan Grimes, Piano; Sarah Beth Hanson, Flute; Lisa Lalev, Oboe; Ivan Lalev, Cello
June 12, 2000	8:00 PM	Weill Recital Hall at Carnegie Hall	The LSU Connection: Jan Grimes, Piano; Sarah Beth Hanson, Flute; Derek Bermel, Clarinet; Lisa Lalev, Oboe; Ivan Lalev, Cello; Judy Moonert, Steven R. Peterson, Percussion.	N/A
September 10, 2000	2:00 PM	First Baptist Church	1st Violins: Kelly Smith Toney (Concertmaster), Borislava Iltcheva, Nikola Takov, Blagomira Paskaleva, Alexandra Dotcheva; 2nd Violins: Lauren Davis, Piper Barzenick, Christy Lee Gandy; Violas: Maria Traykova, Boris Tonkov; Cellos: Ivan Lalev, Ivan Antonov; String Bass: Robert Nash; Oboe: Lisa Lalev, Emily Heinroth; Horn: Janiece Luedeke, Cary Byrd.	Constance Carroll, Piano; Jennifer Hayghe, Piano; Michael Gurt, Piano; Kelly Smith Toney, Violin.
September 24, 2000	3:00 PM	LSU School of Music Recital Hall	N/A	Alexandros Halapsis, Violin; Jennifer Hayghe, Piano.
November 10, 2000	4:00 PM	St. James Place	N/A	Mathew Daniels, Guitar

<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
November 19, 2000	2:00 PM	First Baptist Church	1st Violins: Kelly Smith Toney (Concertmaster), Borislava Iltcheva, Nikola Takov, Blagomira Paskaleva, Alexandra Dotcheva; 2nd Violins: Lauren Davis, Piper Barzenick, Christy Lee Gandy; Violas: Maria Traykova, Boris Tonkov; Cellos: Ivan Lalev, Kristin Isaacson; String Bass: Robert Nash; Oboe: Lisa Lalev, Emily Heinroth; Horn: Janiece Luedeke, Cary Byrd; Organ: Richard Beckford; Piano: Henry Jones; Percussion: Chris Horgan.	Richard Beckford, Organ; Linda Strommen, Oboe; Southern University Chorus, Richard Beckford, Director; University United Methodist Chorus, Lori Bade, Director; Huel Perkins, Reader; René Singleton, Soprano; Jessie Martin Woods, Mezzo-Soprano; Leo Day, Tenor; Stephen Rushing, Baritone; Dinos Constantinides, Music Director and Conductor
November 29, 2000	8:00 PM	LSU School of Music Recital Hall	Violins: Kelly Smith Toney (Concertmaster), Borislava Iltcheva, Blagomira Paskaleva, Alexandra Dotcheva; 2nd Violins: Lauren Davis, Piper Barzenick, Christy Lee Gandy; Violas: Maria Traykova, Boris Tonkov; Cellos: Ivan Lalev, Kristin Isaacson; String Bass: Robert Nash; Oboe: Lisa Lalev, Emily Heinroth; Horn: Janiece Luedeke, Cary Byrd; Organ: Richard Beckford; Piano: Henry Jones; Percussion: Chris Horgan.	Glenn Walden, Lecturer; Patricia Martin, Clarinet; Kelly Smith Toney, Violin; Sarah Beth hanson, Flute; Dinos Constantinides, Music Director and Conductor.

<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
January 14, 2001	2:00 PM	First Baptist Church	1st Violins: Kelly Smith Toney (Concertmaster), Borislava Iltcheva, Blagomira Paskaleva, Alexandra Dotcheva; 2nd Violins: Lauren Davis, Piper Barzenick, Christy Lee Gandy; Violas: Maria Traykova, Boris Tonkov; Cellos: Ivan Lalev, Robert LeDoux; String Bass: Robert Nash.	Lauren Davis, Violin; Sarah Beth Hanson, Flute; Dinos Constantinides, Music Director and Conductor.
January 26, 2001	8:00 PM	LSU Union Theater	English Chamber Orchestra	Paul Goodwin, Conductor; William Bennet, Flute Soloist.
March 8, 2001	9:30 AM	Dufrocq Elementary School	Violins: Kelly Smith Toney, Lauren Davis; Viola: Maria Traykova-Alexander; Cello: Ivan Lalev; Bass: Robert Nash; Flute: Sarah Beth Hanson.	René Singleton, Soprano; Judy Constantinides, Storyteller; Dinos Constantinides, Music Director and Conductor.
April 11, 2001	8:00 PM	Contemporary Arts Center	1st Violins: Kelly Smith Toney (Concertmaster), Borislava Iltcheva, Alexandra Dotcheva; 2nd Violins: Lauren Davis, John Madura, Christy Lee Gandy; Violas: Maria Traykova Alexander, Marek Leszczynski; Cellos: Ivan Lalev, David LeDoux; String Bass: Robert Nash; Flute: Sarah Beth Hanson; Oboe: Lisa Lalev, Emily Heinroth; Bassoon: Brook Bartels; Horn: Janiece Luedeke, Cary Byrd; Percussion: John Raush, Chris Horgan.	Walter Verdehr, Violin; Elsa Ludewig-Verdehr, Clarinet; Dennis Parker, Cello; Kelly Smith Toney, Violin; Sarah Beth Hanson, Flute; The Red Stick Saxophone Quartet; Dinos Constantinides, Music Director and Conductor.

<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
April 12, 2001	8:00 PM	LSU Union Theater	Violins: Kelly Smith Toney (Concertmaster), Borislava Iltcheva, Alexandra Dotcheva; 2nd Violins: Lauren Davis, John Madura, Christy Lee Gandy; Violas: Maria Traykova Alexander, Marek Leszczynski; Cellos: Ivan Lalev, David LeDoux; String Bass: Robert Nash; Flute: Sarah Beth Hanson; Oboe: Lisa Lalev, Emily Heinroth; Bassoon: Brook Bartels; Horn: Janiece Luedeke, Cary Byrd; Percussion: John Raush, Chris Horgan.	Walter Verdehr, Violin; Elsa Ludewig-Verdehr, Clarinet; Dennis Parker, Cello; Kelly Smith Toney, Violin; Sarah Beth Hanson, Flute; The Red Stick Saxophone Quartet; Dinos Constantinides, Music Director and Conductor.
May 6, 2001	2:00 PM	First Baptist Church	1st Violins: Kelly Smith Toney (Concertmaster), Borislava Iltcheva, Blagomira Lipari, Alexandra Dotcheva; 2nd Violins: Lauren Davis, Piper Barzenick, Christy Lee Gandy; Violas: Maria Traykova Alexander, Boris Tonkov, Marek Leszczynski; Cellos: Ivan Lalev, Robert LeDoux, Kristin Isaacson; String Bass: Robert Nash; Horn: Janiece Luedeke, Cary Byrd.	Borislava Iltcheva, Violin; Boris Tonkov, Viola; Lee Philips, Piano; Lisa Lalev, Oboe; Ivan Lalev, Cello; Dinos Constantinides, Music Director and Conductor.



<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
June 20, 2001	10:00 PM	Centroplex Library	N/A	Judy Constantinides, Thyre McMains, Storytellers; René Singleton, Soprano; Sarah Beth Hanson, Flute; Lisa lalev, Oboe; Kelly Smith Toney, Lauren Davis, Violins; Maria Traykova Alexander, Viola; Ivan Lalev; Cello; Robert Nash, Bass; Dinos Constantinides, Music Director and Conductor.
August 10, 2001	4:00 PM	St. James Place	N/A	Dinos Constantinides, Violin; Louis Wendt, Piano.
September 17, 2001	4:00 PM	LSU School of Music Recital Hall	N/A	Athanasios Zervas, Saxophonist, Guest Performer, Composer and Teacher from Athens, Greece.
September 22, 2001	7:00 PM	Baton Rouge Gallery	N/A	Athanasios Zervas, Saxophonist, Guest Performer, Composer and Teacher from Athens, Greece.
September 24, 2001	8:00 PM	LSU School of Music Recital Hall	The Sinfonietta String Quartet: Kelly Smith Toney, 1st Violin; Lauren Davis, 2nd Violin; Maria Alexander, Viola; David LeDoux, Cello.	Athanasios Zervas, Saxophone.
October 14, 2001	4:30 PM	LSU School of Music Room 331	N/A	Dr. Michael Schelle, Professor and Composer in Residence at Butler University in Indianapolis, Indiana.
October 15, 2001	4:00 PM	LSU School of Music Recital Hall	N/A	Dr. Michael Schelle, Professor and Composer in Residence at Butler University in Indianapolis, Indiana.

<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
October 15, 2001	8:00 PM	LSU School of Music Recital Hall	N/A	Dr. Michael Schelle, Professor and Composer in Residence at Butler University in Indianapolis, Indiana.
October 28, 2001	2:00 PM	First Baptist Church	1st Violins: Kelly Smith Toney (Concertmaster), Borislava Iltcheva, Blagomira Lipari, Alexandra Dotcheva; 2nd Violins: Lauren Davis, Piper Barzenick, Christy Lee Gandy; Violas: Maria Traykova Alexander, Yaroslav Kargin; Cellos: David LeDoux, Kristin Isaacson; String Bass: Robert Nash; Flute: Sarah Beth Hanson; Oboe: Linda Strommen, Emily Heinroth; Clarinet: Patricia Martin; Bassoon: Javier-Anttonio Rodriguez, Yang Guan; Horn: Carolyn Summers, Cary Byrd; Trumpet: James West; Trombone: Larry Campbell.	Jindond Cai, Guest Conductor; Maria Traykova Alexander, Viola; Kelly Smith Toney, Violin; Lauren Davis, Violin.
October 29, 2001	4:30 PM	LSU School of Music Room 331	N/A	Professor Peter Dickinson, Head of Music , Institute of United States Studies, University of London Emeritus Professor of the Universities of Keele and London.
October 29, 2001	10:00 PM	LSU School of Music Room 222	N/A	Professor Peter Dickinson, Head of Music , Institute of United States Studies, University of London Emeritus Professor of the Universities of Keele and London.

<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
November 5, 2001	9:30 AM	Dufrocq Elementary School	N/A	Judy Constantinides, Storyteller; René Singleton, Soprano; Sarah Beth Hanson, Flute; Emily Heinroth, Oboe; Kelly Smith Toney, Lauren Davis, Violins; Maria Alexander, Viola; David LeDoux, Cello; Robert Nash, Bass.
November 7, 2001	9:30 AM	Baton Rouge Center for Visual and Performing Arts	N/A	Judy Constantinides, Storyteller; René Singleton, Soprano; Sarah Beth Hanson, Flute; Emily Heinroth, Oboe; Kelly Smith Toney, Lauren Davis, Violins; Maria Alexander, Viola; David LeDoux, Cello; Robert Nash, Bass.
November 9, 2001	9:00 AM	St. Luke's Episcopial School	N/A	Judy Constantinides, Storyteller; René Singleton, Soprano; Sarah Beth Hanson, Flute; Emily Heinroth, Oboe; Kelly Smith Toney, Lauren Davis, Violins; Maria Alexander, Viola; David LeDoux, Cello; Robert Nash, Bass.
November 11, 2001	4:00 PM	Baton Rouge Art Gallery	N/A	Kelly Smith Toney, Violin; Lauren Davis, Piano.
January 11, 2002	4:00 PM	Saint James Place	N/A	Celso Woltzenlogel, Flute; Maria Di Cavalcanti, Piano.
January 12, 2002	7:00 PM	Baton Rouge Gallery	N/A	Celso Woltzenlogel, Flute; Sabrina Theresa Hurst, Flute; Pamela Smith, Flute; Olivia Collins, Flute; Weng Yang, Double Bass; Edurado Tozzato, Pandeiro.

<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
January 13, 2002	2:00 PM	First Baptist Church	1st Violins: Kelly Smith Toney (Concertmaster), Borislava Iltcheva, Balgomira Lipari, Alexandra Dotcheva; 2nd Violins: Laureen Davis, Piper Barzenick, Christy Lee Gandy; Violas: Maria Traykova Alexander, Yaroslav Kargin; Cellos: David LeDoux, Ivan Antonov; String Bass: Robert Nash; Oboe: Linda Strommen, Emily Heinroth; Horn: Cary Byrd.	Celso Woltzenlogel, Flute; Michael Gurt, Piano; Marcio Landi, Guest Conductor; Dinos Constantinides, Music Director and Conductor:
January 14, 2002	8:00 PM	LSU School of Music Recital Hall	The Sinfonietta Sextet: 1st Violin: Kelly Smith Toney; 2nd Violin: Lauren Davis; Viola: Maria Alexander; Cello: David Ledoux; String Bass: Robert Nash; Piano: Maria Di Cavalcanti.	Celso Woltzenlogel, Flute; Lori Bade, Mezzo Soprano; Marcio Spartaco Landi, Guest Conductor.
February 14, 2002	8:00 PM	LSU School of Music Recital Hall	N/A	Iwona Glinka, Flute.
February 15, 2002	4:00 PM	St. James Place	N/A	Iwona Glinka, Flute.
March 17, 2002	7:00 PM	Baton Rouge Gallery	N/A	Violins: Kelly Smith Toney, Lauren Davis; Clarinet: Patricia Martin.
March 18, 2002	4:00 PM	LSU School of Music Recital Hall	N/A	Glenn Walden, Lecturer; Dinos Constantinides, Music Director and Conductor.
March 22, 2002	4:00 PM	LSU School of Music Room 118	N/A	Theodore Antoniou, Guest Composer and Conductor.
March 22, 2002	4:00 PM	Saint James Place	N/A	Violins: Kelly Smith Toney, Lauren Davis; Clarinet: Patricia Martin.

<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
March 23, 2002	3:00 PM	LSU School of Music Room 118	N/A	Panelists: Theodore Antoniou, Al Benner, Aaron Johson, Mikel LeDee, Wallace McKenzie, Glenn Walden; Moderated by Dinos Constantinides.
March 25, 2002	4:00 PM	LSU School of Music Recital Hall	N/A	Wallace McKenzie, Lecturer.
March 25, 2002	8:00 PM	LSU School of Music Recital Hall	1st Violins: Kelly Smith Toney, Borislava Iltcheva, Blagomira Lipari; 2nd Violins: Laureen Davis, Alexandra Dotcheva, Christy Lee Gandy; Violas: Maria Alexander, Yaroslav Kargin; Cellos: David LeDoux, Ivan Antonov; String Bass: Robert Nash, Russ Allor.	Theodore Antoniou, Guest Conductor.
April 15, 2002	7:00 PM	LSU International Cultural Center	N/A	Sarah Beth Hanson, Flute; Robert Carney, Piano.
May 5, 2002	2:00 PM	First Baptist Church	1st Violins: Kelly Smith Toney (concermaster), Borislava Iltcheva, Blagomira Lipari, Alexandra Dotcheva; 2nd Violins: Lauren Davis, Piper Barzenick, Christy Lee Gandy; Violas: Maria Traykova Alexander, Yaroslav Kargin, Mugurel Radu; Cellos: David LeDoux, Ivan Antonov; String Bass: Robert Nash; Organ: Louis Wendt.	LSU Schola Cantorum; Sara Lynn Baird, Guest Conductor; Jennifer Haygue, Piano; Dinos Constantinides, Music Director and Conductor.
June 14, 2002	4:00 PM	St. James Place	N/A	Sarah Beth Hanson, Flute; Jan Grimes, Piano.
July 25, 2002	8:00 PM	LSU School of Music Recital Hall	N/A	Sarah Beth Hanson, Flute; Jan Grimes, Piano.

<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
August 9, 2002	4:00 PM	St. James Place	N/A	Patricia Martin, Clarinet; Louis Wendt, Piano.
September 20, 2002	4:00 PM	St. James Place	N/A	Sarah Beth Hanson, Flute; Louis Wendt, Piano.
November 17, 2002	2:00 PM	First Baptist Church	1st Violins: Kelly Smith Toney(Concertmaster), Borislava Iltcheva, Daniela Shtereva, Vesselin Todorov; 2nd Violins: Alexandra Dotcheva, Piper Barzenick, Aaron Farrell, Christy Lee Gandy; Violas: Maria Traykova Alexander, Mugurel Radu; Cello: David LeDoux, Kristin Isaacson; String Bass: Robert Nasch, Russ Allor; Flute: Sarah Beth Hanson; Oboe: Sarah Mueller, Andria Brennan; Bassoon: Yang (Rachel) Guan, Javier-Antonio Rodriguez; Horn: Carolyn Summers, Cary Byrd.	James West, Trumpet; Kevork Mardirossian, Violin; Michael Gurt, Piano; Dinos Constantinides, Music Director and Conductor.
November 30, 2002	12:30 PM	St. Joseph's Cathedral	N/A	Dinos Constantinides, Violin.
December 7, 2002	12:30 PM	St. Joseph's Cathedral	N/A	Kelly Smith Toney, Violin.
December 13, 2002	4:00 PM	St. James Place	N/A	Kelly Smith Toney, Violin; Louis Wendt, Piano.
December 14, 2002	12:30 PM	St. Joseph's Cathedral	N/A	Jennifer Cassin, Viola.
December 16, 2002	4:00 PM	Whealdon Estates Retirement Community	N/A	Kelly Smith Toney, Violin; Louis Wendt, Piano.

<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
December 19, 2002	3:00 PM	Lake Sherwood Village Retirement Community	N/A	Kelly Smith Toney, Violin; Louis Wendt, Piano.
December 21, 2002	12:30 PM	St. Joseph's Cathedral	N/A	Ken Jensen, Cello.
January 10, 2003	10:00 AM	Dufrocq Elementary School	N/A	Sara Beth Hanson, Flute; René Singleton, Soprano; David LeDoux, Cello; Judy Constantinides, Text and Reading; Dinos Constantinides, Director and Conductor.
January 10, 2003	6:00 PM	Lake Sherwood Village Retirement Community	N/A	Sara Beth Hanson, Flute; René Singleton, Soprano; David LeDoux, Cello; Judy Constantinides, Text and Reading; Dinos Constantinides, Director and Conductor.
January 12, 2003	2:00 PM	LSU School of Music Recital Hall	1st Violins: Kelly Smith Toney (Concertmaster), Borislava Iltcheva, Daniela Shtereva, Vesselin Todorov; 2nd Violins: Alexandra Dotcheva, Piper Barzenick, Aaron Farrell, Christy Lee Gandy; Violas: Maria Traykova Alexander, Mugurel Radu; Cellos: David LeDoux, Kristin Isaacson; String Bass: Robert Nash, Russ Allor; Flute: Sarah Beth Hanson; Oboe: Sarah Mueller, Andria Brennan; Bassoon: Yang (Rachel) Guan, Javier-Antonio Rodriguez; Horn: Carolyn Summers, Cary Byrd.	Sara Beth Hanson, Flute; René Singleton, Soprano; David LeDoux, Cello; Judy Constantinides, Text and Reading; Dinos Constantinides, Director and Conductor.

<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
January 25, 2003	3:30 PM	LSU School of Music Room 114	N/A	Sarah Beth Hanson, Lecturer.
January 28, 2003	8:00 PM	LSU School of Music Recital Hall	The Sinfonietta Octet: Violins: Kelly Smith Toney, Borislava Iltcheva Alexandra Dotcheva, Daniela Shtereva; Viola: Maria Alexander, Mugurel Radu; Cello: David Ledoux, Kristin Isaacson.	Mikel LeeDee, Guest Conductor; Larry B. Campbell, Trombone; Sarah Beth Hanson, Flute; Rebecca Todaro, Harp; Borislava Iltcheva, Aaron Farrell, Violins; Dinos Constantinides Music Director and Conductor.
February 14, 2003	4:00 PM	St. James Place	N/A	Alexandra Dotcheva, Violin; David LeDoux, Cello.
March 14, 2003	4:00 PM	St. James Place	N/A	Robert Nash, Double Bass; Louis Wendt, Piano.
March 18, 2003	4:00 PM	Whealdon Estates Retirement Community	N/A	Alexandra Dotcheva, Violin; David LeDoux, Cello.
April 11, 2003	4:00 PM	St. James Place	N/A	Mayumi Yotsumoto, Soprano; Louis Wendt, Piano; Charles Haarhues, Percussion.
April 27, 2003	3:00 PM	LSU School of Music Recital Hall	The Baton Rouge Chamber Music Players: Piano: Laureen Blender, Ana Walker, Gordon Nweman, Mary Jean McAdams, Eugenie Robichaux, Sally Park; Violins: Vasu Manimaran, Beringia Liu, Angela Chun, Gee-Wey Yue; Raymond Chun, Theron Batie; Cello: Grant Belgard, Robbie Ingram, Conrad Sprunger, Clark Lanius, Logan Ledford, Krystal Batie.	Marietta Lanoux, Director of The Baton Rouge Chamber Music Players.



<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
May 4, 2003	2:00 PM	First Baptist Church	1st Violins: Kelly Smith Toney (Concertmaster), Borislava Iltcheva, Vesselin Todorov, Christy Lee Gandy; 2nd Violins: Alexandra Dotcheva, Piper Barzenick, Aaron Farrell; Viola: Maria Traykova Alexander, Mugurel Radu; Cello: David LeDoux, Kristin Isaacson, Ivan Antonov; String Bass: Robert Nash; Oboe: Andria Brennan, Rachel Maczko; Horn: Carolyn Summers, Cary Byrd.	Kelly Smith Toney, Violin; David LeDoux, Kristin Isaacson, Cello; Jennifer Hayghe, Piano; Dinos Constantinides, Music Director and Conductor.
May 6, 2003	7:00 PM	First United Methodist Church	The String Quartet: 1st Violin: Borislava Iltcheva; 2nd Violin: Aaron Farrell; Viola: Mugurel Radu; Cello: David LeDoux.	Dinos Constantinides, Music Director and Conductor.
May 9, 2003	4:00 PM	St. James Place	N/A	Kelly Smith Toney, Violin; Robert Nash, Bass; Louis Wendt, Piano.
June 13, 2003	4:00 PM	St. James Place	N/A	Daniela Shtereva, Violin; Maria Di Cavalcanti, Piano.
July 11, 2003	4:00 PM	St. James Place	N/A	René Singleton, Soprano; Louis Wendt, Piano.
July 14, 2003	8:00 PM	LSU School of Music Recital Hall	N/A	Theofilos Sotiriades, Saxophone; David Ledoux, Cello
July 15, 2003	7:00 PM	Baton Rouge Gallery	N/A	Theofilos Sotiriades, Saxophone; David Ledoux, Cello.

<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
September 7, 2003	2:00 PM	First Baptist Church	1st Violins: Kelly Smith Toney (Concertmaster), Borislava Iltcheva, Alexandra Dotcheva, Vesselin Todorov; 2nd Violins: Aaron Farrell, Natalie VanBurkleo, Christy Lee Gandy; Violas: Maria Traykova Alexander, Mugurel Rudu, Oana Tatu; Cellos: David LeDoux, Kristin Isaacson; String Bass: Robert Nash, Russ Allor; Flute: Sarah Beth Hanson; Oboe: Shea Tully, Sarah Mueller; Horn: Varolyn Summers, Cary Byrd; Percussion: Charles Brooks; Organ/Harpsichord: Louis Wendt.	Sarah Beth Hanson, Flute; Rebecca Todaro, Harp; Seth Orgel, Horn; Lisette Oropesa, Soprano; Dinos Constantinides, Music Director and Conductor.

<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
November 2, 2003	2:00 PM	First Baptist Church	1st Violins: Kelly Smith Toney (Concertmaster), Alexandra Dotcheva, Tatyana Dyer, Aaron Farrell; 2nd Violins: Natalie VanBurkleo, Vesselin Todorov, Christy Lee Gandy; Violas: Maria Traykova Alexander, Mugurel Rudu, Oana Tatu; Cellos: David LeDoux, Kristin Isaacson; String Bass: Robert Nash, Russ Allor; Flute: Rachel Cohen, Shanna Reid; Oboe: Sarah Mueller, Shea Tully; Clarinets: Patricia Martin, Debra Andrus; Bassoons: Kyle Anderson, Sebastian Chaves, Amy Gross; Horn: Carolyn Summers, Cary Byrd; Trumpets: Craig Heinzen Ryan Todd; Trombone: Larry Campbell, Brian Dupuis; Percussion: Charles Brooks; Organ/Harpsichord: Louis Wendt.	LSU Schola Cantorum; Sara Lynn Baird, Guest Conductor; Simos Papanas, Violin; Constance Carrol, Piano; Dinos Constantinides, Music Director and Conductor.
November 3, 2003	4:30 PM	LSU School of Music	N/A	N/A
November 20, 2003	3:00 PM	Lake Sherwood Village Retirement Community	N/A	Mayumi Yotsumoto, Soprano; Angela Draghiscu, Piano.
December 9, 2003	4:00 PM	Whealdon Estates Retirement Community	N/A	Kelly Smith Toney, Violin; Louis Wendt, Piano.
December 12, 2003	4:00 PM	St. James Place	N/A	Kelly Smith Toney, Violin; Louis Wendt, Piano.

<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
December 18, 2003	3:00 PM	Lake Sherwood Village Retirement Community	N/A	Kelly Smith Toney, Violin; Louis Wendt, Piano.
January 11, 2004	2:00 PM	LSU School of Music Recital Hall	1st Violins: Kelly Smith Toney (Concertmaster), Alexandra Dotcheva, Tatyana Dyer; 2nd Violins: Natalie VanBurkleo, Vesselin Todorov, Christy Lee Gandy; Violas: Maria Traykova Alexander, Mugurel Rudu, Oana Tatu; Cellos: David LeDoux, Kristin Isaacson; String Bass: Robert Nash; Flute: Sarah Beth Hanson; Oboe: Shea Tully, Sarah Mueller; Horn: Carolyn Summers, Janiece Luedeke; Percussion: Charles Brooks.	Sarah Beth Hanson, Flute; Judy Constantinides, Reader; David LeDoux, Cello; Michael Gurt, Piano; Jennifer Hayghe, Piano; Dinos Constantinides, Music Director and Conductor.
January 12, 2004	8:00 PM	LSU School of Music Recital Hall	1st Violins: Kelly Smith Toney (Concertmaster), Alexandra Dotcheva, Tatyana Dyer; 2nd Violins: Natalie VanBurkleo, Vesselin Todorov, Christy Lee Gandy; Violas: Maria Traykova Alexander, Mugurel Rudu, Oana Tatu; Cellos: David LeDoux, Kristin Isaacson; String Bass: Robert Nash.	Sarah Beth Hanson, Flute; Mathew Daniels, Guitar; Dinos Constantinides, Music Director and Conductor.
January 25, 2004	2:00 PM	LSU School of Music Recital Hall	N/A	Linda Apple Monson, Piano.

<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
February 9, 2004	4:10 PM	LSU Coates Hall Room 118	Violins: Kelly Smith Toney (Concertmaster), Alexandra Dotcheva; Violas: Mugurel Rudu; Cello: David LeDoux; String Bass: Robert Nash.	Dinos Constantinides, Music Director and Conductor.
February 17, 2004	6:30 PM	Baton Rouge Gallery	N/A	Lori Bade, Mezzo-Soprano; The Kandinsky String Quartet: Violins: Borislava Iltcheva-Farrel, Aaron Farrel; Viola: Mugurel Radu; Cello: David LeDoux.
March 12, 2004	4:00 PM	St. James Place	N/A	Louis Wendt, Piano.
March 23, 2004	8:00 PM	LSU School of Music Recital Hall	N/A	Angelica Cathariou, Mezzo-Soprano; The Kandinsky String Quartet: Violins: Borislava Iltcheva-Farrel, Aaron Farrel; Viola: Mugurel Radu; Cello: David LeDoux.
March 24, 2004	8:00 PM	LSU School of Music Recital Hall	1st Violins: Kelly Smith Toney (Concertmaster), Borislava Iltcheva-Farrel, Alexandra Dotcheva; 2nd Violins: Vesselin Todorov, Nazig Tchakarian, Christy Lee Gandy; Violas: Mugurel Rudu, Oana Tatu; Cellos: David LeDoux, Kristin Isaacson; String Bass: Robert Nash, Russ Allor; Flute: Rachel Cohen; Oboe: Sarah Mueller, Shea Tully; Horn: Carolyn Summers, Cary Byrd.	Angelica Cathariou, Mezzo-Soprano; Rex Richardson, Trumpet; Jennifer Hayghe, Piano; Dinos Constantinides, Music Director and Conductor.
March 25, 2004	8:00 PM	Millsaps College	N/A	Rachel Cohen, Flute; Rex Richardson, Trumpet; Jennifer Hayghe, Piano.
April 14, 2004	7:00 PM	Lod Cook Center	N/A	Rachel Cohen, Flute.

<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
April 17, 2004	8:00 PM	LSU School of Music Recital Hall	1st Violins: Kelly Smith Toney (Concertmaster), Alexandra Dotcheva, Tatyana Dyer; 2nd Violins: Natalie VanBurkleo, Vesselin Todorov, Nazig Tchakarian; Violas: Mugurel Rudu, Oana Tatu; Cellos: David LeDoux, Kristin Isaacson; String Bass: Robert Nash; Flute: Rachel Cohen, Shanna Reid; Oboe: Sarah Mueller, Shea Tully; Horn: Janiece Luedeke, Cary Byrd; Harp: Rebecca Todaro.	Iwona Glinka, Piccolo-Flute; Vicky Stylianou, Piano; Yiannis Sabravalakis, Clarinet; Andreas Georgotas, Viola; Dinos Constantinides, Music Director and Conductor.
April 18, 2004	3:00 PM	LSU School of Music Recital Hall	The Baton Rouge Chamber Music Players: Piano: Liesel Hurder, Andrew Meng, Dean Tribou, Ann Harris, Sally Park, Eugenie Robichaux; Violin: Gee-Wey Yue, Angela Chun, Dooly Park, Beringia Liu, Theron Batie, Raymond Chun; Cello: Clark Lanius, Conrad Sprunger, David Lee, Robbie Ingram, Mark Maroney, James Rosenbloom.	Marietta Lanoux, Director of The Baton Rouge Chamber Music Player.
April 18, 2004	8:00 PM	LSU School of Music Recital Hall	N/A	Iwona Glinka, Piccolo-Flute; Vicky Stylianou, Piano.
April 19, 2004	4:00 PM	LSU School of Music Recital Hall	N/A	Iwona Glinka, Flute.

<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
May 2, 2004	2:00 PM	First Baptist Church	1st Violins: Kelly Smith Toney (Concertmaster), Alexandra Dotcheva, Tatyana Dyer; 2nd Violins: Natalie VanBurkleo, Vesselin Todorov, Christy Lee Gandy; Violas: Mugurel Rudu, Oana Tatu; Cellos: David LeDoux, Kristin Isaacson; String Bass: Robert Nash; Flute: Rachel Cohen, Shanna Reid; Oboe: Sarah Mueller, Shea Tully; Horn: Janiece Luedeke, Cary Byrd.	Katherine Kemler, Flute; Kelly Smith Toney, Violin; Michael Gurt, Piano; Dinos Constantinides, Music Director and Conductor.
May 16, 2004	3:00 PM	First Baptist Church	N/A	Livingston Parish Children's Choir; Sarah Beth Hanson, Flute; Dinos Constantinides, Conductor.
May 18, 2004	7:00 PM	Terrebone Association for Retarded Citizens	N/A	Sarah Beth Hanson, Flute.
May 20, 2004	8:00 PM	LSU School of Music Recital Hall	1st Violins: Kelly Smith Toney (Concertmaster), Alexandra Dotcheva, Tatyana Dyer; 2nd Violins: Natalie VanBurkleo, Vesselin Todorov, Christy Lee Gandy; Violas: Mugurel Rudu, Oana Tatu; Cellos: David LeDoux, Kristin Isaacson; String Bass: Robert Nash; Flute: Sarah Beth Hanson; Oboe: Sarah Mueller; Bassoon: Amy Gross.	Angela Cathariou, Mezzo-Soprano; Sarah Beth Hanson, Flute; Sarah Mueller, Oboe; Dinos Constantinides, Music Director and Conductor.

<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
May 23, 2004	7:30 PM	George Washington University, Lisner Auditorium	Violins: Kelly Smith Toney (Concertmaster), Alexandra Dotcheva, Tatyana Dyer, Natalie VanBurkleo, Vesselin Todorov, Christy Lee Gandy; Violas: Mugurel Rudu, Oana Tatu; Cellos: David LeDoux, Kristin Isaacson; String Bass: Robert Nash; Bassoon: Amy Gross.	Angela Cathariou, Mezzo-Soprano; Sarah Beth Hanson, Flute; Sarah Mueller, Oboe; The Verdehr Trio: Walter Verdehr, Elsa Ludewig Verdehr, Silvia Roederer; Dinos Constantinides, Music Director and Conductor.
September 10, 2004	4:00 PM	St. James Place	N/A	Rachel Cohen, Flute; Laurelie Gheesling, Piano.
September 12, 2004	2:00 PM	First Baptist Church	1st Violins: Kelly Smith Toney (Concertmaster), Nazig Tchakarian, Smilyana Lozanova; 2nd Violins: Natalie Van Burkleo, Emil D. Ivanov, Christy Lee Gandy; Violas: Maria Alexandre, Martin Dimitrov; Cellos: Dorela Hyka, Elizabeth Lott, Asu Perihan Karadut; String Bass: Robert Nash; Flute: Racgel Cohen, Shanna Reid; Oboe: Sarah Mueller, Shea Tully; Clarinet: Patrícia Martin, Sarah Todd; Bassoon: Dana Jessen, Annie Lyle; Horn: Carolyn Summers, Cary Byrd; Trumpet: James West; Trombone: Larry Campbell; Percussion: Brett Dietz.	Lori Bade, Mezzo Soprano; Kelly Smith Toney, Violin; Jennifer Hayghe, Piano; Dinos Constantinides, Music Director and Conductor.
October 8, 2004	4:00 PM	St. James Place	N/A	Floriana Mustatea, Flute; Angela Draghicescu, Piano.



<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
October 16, 2004	2:00 PM	Main Library	N/A	René Singleton, Soprano; Nazig Tchakarian, Natalie Van Burkleo, Violins; Maria Alexander, Viola; Dorela Hyka, Cello; Dinos Constantinides, Music Director and Conductor.
November 6, 2004	7:30 PM	Baton Rouge Art Gallery	N/A	René Singleton, Soprano; Nazig Tchakarian, Natalie Van Burkleo, Violins; Maria Alexander, Viola; Dorela Hyke, Cello; Dinos Constantinides, Music Director and Conductor.
November 7, 2004	2:00 PM	First Baptist Church	1st Violins: Kelly Smith Toney (Concertmaster), Nazig Tchakarian, Smilyana Lozanova, Martin Dimitrov; 2nd Violins: Natalie Van Burkleo, Emil D. Ivanov, Christy Lee Gandy; Violas: Maria Alexandre, Ilona Bondar; Cellos: Dorela Hyka, Asu Perihan Karadut, Elizabeth Lott; String Bass: Robert Nash; Flute: Rachel Cohen, Shanna Reid; Oboe: Sarah Mueller, Shea Tully; Clarinet: Patrícia Martin, Debra Andrus; Bassoon: Dana Jessen, Annie Lyle; Horn: Carolyn Summers, Cary Byrd; Organ/Harpsichord: Louis Wendt.	LSU Schola Cantorum; Sara Lynn Baird, Guest Conductor; Michael Gurt, Piano; Jamie Leonard, Soprano, Tracie Davis, Mezzo-Soprano, Colin Toney, Tenor; Dinos Constantinides, Music Director and Conductor.

<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
November 11, 2004	4:00 PM	Whealdon Estates Retirement Community	N/A	René Singleton, Soprano; Nazig Tchakarian, Natalie Van Burkleo, Violins; Maria Alexander, Viola; Dorela Hyka, Cello; Dinos Constantinides, Music Director and Conductor.
November 12, 2004	4:00 PM	St. James Place	N/A	René Singleton, Soprano; Nazig Tchakarian, Natalie Van Burkleo, Violins; Maria Alexander, Viola; Dorela Hyka, Cello; Dinos Constantinides, Music Director and Conductor.
December 10, 2004	4:00 PM	St. James Place	N/A	Kelly Smith Toney, Violin; Louis Wendt, Piano.
January 11, 2005	9:30 AM	Glasgow Middle School	Flute: Sarah Beth Hanson; 1st Violins: Kelly Smith Toney; 2nd Violin: Christy Lee Gandy; Viola: Maria Alexander; Cello: Dorela Hyka; String Bass: Robert Nash.	Judy Constantinides, Storyteller; René Singleton, Soprano; Dinos Constantinides, Music Director and Conductor.

<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
January 11, 2005	8:00 PM	LSU School of Music Recital Hall	1st Violins: Kelly Smith Toney (Concertmaster), Nazig Tchakarian, Smilyana Lozanova, Martin Dimitrov; 2nd Violins: Natalie Van Burkleo, Emil D. Ivanov, Christy Lee Gandy; Violas: Maria Alexandre, Ilona Bondar; Cellos: Dorela Hyka, Asu Perihan Karadut, Elizabeth Lott; String Bass: Robert Nash; Flute: Rachel Cohen, Shanna Reid; Oboe: Sarah Mueller, Shea Tully, Andrew Keller; Clarinet: Patrícia Martin, Debra Andrus; Bassoon: Dana Jessen, Annie Lyle; Horn: Carolyn Summers, Cary Byrd; Organ/Harpsichord: Louis Wendt.	Sarah Beth Hanson, Flute; Griffin Campbell, Saxophone; Willis Delony, Piano; René Singleton, Soprano; Rachel Cohen, Flute; Shanna Reid, Flute; Dinos Constantinides, Music Director and Conductor.

<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
January 16, 2005	2:00 PM	LSU School of Music Recital Hall	1st Violins: Kelly Smith Toney (Concertmaster), Nazig Tchakarian, Smilyana Lozanova, Martin Dimitrov, Natalie Van Burkleo, Emil D. Ivanov, Christy Lee Gandy; Violas: Maria Alexandre, Ilona Bondar; Cellos: Dorela Hyka, Asu Perihan Karadut, Elizabeth Lott; String Bass: Robert Nash; Flute: Rachel Cohen, Shanna Reid; Oboe: Sarah Mueller, Shea Tully, Andrew Keller; Clarinet: Patrícia Martin, Annete West; Bassoon: Dana Jessen, Annie Lyle; Horn: Carolyn Summers, Cary Byrd; Organ/Harpsichord: Louis Wendt.	Greater Baton Rouge Children's Chorus; Jennifer Ellis, Director; Nazig Tchakarian, Violin; William Ludwig, Bassoon; Katherine Kemler, Flute; Sarah Beth Hanson, Flute; Judy Constantinides, Narrator; René Singleton, Soprano; Dinos Constantinides, Music Director and Conductor.
March 18, 2005	4:00 PM	St. James Place	N/A	Borislava Farrel and Aaron Farrel, Violin Duo.

<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
April 17, 2005	2:00 PM	First Baptist Church	1st Violins: Kelly Smith Toney (Concertmaster), Nazig Tchakarian, Smilyana Lozanova, Martin Dimitrov; 2nd Violins: Natalie Van Burkleo, Emil D. Ivanov, Christy Lee Gandy; Violas: Maria Alexandre, Ilona Bondar; Cellos: Dorela Hyka, Asu Perihan Karadut, Elizabeth Lott; String Bass: Robert Nash; Flute: Rachel Cohen, Shanna Reid; Oboe: Sarah Mueller, Shea Tully, Andrew Keller; Clarinet: Patrícia Martin, Debra Andrus; Bassoon: Dana Jessen, Annie Lyle; Horn: Carolyn Summers, Cary Byrd; Organ/Harpsichord: Louis Wendt.	Stathis Mavrommatis, Alto Saxophone; Constance Carrol, Piano; Dinos Constantinides, Music Director and Conductor.
April 22, 2005	8:00 PM	LSU School of Music Recital Hall	The Baton Rouge Chamber Music Players: Piano: Andrew Meng, Haveland Steinmuller (unable to attend), Ann Harris, Sally Park, Eugenie Robichaux, Liesel Hurder; Violin: Angela Chun, Dooly Park, Beringia Liu, Alice Bae, Raymond Chun, Gee-Wey Yue; Cello: Conrad Sprunger (unable to attend), Clark Lanius, David Lee, Robbie Ingram, Daniel Jang, James Rosenbloom, Clark Lanius.	Marietta Lanoux, Director of The Baton Rouge Chamber Music Players.

<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
April 25, 2005	4:00 PM	N/A	Sinfonietta String Quartet: 1st Violin: Kelly Smith Toney; 2nd Violin: Nazig Tchakarian; Viola: Martin Dimitrov; Cello: Dorela Hyke.	Dinos Constantinides, Music Director.
May 1, 2005	2:00 PM	LSU School of Music Recital Hall	N/A	Shana Reid, Flute; Angela Draghicescu, Piano; Dinos Constantinides, Music Director and Conductor.
September 11, 2005	2:00 PM	First Baptist Church	1st Violins: Kelly Smith Toney (Concertmaster), Blake Espy, Lisa Snyder, Delyana Lazarova; 2nd Violins: Natalie Van Burkleo, Emil D. Ivanov, Joanna Steihauser, Christy Lee Gandy; Violas: Maria Alexander, Unkyoung Teresa Kim; Cellos: Dorela Hyka, Asu Perihan Karadut; String Bass: Robert Nash; Flute: Shanna Reid, Hristina Blagoeva; Oboe: Shea Tully, Rebecca Marquardt; Clarinet: Justin O'Deal, Antonio Tanase; Bassoon: Mike Scott, Kerry Haberkern; Horn: Seth Orgel, Carolyn Summers; Trumpet: James West, Michael Bellinger; Trombone: Larry Campbell; Tuba: Joseph Skillen; Percussion: Brett Dietz, Chad Heiny, Jonathan Boswell; Organ/Harpsichord: Louis Wendt.	Huel Perkins, Narrator; Michael Gurt, Piano; Dinos Constantinides, Music Director and Conductor.

<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
November 6, 2005	2:00 PM	First Baptist Church	1st Violins: Kelly Smith Toney (Concertmaster), Blake Espy, Lisa Snyder, Delyana Lazarova; 2nd Violins: Natalie Van Burkleo, Emil D. Ivanov, Joanna Steihauser, Christy Lee Gandy; Violas: Maria Alexander, Unkyoung Teresa Kim, Vesselin Todorov; Cellos: Dorela Hyka, Asu Perihan Karadut; String Bass: Robert Nash; Flute: Shanna Reid, Hristina Blagoeva; Oboe: Shea Tully, Rebecca Marquardt; Clarinet: Justin O'Deal, Antonio Tanase; Bassoon: Mike Scott, Kerry Haberkern; Horn: Carolyn Summers, Cary Byrd; Trumpet: James West, Michael Bellinger; Trombone: Larry Campbell; Tuba: Joseph Skillen; Percussion: Brett Dietz; Organ/Harpsichord: Louis Wendt.	Sara Lynn Baird, Guest Conductor; LSU Schola Cantorum; Carrie Vecchione, Oboe; James Alexander, Violin, Maria Alexander, Viola; Dinos Constantinides, Music Director and Conductor.

<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
November 13, 2005	3:00 PM	LSU School of Music Recital Hall	1st Violins: Kelly Smith Toney (Concertmaster), Blake Espy, Lisa Snyder, Delyana Lazarova; 2nd Violins: Natalie Van Burkleo, Emil D. Ivanov, Joanna Steihauser, Christy Lee Gandy; Violas: Maria Alexander, Unkyoung Teresa Kim, Vesselin Todorov; Cellos: Dorela Hyka, Asu Perihan Karadut; String Bass: Robert Nash; Flute: Shanna Reid, Hristina Blagoeva; Oboe: Shea Tully, Rebecca Marquardt; Clarinet: Justin O'Deal, Antonio Tanase; Bassoon: Mike Scott, Kerry Haberkern; Horn: Carolyn Summers, Cary Byrd; Trumpet: James West, Michael Bellinger; Trombone: Larry Campbell; Tuba: Joseph Skillen; Percussion: Brett Dietz; Organ/Harpsichord: Louis Wendt.	Borislava Iltcheva, Violin; Dinos Constantinides, Music Director and Conductor.



<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
December 11, 2005	2:00 PM	LSU School of Music Recital Hall	1st Violins: Kelly Smith Toney (Concertmaster), Blake Espy, Lisa Snyder, Delyana Lazarova; 2nd Violins: Natalie Van Burkleo, Emil D. Ivanov, Joanna Steihauser, Christy Lee Gandy; Violas: Maria Alexander, Unkyoung Teresa Kim, Vesselin Todorov; Cellos: Dorela Hyka, Asu Perihan Karadut; String Bass: Robert Nash; Flute: Shanna Reid, Hristina Blagoeva; Oboe: Shea Tully, Rebecca Marquardt; Clarinet: Justin O'Deal, Antonio Tanase; Bassoon: Mike Scott, Kerry Haberkern; Horn: Carolyn Summers, Cary Byrd; Trumpet: James West, Michael Bellinger; Trombone: Larry Campbell; Tuba: Joseph Skillen; Percussion: Brett Dietz; Organ/Harpsichord: Louis Wendt.	René Singleton, Soprano; Kelly Smith Toney, Violin; Constance Carroll, Piano; Dinos Constantinides, Music Director and Conductor.
January 13, 2006	4:00 PM	Saint James Place	N/A	Robert Nash, Double Bass; Louis Wendt, Piano.

<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
January 21, 2006	4:00 PM	LSU School of Music Recital Hall	1st Violins: Kelly Smith Toney (Concertmaster), Blake Espy, Lisa Snyder, Delyana Lazarova; 2nd Violins: Natalie Van Burkleo, Emil D. Ivanov, Joanna Steihauser, Christy Lee Gandy; Violas: Maria Alexander, Unkyoung Teresa Kim, Vesselin Todorov; Cellos: Dorela Hyka, Asu Perihan Karadut; String Bass: Robert Nash; Flute: Shanna Reid, Hristina Blagoeva; Oboe: Shea Tully, Rebecca Marquardt; Clarinet: Justin O'Deal, Antonio Tanase; Bassoon: Mike Scott, Kerry Haberkern; Horn: Carolyn Summers, Cary Byrd; Trumpet: James West, Michael Bellinger; Trombone: Larry Campbell; Tuba: Joseph Skillen; Percussion: Brett Dietz; Organ/Harpsichord: Louis Wendt.	Judy Constantinides, Reader; Kelly Smith Toney, Violin; Dinos Constantinides, Music Director and Conductor.
January 24, 2006	N/A	Glasgow Middle School	Flute: Shanna Reid; Oboe: Shea Tully; 1st Violin: Kelly Smith Toney; 2nd Violin: Emil Ivanov; Viola: Unkyoung Teresa Kim; Cello: Dorela Hyka; String Bass: Robert Nash.	Judy Constantinides, Reader; Dinos Constantinides, Music Director and Conductor.

<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
January 25, 2006	N/A	Dufrocq Elementary School	Flute: Shanna Reid; Oboe: Shea Tully; 1st Violin: Kelly Smith Toney; 2nd Violin: Emil Ivanov; Viola: Unkyoung Teresa Kim; Cello: Dorela Hyka; String Bass: Robert Nash.	Judy Constantinides, Reader; Dinos Constantinides, Music Director and Conductor.
February 5, 2006	2:00 PM	LSU School Of Music Recital Hall	1st Violin: Kelly Smith Toney (Concertmaster), Blake Espy, Lisa Snyder, Delyana Lazarova; 2nd Violins: Natalie Van Burkleo, Emil D. Ivanov, Joanna Steihauser, Christy Lee Gandy; Violas: Maria Alexander, Unkyoung Teresa Kim, Vesselin Todorov; Cellos: Dorela Hyka, Asu Perihan Karadut; String Bass: Robert Nash; Flute: Shanna Reid, Hristina Blagoeva; Oboe: Shea Tully, Rebecca Marquardt; Clarinet: Justin O'Deal, Antonio Tanase; Bassoon: Mike Scott, Kerry Haberkern; Horn: Carolyn Summers, Cary Byrd; Trumpet: James West, Michael Bellinger; Trombone: Larry Campbell; Tuba: Joseph Skillen; Percussion: Brett Dietz; Organ/Harpsichord: Louis Wendt.	Dinos Constantinides, Music Director and Conductor.

<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
April 22, 2006	8:00 PM	LSU School Of Music Recital Hall	1st Violins: Kelly Smith Toney (Concertmaster), Blake Espy, Lisa Snyder, Delyana Lazarova; 2nd Violins: Natalie Van Burkleo, Emil D. Ivanov, Joanna Steihauser, Christy Lee Gandy; Violas: Maria Alexander, Unkyoung Teresa Kim, Vesselin Todorov; Cellos: Dorela Hyka, Asu Perihan Karadut; String Bass: Yung-Chiao Wei; Flute: Shanna Reid, Hristina Blagoeva; Oboe: Shea Tully, Rebecca Marquardt; Clarinet: Justin O'Deal, Antonio Tanase; Bassoon: Kerry Haberkern, Mike Scott; Horn: Carolyn Summers, Janiece Luedeke; Trumpet: James West, Michael Bellinger; Percussion: Brett Dietz.	Kelly Smith Toney, Violin; Michael Gurt, Piano; Griffin Campbel, Alto Saxophone; Dinos Constantinides, Music Director and Conductor.
April 23, 2006	3:00 PM	LSU School Of Music Recital Hall	The Baton Rouge Chamber Music Players: Piano: Andrew Meng, Havalend Steinmuller, Beringia Liu, Sally Park, Allen Liao; Violin: Angela Chun, Dooly Park, Hannah Thomas, Leixin Zhao, Alice Bae; Cello: Conrad Sprunger, David Lee, Robbie Ingram, Daniel Jang.	Marietta Lanoux, Director of The Baton Rouge Chamber Music Players.
October 4, 2006	7:00 PM	Baton Rouge Gallery	N/A	Whitney York and Hristina Blagoeva, Duo Flutists.
October 8, 2006	4:00 PM	Baton Rouge Gallery	N/A	Zdenka Vaculovicova, Guest Violin.
October 9, 2006	4:30 PM	Baton Rouge Gallery	N/A	Zdenka Vaculovicova, Guest Violin.

<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
October 12, 2006	7:30 PM	Baton Rouge Gallery	N/A	Zdenka Vaculovicova, Guest Violin; Theofilos Sotiriades, Saxophone; Dinos Constantinides, Conductor.
October 13, 2006	4:00 PM	St. James Place	N/A	Zdenka Vaculovicova, Guest Violin; Dinos Constantinides, Conductor.
October 13, 2006	8:00 PM	LSU School of Music	N/A	Theofilos Sotiriades, Guest Saxophonist; Dinos Constantinides, Conductor.
October 30, 2006	4:30 PM	N/A	N/A	Whitney York and Hristina Blagoeva, Flute; Louis Wendt, Piano.

<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
November 12, 2006	2:00 PM	First Baptist Church	1st Violins: Kelly Smith Toney (Concertmaster), Joanna Steinhauer, Stefka Ilieva, Delcho Tenev; 2nd Violins: Delyana Lazarova, Yordan Tenev, Christy Lee Gandy, Kostandin Dyulgerski; Violas: Maria Alexander, Teodora Peeva, Cassandra Magee; Cellos: Dorela Hyka, Asu Perihan Karadut, Kim Sands; String Bass: Mintzu Chao; Flute: Shanna Reid, Hristina Blagoeva; Oboe: Janice Crews, Scott Smith; English Horn: James Ryon; Clarinet: Victor Drescher, Renee Breaux; Bassoon: Javier Rodrigues, Andrew Edwards; Horn: Robert Cotter, Genevieve Walsh; Trumpet: James West, Michael Bellinger; Trombone: Larry Campbell; Tuba: Joseph Skillen; Percussion: Brett Dietz, Jude Traxler, Dana Difilippantonio; Organ/Harpsichord: Louis Wendt.	Sara Lynn Baird, Guest Conductor; LSU Schola Cantorum; Justin O'Dell, Clarinet; Natalie van Burkleo, Violin; Delyana Lazarova, Violin; Dinos Constantinides, Music Director and Conductor.
December 7, 2006	4:00 PM	Whealdon Estates Retirement Community	N/A	Ronaldo Cadeu, Classical Guitar.
December 8, 2006	4:00 PM	St. James Place	N/A	Ronaldo Cadeu, Classical Guitar.

<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
December 17, 2006	2:00 PM	LSU School of Music Recital Hall	1st Violins: Kelly Smith Toney (Concertmaster), Joanna Steinhauser, Stefka Ilieva, Delcho Tenev; 2nd Violins: Delyana Lazarova, Yordan Tenev, Christy Lee Gandy, Kostandin Dyulgerski; Violas: Maria Alexander, Teodora Peeva, Cassandra Magee; Cellos: Dorela Hyka, Asu Perihan Karadut, Kim Sands; String Bass: Mintzu Chao; Flute: Shanna Reid, Hristina Blagoeva; Oboe: Janice Crews, Scott Smith; English Horn: James Ryon; Clarinet: Victor Drescher, Renee Breaux; Bassoon: Javier Rodrigues, Andrew Edwards; Horn: Robert Cotter, Genevieve Walsh; Trumpet: James West, Michael Bellinger; Trombone: Larry Campbell; Tuba: Joseph Skillen; Percussion: Brett Dietz, Jude Traxler, Dana Difilippantonio; Organ/Harpsichord: Louis Wendt.	Kelly Smith Toney, Violin; James Ryon, English Horn; Katherine Kemler, Flute; Dinos Constantinides, Conductor.

<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
January 14, 2007	2:00 PM	LSU School of Music Recital Hall	1st Violins: Kelly Smith Toney (Concertmaster), Joanna Steinhauer, Stefka Ilieva, Delcho Tenev; 2nd Violins: Delyana Lazarova, Yordan Tenev, Christy Lee Gandy, Kostandin Dyulgerski; Violas: Maria Alexander, Teodora Peeva, Cassandra Magee; Cellos: Dorela Hyka, Asu Perihan Karadut, Kim Sands; String Bass: Mintzu Chao; Flute: Shanna Reid, Hristina Blagoeva; Oboe: Janice Crews, Scott Smith; English Horn: James Ryon; Clarinet: Victor Drescher, Renee Breaux; Bassoon: Javier Rodrigues, Andrew Edwards; Horn: Robert Cotter, Genevieve Walsh; Trumpet: James West, Michael Bellinger; Trombone: Larry Campbell; Tuba: Joseph Skillen; Percussion: Brett Dietz, Jude Traxler, Dana Difilippantonio; Organ/Harpsichord: Louis Wendt.	René Singleton, Soprano; Kevork Mardirossina, Violin; Ronaldo Cadeu, Acoustic Guitar; Judy Constantinides, Reader; Dinos Constantinides, Conductor.
February 9, 2007	4:00 PM	Saint James Place	N/A	Kelly Smith Toney, [Violin]; Louis Wendt, Piano.



<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
March 11, 2007	2:00 PM	LSU School of Music Recital Hall	1st Violins: Kelly Smith Toney (Concertmaster), Joanna Steinhauser, Stefka Ilieva, Delcho Tenev; 2nd Violins: Delyana Lazarova, Yordan Tenev, Christy Lee Gandy, Kostandin Dyulgerski; Violas: Maria Alexander, Teodora Peeva, Cassandra Magee; Cellos: Dorela Hyka, Asu Perihan Karadut, Kim Sands; String Bass: Mintzu Chao; Flute: Shanna Reid, Hristina Blagoeva; Oboe: Janice Crews, Scott Smith; English Horn: James Ryon; Clarinet: Victor Drescher, Renee Breaux; Bassoon: Javier Rodrigues, Andrew Edwards; Horn: Robert Cotter, Genevieve Walsh; Trumpet: James West, Michael Bellinger; Trombone: Larry Campbell; Tuba: Joseph Skillen; Percussion: Brett Dietz, Jude Traxler, Dana Difilippantonio; Organ/Harpsichord: Louis Wendt.	Allison Holcomb, Soprano; Dinos Constantinides, Conductor.
March 16, 2007	4:00 PM	Saint James Place	N/A	Julien Bidar, Saxophonist.

<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
March 17, 2007	8:00 PM	First Baptist Church	1st Violins: Kelly Smith Toney (Concertmaster), Joanna Steinhauser, Stefka Ilieva, Delcho Tenev; 2nd Violins: Delyana Lazarova, Yordan Tenev, Christy Lee Gandy, Kostandin Dyulgerski; Violas: Maria Alexander, Teodora Peeva, Cassandra Magee; Cellos: Dorela Hyka, Asu Perihan Karadut, Kim Sands; String Bass: Mintzu Chao; Flute: Shanna Reid, Hristina Blagoeva; Oboe: Janice Crews, Scott Smith; English Horn: James Ryon; Clarinet: Victor Drescher, Renee Breaux; Bassoon: Javier Rodrigues, Andrew Edwards; Horn: Robert Cotter, Genevieve Walsh; Trumpet: James West, Michael Bellinger; Trombone: Larry Campbell; Tuba: Joseph Skillen; Percussion: Brett Dietz, Jude Traxler, Dana Difilippantonio; Organ/Harpsichord: Louis Wendt.	Sara Lynn Baird, Conductor; LSU Schola Cantorum; Tiffany Bostic Brown, Soprano; Jami Rhodes, Mezzo-Soprano; Jin Hin Yap, Tenor; Terrance Brown, Bass; Julien Bidar, Saxophone.
May 5, 2007	4:00 PM	Old State Capitol	N/A	Kelly Smith Toney, Joana Steinhauser, Violins; Maria Alexander, Viola; Dorela Hyka, Cello; Ronaldo Cadeu, Guitar.

<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
May 6, 2007	2:00 PM	First Baptist Church	1st Violins: Kelly Smith Toney (Concertmaster), Joanna Steinhauser, Stefka Ilieva, Delcho Tenev; 2nd Violins: Delyana Lazarova, Yordan Tenev, Christy Lee Gandy, Kostandin Dyulgerski; Violas: Maria Alexander, Teodora Peeva, Cassandra Magee; Cellos: Dorela Hyka, Asu Perihan Karadut, Kim Sands; String Bass: Mintzu Chao; Flute: Shanna Reid, Hristina Blagoeva; Oboe: Janice Crews, Scott Smith; English Horn: James Ryon; Clarinet: Victor Drescher, Renee Breaux; Bassoon: Javier Rodrigues, Andrew Edwards; Horn: Robert Cotter, Genevieve Walsh; Trumpet: James West, Michael Bellinger; Trombone: Larry Campbell; Tuba: Joseph Skillen; Percussion: Brett Dietz, Jude Traxler, Dana Difilippantonio; Organ/Harpsichord: Louis Wendt.	Ronaldo Cadeu, Guitar; Borislava Iltcheva, Violin; Constance Carroll, Piano; Dinos Constantinides, Conductor.
May 11, 2007	4:00 PM	St. James Place	N/A	Kelly Smith Toney, Violin; JLouis Wendt, Piano.
June 7, 2007	10:30 AM	Main Library	N/A	Judy Constantinides, Reader; Dinos Constantinides, Conductor.

<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
June 8, 2007	4:00 PM	Saint James Place	1st Violin: Kelly Smith Toney; 2nd Violin: Emil Ivanov; Viola: Maria Alexander; Cello: Dorela Hyka.	Judy Constantinides, Reader; Dinos Constantinides, Conductor.
July 24, 2007	11:30 AM	Louisiana State Museum	Sinfonietta String Quartet: 1st Violin: Kelly Smith Toney; 2nd Violin: Emil Ivanov; Viola: Maria Alexander; Cello: Dorela Hyka.	N/A
December 12, 2007	4:00 PM	Lake Sherwood Village	N/A	Ronaldo Cadeu, Guitar.
December 13, 2007	4:00 PM	Whealdon Estates Retirement Community	N/A	Ronaldo Cadeu, Guitar.
December 14, 2007	4:00 PM	St. James Place	N/A	Ronaldo Cadeu, Guitar.
December 16, 2007	4:00 PM	Baton Rouge Gallery	N/A	Ronaldo Cadeu, Guitar.

<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
January 13, 2008	2:00 PM	LSU School of Music Recital Hall	1st Violins: Kelly Smith Toney (Concertmaster), Joanna Steinhauser, Stefka Ilieva, Delcho Tenev; 2nd Violins: Raúl Gómez, Yordan Tenev, Christy Lee Gandy, Kostandin Dyulgerski; Violas: Maria Alexander, Teodora Peeva, Cassandra Magee; Cellos: Ivan Lalev, Dorela Hyka, Elizabeth Meszaros; String Bass: Mintzu Chao; Flute: Linda Cotter, Brittany Foster; Oboe: Janice Crews, Scott Smith; Clarinet: Renee Breaux, Nicole Izzo; Bassoon: Javier Rodrigues, Andrew Edwards; Horn: Robert Cotter, Tasha O'Neal; Trumpet: James West, Michael Bellinger; Trombone: Larry Campbell; Tuba: Joseph Skillen; Percussion: Jude Traxler, Dana Difilippantonio; Organ/Harpsichord: Louis Wendt.	James Ryon, Oboe D'Amore; Linda Cotter, Flute; Janice Crews, Oboe; Ronaldo Cadeu, Guitar; Judy Constantinides, Reader; Dinos Constantinides, Conductor.

<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
January 28, 2008	8:00 PM	LSU School of Music Recital Hall	1st Violins: Kelly Smith Toney (Concertmaster), Joanna Steinhauser, Stefka Ilieva, Delcho Tenev; 2nd Violins: Raúl Gómez, Yordan Tenev, Christy Lee Gandy, Kostandin Dyulgerski; Violas: Maria Alexander, Teodora Peeva, Cassandra Magee; Cellos: Ivan Lalev, Dorela Hyka, Elizabeth Meszaros; String Bass: Mintzu Chao; Flute: Linda Cotter, Brittany Foster; Oboe: Janice Crews, Scott Smith; Clarinet: Renee Breaux, Nicole Izzo; Bassoon: Javier Rodrigues, Andrew Edwards; Horn: Robert Cotter, Tasha O'Neal; Trumpet: James West, Michael Bellinger; Trombone: Larry Campbell; Tuba: Joseph Skillen; Percussion: Jude Traxler, Dana Difilippantonio; Harp: Kimberly Houser; Organ/Harpsichord: Louis Wendt.	Kimberly Houser, Harp; Gabriel Beavers, Bassoon; Dinos Constantinides, Conductor.

<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
April 20, 2008	3:00 PM	LSU School of Music Recital Hall	The Baton Rouge Chamber Music Players: Piano: Stefanie Stoll, Silas Irvine, Andrew Meng, Havalend Stienmuller, Brandon Bark, Dooley Park; Violins: Angela Chun, Doris Xu, Howrad Tsai, Oanh Truong, Jane Zhang; Cellos: Jess Paeratakul, Geneva Woodward, Conrad Sprunger, Michael Hartman, David Lee.	Marietta Lanoux, Director of The Baton Rouge Chamber Music Players.

<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
April 27, 2008	2:00 PM	First Baptist Church	1st Violins: Kelly Smith Toney (Concertmaster), Joanna Steinhauser, Stefka Ilieva, Delcho Tenev; 2nd Violins: Raúl Gómez, Yordan Tenev, Christy Lee Gandy, Kostandin Dyulgerski; Violas: Maria Alexander, Teodora Peeva, Cassandra Magee; Cellos: Ivan Lalev, Dorela Hyka, Elizabeth Meszaros; String Bass: Mintzu Chao; Flute: Linda Cotter, Brittany Foster; Oboe: Janice Crews, Scott Smith; Clarinet: Renee Breaux, Nicole Izzo; Bassoon: Javier Rodrigues, Andrew Edwards; Horn: Robert Cotter, Tasha O'Neal; Trumpet: James West, Michael Bellinger; Trombone: Larry Campbell; Tuba: Joseph Skillen; Percussion: Jude Traxler, Dana Difilippantonio; Harp: Kimberly Houser; Organ/Harpsichord: Louis Wendt.	Lorain Sims, Soprano; Susan Ruggiero, Soprano; Kimberly Houser, Harp; Walter Verdehr, Violin; Michale Gurt, Piano; Dinos Constantinides, Conductor.
June 19, 2008	7:30 PM	N/A	Violins: Joanna Steinhauser, Raúl Gómez, Christy Lee Gandy, Emil Ivanov; Violas: Maria Alexander, Cassandra Magee; Cellos: Elizabeth Meszaros, Sonia Bruno; Flute: Linda Cotter; Oboe: Janice Crews; Horn: Robert Cotter.	René Singleton, Soprano; Linda Cotter, Flute; Janice Crews, Oboe; Ronaldo Cadeu, Guitar; Raul Gomez, Violin; Dinos Constantinides, Conductor.
July 11, 2008	4:00 PM	Saint James Place	N/A	René Singleton, Soprano; Louis Wendt, Piano.



<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
October 5, 2008	2:00 PM	First Baptist Church	1st Violins: Kelly Smith Toney (Concertmaster), Joanna Steinhauser, Stefka Ilieva, Paris Paraschoudis; 2nd Violins: Michale Brooks, Xiaolin Li, Joel Martínez, Christy Lee Gandy; Violas: Maria Alexander, Teodora Peeva, Gerry Varona, Cassandra Magee; Cellos: Sonia Bruno, Susannah Montadon; String Bass: Mintzu Chao; Flute: Linda Cotter, Shanna Reid; Oboe: Janice Crews, Scott Smith; Clarinet: Victor Drescher, Kim Dombrowski; Bassoon: Jody Minx, Andrew Edwards; Horn: Robert Cotter, Tasha O'Neal; Trumpet: James West, Michael Bellinger; Percussion: Bret Dietz, Brady Spitz.	Michael Gurt, Piano; Dinos Constantinides, Conductor.
October 20, 2008	4:30 PM	LSU School of Music Recital Hall	N/A	Lorain Sims, Soprano; Leanne Pettit, Mezzo-Soprano; Terrance Brown, Baritone, Louis Wendt, Piano; Dinos Constantinides, Conductor.
October 24, 2008	11:00 AM	Centenary College Harley School of Music, Anderson Recital Hall	N/A	Lorain Sims, Soprano; Leanne Pettit, Mezzo-Soprano; Terrance Brown, Baritone, Louis Wendt, Piano.

<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
November 7, 2008	4:00 PM	Saint James Place	Sinfonietta String Quartet: 1st Violin: Kelly Smith Toney; 2nd Violin: Joanna Steinhauser; Viola: Raúl Gómez; Cello: Susannah Montadon.	Sarah Beth Hanson, Flute; Duo Cellos: Susannah Montadon, Sonia Bruno.
November 9, 2008	2:00 PM	First Baptist Church	1st Violins: Kelly Smith Toney (Concertmaster), Stefka Ilieva, Paris Paraschoudis, Xiaolin Lin; 2nd Violins: Joanna Steinhauser; Joel Martínez, Christy Lee Gandy; Violas: Maria Alexander, Teodora Peeva, Gerry Varona, Cassandra Magee; Cellos: Sonia Bruno, Susannah Montadon; String Bass: Mintzu Chao; Flute: Linda Cotter, Shanna Reid; Oboe: Janice Crews, Scott Smith; Clarinet: Victor Drescher, Nicole Izzo, Kim Dombrowski; Bassoon: Javier Rodriguez, Jody Minx, Ellen Martin; Horn: Robert Cotter, Tasha O'Neal; Trumpet: James West, Michael Bellinger; Percussion: Bret Dietz, Brady Spitz.	LSU Schola Cantorum; Brian Kittredge, Conductor; Gabriel Beavers, Bassoon; Kimberly Houser, Harp; Sarah Beth Hanson, Flute; Dinos Constantinides, Conductor.
November 10, 2008	4:30 PM	LSU School of Music Recital Hall	Sinfonietta String Quartet: 1st Violin: Kelly Smith Toney; 2nd Violin: Joanna Steinhauser; Raul Gómez, Viola; Sonia Bruno, Cello; Duo Cellos: Susannah Montandon, Sonia Bruno.	N/A

<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
December 7, 2008	2:00 PM	LSU School of Music Recital Hall	1st Violins: Kelly Smith Toney (Concertmaster), Stefka Ilieva, Paris Paraschoudis, Xiaolin Lin Ruth Roland; 2nd Violins: Joanna Steinhauser; Joel Martínez, Christy Lee Gandy; Violas: Maria Alexander, Teodora Peeva, Gerry Varona, Cassandra Magee; Cellos: Sonia Bruno, Susannah Montadon; String Bass: Mintzu Chao; Flute: Linda Cotter, Shanna Reid; Oboe: Janice Crews, Scott Smith; Clarinet: Victor Drescher, Kim Dombrowski; Bassoon: Jody Minx, Ellen Martin; Horn: Robert Cotter, Tasha O'Neal; Trumpet: James West, Michael Bellinger; Percussion: Bret Dietz, Brady Spitz.	N/A
January 26, 2009	4:30 PM	LSU School of Music Recital Hall	N/A	Borislava Iltcheva, Violin.

<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
April 26, 2009	2:00 PM	First Baptist Church	1st Violins: Kelly Smith Toney (Concertmaster), Stefka Ilieva, Joanna Steinhauser, Paris Paraschoudis, Christy Lee Gandy; 2nd Violins: Aaron Farrell, Ruth Roland, Xiaolin Lin; Violas: Maria Alexander, Teodora Peeva, Gerry Varona; Cellos: Dorela Hyka, Sonia Bruno, Susannah Montandon; String Bass: Mintzu Chao; Flute: Linda Cotter, Shanna Reid; Oboe: Janice Crews, Scott Smith; Clarinet: Victor Drescher, Nicolo Izzo; Bassoon: Javier Rodríguez, Jody Minx; Horn: Robert Cotter, Tasha O'Neal, Dan Callaway, Linda Elliot; Trumpet: James West, Michael Bellinger; Percussion: Bret Dietz, Brady Spitz; Organ: Louis Wendt.	Athens Saxophone Quartet: Athanasios Zervas, Leo Sanguiguit, Dionisios S. Roussos, Eric Honour; Terrence Brown, Baritone; Tiffany Bostic, Soprano; Constance Carroll, Piano; Dinos Constantinides, Conductor.
July 10, 2009	4:00 PM	St. James Place	N/A	Susannah Montandon, Cello; Louis Wendt, Piano.

<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
September 27, 2009	2:00 PM	First Baptist Church	1st Violins: Kelly Smith Toney (Concertmaster), Stefka Ilieva, Paula Bujes, Paris Paraschoudis, Milena Rusanova, Xiaolin Li; 2nd Violins: Joanna Steinhauser, Maria Arrua, Kostandin Dyulgerski, Unkyoung Kim, Christy Lee Gandy; Violas: Maria Alexander, Simina Renea, Cassandra Magee; Cellos: Dorela Hyka, Susannah Montandon, Marcelo Vieira; String Bass: Mintzu Chao; Flute: Linda Cotter, Shanna Reid; Oboe: Janice Crews, Scott Smith; Clarinet: Victor Drescher; Bassoon: Javier Rodríguez, Jody Minx; Horn: Dan Callaway, Linda Elliot; Trumpet: James West, Michael Bellinger; Percussion: Bret Dietz; Harp: Kimberly Houser; Organ: Louis Wendt.	Brett Dietz, Percussion; Lin He, Violin; Matthew Daline, Viola; Dinos Constantinides, Conductor.

<b>Date</b>	<b>Time</b>	<b>Venue</b>	<b>Musicians</b>	<b>Conductor and Soloists</b>
November 1, 2009	2:00 PM	First Baptist Church	1st Violins: Kelly Smith Toney (Concertmaster), Paula Bujes, Paris Paraschoudis, Milena Rusanova, Xiaolin Li; 2nd Violins: Stefka Ilieva, Maria Arrua, Kostandin Dyulgerski, Unkyoung Kim, Christy Lee Gandy; Violas: Maria Alexander, Simina Renea, Cassandra Magee; Cellos: Dorela Hyka, Susannah Montandon, Marcelo Vieira; String Bass: Mintzu Chao; Flute: Linda Cotter, Shanna Reid; Oboe: Janice Crews, Scott Smith; Clarinet: Victor Drescher; Bassoon: Jody Minx, Ellen Martin; Horn: Dan Callaway, Linda Elliot; Trumpet: James West, Michael Bellinger; Percussion: Bret Dietz; Harp: Kimberly Houser; Organ: Louis Wendt.	Borislava Iltcheva, Violin [Didn't perform at this concert due to illness]; Michael Gurt, Piano; Dinos Constantinides, Conductor
December 13, 2009	2:00 PM	LSU School of Music	1st Violins: Kelly Smith Toney (Concertmaster), Paula Bujes, Paris Paraschoudis, Milena Rusanova, Xiaolin Li; 2nd Violins: Stefka Ilieva, Maria Arrua, Kostandin Dyulgerski, Unkyoung Kim, Christy Lee Gandy; Violas: Maria Alexander, Simina Renea, Cassandra Magee; Cellos: Dorela Hyka, Susannah Montandon, Marcelo Vieira; String Bass: Mintzu Chao.	Ronaldo Cadeu, Guitar; Jin Him Yap, Tenor; Brett Dietz, Percussion; James Ryon, English Horn; Dinos Constantinides, Conductor

APPENDIX 4 – THE LOUISIANA SINFONIETTA MUSIC LIBRARY

<b>Composer</b>	<b>Piece</b>
Adams, R.	In Good Time
Adams, R.	Unleashed
Albinoni	Adagio in sol minore
Albinoni	Oboe Concerto in D Major, Op.7, No.6
Albinoni	Sinfonia a 4 (organ part missing)
Albinoni	Sonata, Op.2/IV
Anonymous	Byzantine Tune
Anonymous	First Delphic Hymn
Anonymous	Negro Spirituals
Arguello	Concerto 'a la tica'
Babbitt, M.	My Ends are My Beginnings
Bacewicz	Quartetto
Bach, C.P.E.	Concerto for Flute in D minor
Bach, C.P.E.	Concerto for flute or cello or harpsichord in A major
Bach, C.P.E.	Concerto for flute or cello or harpsichord in D minor
Bach, C.P.E.	Sinfonie Nr. 5
Bach, J.C.	Concerto for cello or viola
Bach, J.C.	Quintet in C, Op. 11 No. 1
Bach, J.C.	Quintet in G, Op. 11 No. 2
Bach, J.S.	Air
Bach, J.S.	Arioso from the Cantata "Ich Steh' mit einem Fussim Grabe"
Bach, J.S.	Bandenburg Concertos
Bach, J.S.	Cantata No 202 (Weichet nur, betruebte Schatten)
Bach, J.S.	Concerto for 2 violins in D minor
Bach, J.S.	Concerto for Oboe d'Amore
Bach, J.S.	Concerto for violin in A minor
Bach, J.S.	Concerto for violin in G minor
Bach, J.S.	Concerto No. 2 in E major for violin and piano
Bach, J.S.	Piano Concerto No. 1 in D minor, BWV 1052
Bach, J.S.	Piano Concerto No. 2 in E major, BWV 1053
Bach, J.S.	Piano Concerto No. 3 in D major, BWV 1054
Bach, J.S.	Piano Concerto No. 4 in A major, BWV 1055
Bach, J.S.	Piano Concerto No. 5 in F minor, BWV 1056
Bach, J.S.	Piano Concerto No. 7 in G minor, BWV 1058
Bach, J.S.	Suite No. 2
Bach, J.S.	Three Sinfonias from Cantatas Nos. 196, 61, 209
Bach, J.S.	Werke für Streicher
Barber	Adagio for strings
Barber	Capricorn Concerto
Barber	Dover Beach

<b>Composer</b>	<b>Piece</b>
Barber	Serenade for strings
Bartok	Fourteen Little Pieces for string orchestra
Bassett, L.	Five Pieces for String Quartet
Beethoven	Complete Piano Concertos
Beethoven	Coriolan Overture
Beethoven	Grosse Fugue, Op. 133
Beethoven	No, non turbati
Beethoven	Pastorale, op. 43
Beethoven	Piano Concerto No. 2 in Bb
Beethoven	Praeludium and Fugue in F Major
Beethoven	Prometheus Overture
Beethoven	Symphonies 5, 6, 7
Beethoven	Symphony 1-4
Beethoven	Symphony No. 8 & 9
Beethoven	Variations on “Lar ci darem la mano”
Bellini	Ah! non credea mirarti
Benner, A.	Etude on 3-tones for clarinet and strings
Benner, A.	Etude on 3-tones for flute and strings
Benner, A.	Etude on 3-tones for oboe and strings
Benner, A.	Etude on 3-tones for sax and strings
Benner, A.	Etude on 3-tones for solo flute
Benner, A.	Etude on G for violin solo
Benner, A.	Faith for string quartet
Benner, A.	Illumination for string orchestra
Benner, A.	Illumination Two for string orchestra
Benner, A.	Three Preludes for Jazz string quartet
Benner, A.	Wood Dancing for jazz string quartet
Berlioz	Dream and Caprice for violin and orchestra, Op. 8
Berlioz	L’Enfance du Christ – Overture to Part II
Berlioz	La Mort d’Ophelie
Berlioz	Les Nuits d’Ete
Berlioz	Les Nuits d’Ete – 1.Villanelle
Berlioz	Les Nuits d’Ete – 4. Absence
Berlioz	Les Nuits d’Ete – 6. Lile inconnu
Berlioz	Rich and Rare, Op. 2, No. 4
Berlioz	The Damnation of Faust
Berlioz	Two Songs
Boccherini	Cello Concerto in B-flat Major (solo cello part missing)
Boccherini	Concerto fir Flute and Orchestra (solo flute part missing)
Boccherini	Concerto No. 2 for Cello and string orchestra
Boccherini	Overture in D Major, Op. 43
Bolcom, W.	Session II for violin and viola
Britten, B.	Prelude and Fugue
Britten, B.	Simple Symphony



<b>Composer</b>	<b>Piece</b>
Byrd	The Leaves Be Greene for string orchestra
Cannabich	Concerto for flute, oboe, and bassoon
Carastathis, A.	Anniversary for strings
Carastathis, A.	Contortions for flute
Carastathis, A.	Spiral for Flute and String orchestra
Carastathis, A.	Three Moods of Summer for flute and strings
Carastathis, A.	Partly True, Mostly Fiction
Carastathis, A.	Suite North for string orchestra
Carulli	Concerto for Guitar in A major (no guitar solo part)
Catalani	Ebben Ne andro lontana from “Wally”
Catalani	Ne mai dunque avro pace
Cimarosa	Concerto in G for flute and chamber orchestra
Cimarosa	Il Matrimonio per Raggiro
Cimarosa	Le Astuzie Femminili (Overture)
Collins, P.	Waves for violin alone
Collins, P.	A Day in the Life of the Cat Queen
Constantinides	2004 Athens Olympics
Constantinides	Anansi and the Hat Shaking Dance
Constantinides	Antigone Acts II and III (Piano score)
Constantinides	Antigone Prologue and Parados
Constantinides	Antitheses
Constantinides	Baroque Concerto
Constantinides	Brass Quartet
Constantinides	Brass Quintet
Constantinides	Celestial Symphony No. 6
Constantinides	Cello Concerto (China IV – Shenzhen)
Constantinides	China III – Guangzhou
Constantinides	Concertino for euphonium, trombone or tuba and wind orch.
Constantinides	Concerto for Bassoon and Orchestra
Constantinides	Concerto for Cello and Orchestra / China IV – Shenzhen
Constantinides	Concerto for Clarinet, Viola, and Orchestra
Constantinides	Concerto for Saxophone Quartet and chamber orchestra
Constantinides	Concerto for Two Cellos
Constantinides	Concerto for Two Cellos and Orchestra
Constantinides	Concerto for Violin and Orchestra
Constantinides	Concerto No. 2 for Violin and Orchestra
Constantinides	Concerto No. 4 for Baritone Saxophone and orchestra
Constantinides	Concerto of Psalms for Two Violins
Constantinides	Dedications for Band
Constantinides	Dedications for Baritone and Tuba
Constantinides	Dedications for Orchestra
Constantinides	Dedications for Strings
Constantinides	Dedications for Two Trombones or any low instruments
Constantinides	Delphic Hymn

<b>Composer</b>	<b>Piece</b>
Constantinides	Diakos Suite
Constantinides	Dialogue for oboe and double bass
Constantinides	Dream for oboe, bassoon or cello, and piano
Constantinides	Elegy for K
Constantinides	Fairy Tale for solo trombone and trombone ensemble
Constantinides	Fantasy for solo euphonium
Constantinides	Flute Quartet
Constantinides	Four Greek Songs for soprano and piano or chamber orchestra
Constantinides	Four Interludes for violin alone
Constantinides	Gathering of Friends
Constantinides	Grecian Variations for solo viola and strings
Constantinides	Grecianas Brasileiras for flauto d'amore and piano
Constantinides	Grecianas Brasileiras for flauto d'amore and strings
Constantinides	Greek Dance for flute, viola and guitar
Constantinides	Hellenic Musings
Constantinides	Helleniken Idyllion
Constantinides	Homage – A Folk Concerto for flute and orchestra
Constantinides	Homage to Cyprus
Constantinides	Homage to Kromeriz
Constantinides	Homage to Louisiana
Constantinides	How the Camel Got His Hump
Constantinides	I Never Saw a Moor
Constantinides	Impressions II
Constantinides	Intimations
Constantinides	Introduction and Allegro
Constantinides	Kaleidoscope
Constantinides	Kaleidoscope Fantasy for solo cello
Constantinides	Lament of Antigone
Constantinides	Landscape III
Constantinides	Landscape III for soprano or tenor sax and string orchestra
Constantinides	Lazy Jack
Constantinides	Legend II for alto sax and percussion
Constantinides	Listenings and Silences for voice alone
Constantinides	Marcha de Galvez
Constantinides	Midnight Fantasy for orchestra
Constantinides	Midnight Song for soprano and chamber orchestra
Constantinides	Millenium Festival
Constantinides	Millenium Festival Overture
Constantinides	Mountains of Epirus for violin and orchestra
Constantinides	Music for Cyprus for violin, sop. sax, and piano
Constantinides	Music for viola and clarinet
Constantinides	Mutability
Constantinides	New Orleans Divertimento
Constantinides	New Orleans Divertimento – brass quintet

<b>Composer</b>	<b>Piece</b>
Constantinides	Patterns for violin and string orchestra
Constantinides	Piccolo Concerto
Constantinides	Piccolo Concerto Assemblages
Constantinides	Piece for solo tuba or euphonium
Constantinides	Preludes for string orchestra
Constantinides	Reflections I
Constantinides	Reflections II for voice and Bb clarinet
Constantinides	Reflections IV for flute, viola, harp, and piano
Constantinides	Reverie II for double bass and piano
Constantinides	Rhapsody II for flute and harp
Constantinides	Rhapsody II for oboe and harp
Constantinides	Rights of Freedom
Constantinides	Silence and Thunder
Constantinides	Small Lemon Tree for two voices, oboe, cello, and piano
Constantinides	Sonata for solo violin
Constantinides	States of Mind I
Constantinides	Study for Brass
Constantinides	Study I for Diverse Instruments
Constantinides	Suite No. 2 for orchestra
Constantinides	Symphony 3 (handwritten version)
Constantinides	Symphony 5
Constantinides	Symphony 6
Constantinides	The Cat That Walked by Himself
Constantinides	The Dancing Shoes
Constantinides	The Heavens Are Telling
Constantinides	Three Selections from Antigone for soprano sax and strings
Constantinides	Threnos of Creon
Constantinides	Transformations for clarinet and chamber orchestra
Constantinides	Transformations for clarinet and piano
Constantinides	Transformations for oboe and chamber orchestra
Constantinides	Triple Concerto
Constantinides	Triple Concerto (handwritten version)
Constantinides	Twentieth Century Studies for Two Violins
Constantinides	Woodwind Quintet
Constantinides / O'Neill, P. (arr.)	Four Irish Songs
Copland	Hoe Down for Strings
Copland	Threnodies I and II for flute and string trio
Corelli	Concerto Grosso, Christmas Concerto, Op.6, No.8 (organ part missing)
Corelli	La Folia (solo violin part missing)
Corelli	Sonata da Chiesa in A major, Op.3, No.12 (Oboe 2 missing)
Corelli	Suite for Strings
Dallapiccola	Piccola Musica Notturna
Damase	Concertino for Harp and Strings

<b>Composer</b>	<b>Piece</b>
Davies, P. Maxwell	The Shepherd's Calendar
Debussy	Danses pour Harpe Chromatique and string orchestra
Delius, F.	On Hearing the 1st Cuckoo in Spring, Summer Night On the River
Dennison, S.	Adagio for solo horn and chamber orchestra
Dickinson, P.	Monologue
Dinescu, V.	Memories for string orchestra
Dittersdorf	Concerto for flute in E minor
Duparc	Four Songs (arr. for string orchestra) (piano score)
Dvorak	Notturmo B major, Op. 40
Dvorak	Romance
Dvorak	Rusalka
Dvorak	Serenade in E major, op. 22
Dvorak	Symphonies No. 6 & 7
Dvorak	Two Waltzes, Op. 54, Nos 1 & 4
Eccles, H.	Sonata in G minor for cello and strings
Elgar	Symphonies No. 1 & 2
Elgar	The Dream of Gerontius
Elgar, E.	Cello Concerto in E minor
Elgar, E.	Elegy, Op. 58
Elgar, E.	Enigma Variations and Pomp and Circumstance Marches
Elgar, E.	Serenade for strings
Elgar, E.	Works for String Orchestra
Faure	After Dream
Faure	Berceuse for flute and chamber orch, Op.16 (missing Vln. II part)
Faure	Fantaisie for flute and chamber orch, Op.79
Faure	Nocturne
Filtz	Concerto for cello in G major
Fiocco, G.H.	Allegro for solo violin and string orchestra
Fiocco-Bazelaire	Concerto for cello
Frackenpohl, A.	Suite for Strings
Fuches, Peter P.	Second String Quartet
Gershwin, G.	Summertime
Gershwin, G.	Lullaby for string quartet
Giuliani	Concerto for guitar in A major, Op. 30
Glass, P.	Arioso #2
Glazounow	Saxophone Concerto
Gluck	Flute Concerto in G Major
Gluck	Orfeo ed Euridice "Che faro senza mi Euridice"
Gluck	Overture in D Major
Gluck	Symphony in G Major (Klavier)
Gnattali, R.	Serestra No. 2 for flute and strings
Gottschalk	arrangements
Gounod	Petite Symphonie
Grieg	Holberg Suite

<b>Composer</b>	<b>Piece</b>
Grieg	Last Spring
Grieg	Lyric Pieces, suite No. 1
Grieg	Lyric Pieces, suite No. 2
Grieg	Lyric Pieces, suite No. 3
Grieg	Two Elegiac Melodies, Op 34
Grieg	Two Melodies, Op. 53
Grieg	Two Norwegian Airs
Grieg	With a Violet
Haliassas, J.	Diptych for string orchestra
Handel	Concerto for Four Violins
Handel	Concerto Grosso X, Op. 6, No. 10
Handel	Five Short Pieces
Handel	Great Organ Works
Handel	Hercules Overture
Handel	Julius Caesar “Piangero, piangero”
Handel	Julius Caesar “V Adoro Pupille”
Handel	Julius Caesar Overture
Handel	Largo Aria from the Opera “Xerxes”
Handel	Meine Seele hört im Sehen
Handel	My Father from “Hercules” (Piano part missing)
Handel	Oboe Concerto No. 3 in G minor
Handel	Organ Concerto, Op.4, No.2
Handel	Ouverture und Sinfonia from “Serse”
Handel	Overture der oper “Orlando”
Handel	Radamisto “Aria di Polissena”
Handel	Solomon Festival Overture in B Flat
Handel	Viola Concerto in B minor
Handel	Solomon: Intro to Act III
Haydn	Cello Concerto in C
Haydn	Concerto No. 2 for two winds
Haydn	Concerto No. 3 for 2 winds
Haydn	Concerto No. 5 for 2 winds
Haydn	Divertimento No. 11 in D
Haydn	Horn Concerto No. 1 in D
Haydn	Missa in honorem Sti. Nicolai
Haydn	Piano Concerto in D
Haydn	Recitative and Aria from “The Creation”
Haydn	Symphony No. 49
Haydn	Toy Symphony
Haydn	Violin Concerto No. 2 in G
Haydn, Michael	Larghetto for alto trombone
Ho	Conversations for String Orchestra
Ho	Miser Catulle, desines ineptre
Ho	Two Movements for chamber orchestra

<b>Composer</b>	<b>Piece</b>
Holst	Double Concerto for 2 violins
Hovhaness	Overture for Trombone and Strings
Husa	Divertimento for String Orchestra
Husa, Karel	Four Small Pieces for String Orchestra
Husa, Karel	Pastor
Ives	A Set of Pieces
Ives	Fugue in Four Keys for tumpet, flute, and stings
Ives	Hymn: Largo Cantabile
Ives	Scherzo for 2 violins, viola and cello
Ives	Sonata No. 2 for violin and piano
Ives	Sonata No. 3 for violin and piano
Ives	The Gong on the Hook and Ladder
Ives	The Rainbow
Ives	Tone Roads No. 1
Ives	Trio for violin cello and piano
Jacob, Gordon	Overture for strings
Janacek	Idyll for String Orchestra
Johnson, A.	Escape for String Orchestra
Johnson, A.	Metamorphix for viola and cello
Johnson, A.	Millennium for string orchestra
Kalomiris, M.	Ta Nikitiria from Symphony No. 1
Kounadis, A.	3 Nocturnes nach sappho
Kreisler, F.	Concerto in C major
Krenek	Five Pieces for trombone and piano
Krenek	Five Short Pieces for Stings
Krenek	Medea (vocal score)
Krenek	Monologue for clarinet solo
Krenek	Sieben leichte Stücke
Krenek	Sonata for violin and piano
Krenek	Suite for clarinet and piano (string orchestra)
Krenek	Suite for flute and piano (string orchestra)
Krenek	Symphonic Elegy
LeDee, M.	Aljira
LeDee, M.	Echoes
LeDee, M.	Input
LeDee, M.	O Sinner!
LeDee, M.	Passages
LeDee, M.	Prairie Parishes
LeDee, M.	Reminiscence
LeDee, M.	Sonnade for solo violin
LeDee, M.	Term
LeDee, M.	The Knock
LeDee, M.	Theory X
LeDee, M.	Two Trees

<b>Composer</b>	<b>Piece</b>
Leo	Concerto for 4 violins in D major
Liang, Erhei	Concertino for viola and double bass
Liang, Erhei	Octet
Liang, Erhei	Sounds of the Ch'in and Drum
Liang, Erhei	Trio for oboe, clarinet and bassoon
Lias, S.	Burlesque
Lias, S.	Lecheuguilla
Lias, S.	Sonata No. 1 in G minor
Lias, S.	Pursued, for string orchestra
Lignos, C.A.	A Short Rhythmology
Lignos, C.A.	Divertimento for Strings
Liszt	Angelus for string orchestra
Liszt	Malediction for piano and string orchestra (piano score only)
LSU Composers	Thirteen Ways of Looking at a Blackbird
Lutoslawski	4 melodie slaskie
Lutoslawski	5 Melodies for strings
Mahler	Adagietto from 5th Symphony
Makropodis, D.	Ke Egeneto Vios Pasin Agelastos
Manfredini	Concerto Grosso
Marcello	Concerto for violin in D major
Marcello	Oboe Concerto in C minor
Massenet	Elegie
Massenet	L'Assomption for string orchestra
Massenet	Meditation from Thais
Mayuzumi, Toshio	Pieces for prepared piano and string
Mazis, Spiro	Concerto No.3 for piano, strings and percussion
Mazis, Spiro	Stillness
Mendelssohn	Canzonetta
Mendelssohn	Concerto for violin and piano in D minor
Mendelssohn	Conceto in D Major
Mendelssohn	Fingal's Cave Overture "Die Hebrides"
Milhaud	Cinquieme Symphonie
Monds, Shane	Lacrimoso
Monteverdi	Orfeo Sinfonie e Ritornelli
Mozart	6 Country Dances, No. 1 K. 606
Mozart	Abendempfindung, K. 523
Mozart	Adagio for Violin K. 261 (Flute 2 part missing)
Mozart	Andante in C Major for flute and orchestra, K. 315
Mozart	Apollo et Hyacinthus, K. 38
Mozart	Arie "Vorrei spiegarvi, oh Dio," K. 418
Mozart	Ave Verum Corpus, K. 618
Mozart	Bastien & Bastienne "Meiner Liebsten schoene Wangen," K. 50
Mozart	Canzonetta "Ridente la calma," K. 152
Mozart	Concert Aria "Voi avertes un cor fedele," K. 217

<b>Composer</b>	<b>Piece</b>
Mozart	Concerto for Bassoon, K. 191
Mozart	Concerto for Cembalo, K. 107
Mozart	Concerto for Flute and Harp in C Major, K. 299
Mozart	Concerto for Oboe in C major, K. 314 (285)
Mozart	Concerto No. 1 for Horn, K. 412
Mozart	Concerto No. 1 for Violin, K. 207
Mozart	Concerto No. 11 for Piano, K. 413 (piano part missing)
Mozart	Concerto No. 12 for Piano, K. 141
Mozart	Concerto No. 14 for Piano, K. 449
Mozart	Concerto No. 19 for Piano, K. 459
Mozart	Concerto No. 2 for Flute in D Major, K. 314 (principal fl. part missing)
Mozart	Concerto No. 2 for Violin, K. 211
Mozart	Concerto No. 20 for Piano, K. 466
Mozart	Concerto No. 28 for Piano
Mozart	Concerto No. 29 for Piano
Mozart	Concerto No. 4 for Horn, K. 495
Mozart	Concerto No. 7 for Piano, K. 242
Mozart	Concerto No. 8 for Piano and Orchestra, K. 246
Mozart	Concerto No. 9 for Piano, K. 271
Mozart	Concertone for two violins and orchestra, K. 190
Mozart	Divertimento No. 8
Mozart	Divertimento No.14
Mozart	Eine kleine Nachtmusik
Mozart	Exsultate, jubilate, K. 165
Mozart	Il re pastore, K. 208
Mozart	Later Symphonies
Mozart	Litaniae Lauretanae
Mozart	Magic Flute, Pamina's Aria "Ach, ich fühl's..."
Mozart	Marriage of Figaro "Voi che sapete"
Mozart	Marriage of Figaro, "Deh vieni, non tardar"
Mozart	Nehmt meinen Dank, ihr holden Gonner! K. 383
Mozart	Ouverture to Bastien & Bastienne
Mozart	Ouverture to La Finta Giardiniera, K. 196
Mozart	Pantalon and Columbine
Mozart	Pantomime from Les Petits riens
Mozart	Piano Concerto No. 11-16
Mozart	Recitative & Rondo "Mia speranza adorata," K. 416
Mozart	Recitative and Arie "Bella mia fiamma," K. 528
Mozart	Serenade No. 6, K. 239
Mozart	Serenade Series #1
Mozart	Sinfonia Concertante, K. 364 (parts)
Mozart	Symphonies No. 22-34
Mozart	Symphony No. 1, K. 16
Mozart	Symphony No. 29 K. 201



<b>Composer</b>	<b>Piece</b>
Mozart	Symphony No. 35
Mozart	Symphony No. 5, K. 22
Mozart	Te Deum, K. 141
Mozart	Three Divertimenti, K. 136, K. 137, K. 138
Mozart	Violin Concerti (#1, 2) (Dover score)
Mozart	Zaide “Ruhe Sanft,” K. 344
Mozart	Così fan tutte Overture
Mozart	Serenade Series #2
Mozart, Leopold	Concerto for Trombone or Viola
Nardini	Concerto for violin in e minor
Niblock, James	Soloiloquy
Nielsen, C.	Little Suite for strings
Ovanin, N.	Four Movements for String Orchestra
Pachelbel	Canon and Gigue
Pachelbel	Chaconne
Pachelbel	Partie
Paradis, Maria-Th.	Sicilienne for solo violin and string orchestra
Penri-Evans, D.	(untitled orchestra work)
Pergolesi	Concertino in G
Pergolesi	La Serva Padrona (Intermezzi)
Pergolesi	Sinfonia for trombone and strings
Pergolesi	Stabat Mater
Piccini	Iphigenie en Tauride (Ouverture)
Pitombeira, L.	Brazilian Landscapes No. 3 (flute and orchestra)
Pitombeira, L.	Concerto for Basoon and Orchestra
Pitombeira, L.	Concerto for cello and orchestra
Pitombeira, L.	Paracelso
Pitombeira, L.	Three Miniatures for oboe and strings
Price, William	Elegy
Puccini	Chrysanthemum
Puccini	Minuetto No. 1
Puccini	Minuetto No. 2
Purcell	Chacony
Purcell	Dido and Aeneas
Purcell	Die Nacht
Purcell	Fantasia upon one note
Purcell	Five pieces
Purcell	Sonata for trumpet and strings
Purcell	Three pieces for string orchestra
Purcell	Two suites from the Fairy Queen
Quantz	Flute Concerto (piano score)
Rachmaninoff	Vocalise for soprano and strings
Reed, H. Owen	Overture for Strings
Respighi	Il Tramonto

<b>Composer</b>	<b>Piece</b>
Richinse, Cecile	Three Miniatures for voice, flute, violin
Riegger, W.	Canon and Fugue for strings
Riley, Myrtis	Quartet for piano, violin, viola and cello
Rolla	Divertimento for Viola (no solo viola part, piano score)
Sadoh, G.	Nigerian Suite
Saint-Saëns	Carnival of the Animals
Saint-Saëns	Odelette
Saint-Saëns	Prelude to the Deluge
Saint-Saëns	Sarabande
Sammartini	Sinfonia in G major
Schnittke	Klavierquartett
Schoenberg	Ode to Napoleon Bonaparte, Op. 41
Schoenberg	Suite for String Orchestra
Schoenberg	Verklarte Nacht, op. 4
Schubert	Four Symphonies No. 4, 5, 8, 9
Schubert	Mass No. 2 G Major (reduced score only)
Schubert	Overtures "In the Italian Style" and others
Schubert	Rondo in A major
Schubert	Salve Regina, Op.153
Schubert	Symphony No. 5 in B-flat Major
Schubert	Trio in E-flat major (arr. by Constatninides)
Schubert / Rostal	Rondo in A (Violin and Piano)
Schumann	Music for Children
Schumann	Piano Concerto in A minor
Shostakovich	Piano Concerto No. 1, Op. 35
Shostakovich	Prelude and Scherzo
Shostakovich	Sinfonia for String Orchestra, Op. 110
Sibelius	Arioso
Sibelius	Rakastava. Der Liebende
Sibelius	Romanze in C, Op. 42
Skalkottas, N.	8 Variations on a Greek folk tune
Skalkottas, N.	9 Greek Dances
Skalkottas, N.	Quartet nos. 1 and 2 for piano and winds
Starer, R.	To Think of Time
Strauss, R.	Suite in Bb Major for Winds
Strauss, R.	Tales of the Vienna Woods
Stravinsky	Ragtime
Stravinsky	The Soldier's Tale
Sykias, D.	Concertino for flute and strings
Taranto, V.	Microfantasies for string quartet
Taranto, V.	The Cistern (piano-vocal score)
Taranto, V.	Three Frenzied Bagatelles, for string orchestra
Taranto, V.	Triptych
Tartini	Adagio Cantabile for cello and strings

<b>Composer</b>	<b>Piece</b>
Tartini	Concerto for Cello in A Major (N. 87)
Tartini	Concerto for Violin in D Minor
Telemann	Concerto in C major for 4 violins
Telemann	Concerto in D major for 4 violins
Telemann	Concerto in G for Viola
Telemann	Concerto in G major for 4 violins (solo violins parts missing)
Telemann	Sonata for Trombone and Strings
Telemann	Suite for three violins
Telemann	Suite in A minor for flute and strings
Themelis, D.	Concertino for flute and string orchestra
Themelis, D.	Concerto for Alto Sax
Themelis, D.	Flute and Piano
Themelis, D.	Marsyas-Lied for flute and piano
Torelli	Christmas Concerto
Torelli	Concerto for 2 violins in A minor, Op.8, No.2
Torelli	Concerto for 2 violins in G major, Op.8
Torelli	Sonata in D
Tschaikovsky	Don Juan's Serenade (piano score)
Various	Miniature Classics for Strings
Vaughan Williams	Concerto Grosso
Vaughan Williams	The Water Mill
Veracini	Largo
Villa-Lobos	Melodia Sentimental
Vitali / Respighi	Ciaccona
Vivaldi	Aria: Sento con quel diletto
Vivaldi	Concerto for 2 cellos in G minor
Vivaldi	Concerto for 2 trumpets in C major
Vivaldi	Concerto for 2 Violins in A major, Op. 3, No. 5
Vivaldi	Concerto for 2 violins in A minor, Op.3, No.8 (piano)
Vivaldi	Concerto for 2 violins in A minor, Op.3, No. 8
Vivaldi	Concerto for 4 violins in B minor, Op. 3, No. 10
Vivaldi	Concerto for bassoon in B-flat major
Vivaldi	Concerto for bassoon in C major
Vivaldi	Concerto for bassoon in E minor
Vivaldi	Concerto for Cello, Op. 3, No. 9
Vivaldi	Concerto for cello in A minor
Vivaldi	Concerto for flute, violin, bassoon, continuo in G minor
Vivaldi	Concerto for guitar in D Major
Vivaldi	Concerto for harpsichord
Vivaldi	Concerto for Piccolo in C Major
Vivaldi	Concerto for Viola d'amore in G major
Vivaldi	Concerto for violin in A minor, Op. 3, No. 6
Vivaldi	Concerto for violin in D minor, No. 14
Vivaldi	Concerto for violin in E minor "Il Favorito"

<b>Composer</b>	<b>Piece</b>
Vivaldi	Concerto for violin in G minor, Op.4, No.6
Vivaldi	Concerto Grosso in D minor
Vivaldi	Gloria
Vivaldi	La Stavaganza (Concerto III), Op. 4
Vivaldi	Magnificat
Vivaldi	Sonata for violin and piano
Vivaldi	The Four Seasons – L’Autunno
Vivaldi	The Four Seasons – L’Estate
Vivaldi	The Four Seasons – L’Inverno
Vivaldi	The Four Seasons – La Primavera
Vivaldi	The Four Seasons – Ricordi Score
Vivaldi	The Four Seasons Parts
Wagner	Adagio for clarinet and strings (two copies)
Waring, K.	Assemblages II
Waring, K.	Primordial Progressions for String Orchestra
Weber, C.M.	Waltz
Wolf-Ferrari	Chamber Symphony in B-flat, Op. 8
Zervas, A.	Music for Alto Sax and String Quartet
Zervas, A.	Rain Euphoria
Zwilich	Chamber Symphony for six players
Zwilich	Prologue and Variations
Zwilich	Symphony No. 2 (cello symphony)

APPENDIX 5 – THE LOUISIANA SINFONIETTA DISCOGRAPHY  
FROM 1992 UNTIL 2009

<b>Date</b>	<b>Concert Name / CD Title</b>	<b>Publisher (Yes – No)</b>	<b>Repertoire</b>	<b>Conductor and Soloists</b>
1992	Live From The Louisiana Sinfonietta: 1992 Concert Series	Yes	1) Serenade for Strings, op. 20 – Edward Elgar; 2) Chacony for String Orchestra – Henry Purcell; 3) Grecian Variations – Dinos Constantinides; 4) Adagio for Clarinets and Strings – Richard Wagner; 5) Sinfonia at 4 for String Orchestra – Tomasso Albinoni; 6) Gema Jawa (1984) – Nancy Van de Vate; 7) Suite no. 2 from “The Fairly Queen” – Henry Purcell	Jerzy Kosmala, Viola; Steven Cohen, Clarinet; Kelly Smith-Toney, Violin; Dinos Constantinides, Conductor
1994	Dinos Constantinides: Antigone – Other Vocal Works	Yes – Vestige Records	All Pieces by Dinos Constantinides: 1) Antigone: Hymn to the Human Spirit for Tenor and Orchestra (1983); 2) Reflections IV for Soprano, Flute, Harp and Piano (1968); 3) Intimations: One Act Opera (1980); 4) Four Songs on Poems by Sappho (1968); 5) Mutability for Soprano and String Quartet (1979); 6) Four Greek Songs (1972)	Dinos Constantinides, Conductor

<b>Date</b>	<b>Concert Name / CD Title</b>	<b>Publisher (Yes – No)</b>	<b>Repertoire</b>	<b>Conductor and Soloists</b>
1996	Society of Composers, Inc. “Intimate Thoughts”	Yes – Capstone Records	1) Intimations, Dinos Constantinides	Susan Faust, Voice; Cynthia Dewey, Voice; Richard Jernigan, Clarinet; Kelly Smith-Toney, Violin; Hye-Yun Chung, Harp; John Rausch, Percussion, Dinos Constantinides, Conductor
1997	Dinos Constantinides – China Quartet: LSU Soloists and the Louisiana SInfonietta	Yes – Vestige Records	All pieces by Dinos Constantinides: 1) China I – Shanghai, Songs of Departure (1991); 2) China II – Beijing (1990); China III – Guangzhou (1992); China IV – Shenzhen, Concerto for Cello and Orchestra (1992)	Lori Bade, Mezzo- Soprano; William Ludwig, Bassoon; John Raush, Percussion; Ning Tien, Cello; Dinos Constantindes Conductor
2000	Dinos Constantinides Music for Soloists and Orchestra II: Louisiana SInfonietta	Yes – Magni Publications	All pieces by Dinos Constantinides: 1) Concerto for Violin and Orchestra; 2) Concerto for Alto Saxophone and Orchestra; 3) Piccolo Concerto – Assemblages; 4) Concerto for Clarinet, Viola, and Orchestra	Simos Papanas, Violin; Athanazios Zervas, Alto Saxophone; Iwona Glinka, Piccolo; Ioannis Samprovalakis, Clarinet; Andreas Georgotas, Viola; Dinos Constantinides, Conductor

<b>Date</b>	<b>Concert Name / CD Title</b>	<b>Publisher (Yes – No)</b>	<b>Repertoire</b>	<b>Conductor and Soloists</b>
2000	Dinos Constantinides: Music for Soloists and Orchestras – Prism Orchestra of New York, Romanian Radio Symphony Orchestra, Louisiana Sinfonietta	Yes – Vestige Records	Pieces performed by Louisiana Sinfonietta: 3) Grecian Variations, Dinos Constantinides; 4) Transformations for Oboe and String Orchestra, Dinos Constantinides	Carrie Vecchione, Oboe; Jerzy Kosmala, Viola; Dinos Constantinides, Conductor
2000	Dinos Constantinides: Musical Stories for Children – The Louisiana Sinfonietta	Yes – Magni Publications	All pieces by Dinos Constantinides: 1) The Dancing Turtle; 2) Lazy Jack; 3) The Singing Cucaracha	Judy Constantinides, Storyteller; René Singleton, Soprano; Sarah Beth Hanson, Flute; Kelly Smith- Toney, Violin; Dinos Constantinides, Conductor
2000	Dinos Constantinides: The Dancing Turtle and other Flute Works	Yes – Vestige Records	All pieces by Dinos Constantinides: 1) The Dancing Turtle; 2) Storytelling for Solo Flute – Six Character Pieces; 3) Family Triptych; 4) Rhapsody II for Flute and Piano; 5) Inaugural Images for Flute and Strings; 6) Homage – A Folk Concerto for Flute and Piano	Sarah Beth Hanson, Flute; Judy Constantinides, Storyteller; Jan Grimes, Piano; Lisa Lalev, Oboe; Dinos Constantinides, Conductor

<b>Date</b>	<b>Concert Name / CD Title</b>	<b>Publisher (Yes – No)</b>	<b>Repertoire</b>	<b>Conductor and Soloists</b>
2000	LSU Composers Forum: With the Louisiana Sinfonietta and Soloists	Yes – Magni Publications	1) Brazilian Landscapes no. 1, Liduino Pitombeira; 2) String Quartet no. 1, Carlo Vicentti Frizzo; 3) Nocturne, Aaron Johnson; 4) Suite for Saxophone Quartet, William Price; 5) Three Miniatures for Oboe and Strings, Liduino Pitombeira; 6) Impressions of Japan, Charles Haarhues; 7) An American Impression for String Orchestra, Carlo Vicentti Frizzo; 8) Sleep Cycle, William Price; 9) Song of Experience, Aaron Johnson; 10) Nu Blue, Charles Haarhues; 11) Sappho Songs, Dinos Constantinides.	No soloists listed, Dinos Constantinides, Conductor.
May 7, 2000	Sundays at 2, Eighteenth Season, Fourth Concert	No	1) Symphony no. 49 in F Minor – F. J. Haydn; 2) Four Irish Songs – Arr. by Patricia O'Neill; 3) Bachtok prelude and fugue for String Orchestra – Liduino Pitombeira; 4) Concerto for Piano and Orchestra no. 12 in A Major, K. 414 – W.A. Mozart	Patricia O'Neill, Soprano and Irish Harpist; Constance Caroll, Piano; Dinos Constantinides, Conductor
November 19, 2000	Voices of the Millenniums (2000)	No	Voices of the Millenniums – Dinos Constantinides	Dinos Constantinides, Conductor
November 29, 2000	Ernest Krenek in a program of his music in celebration of the centenary of his birth	No	N/A	Dinos Constantinides Conductor



<b>Date</b>	<b>Concert Name / CD Title</b>	<b>Publisher (Yes – No)</b>	<b>Repertoire</b>	<b>Conductor and Soloists</b>
January 14, 2001	Louisiana Sinfonietta (First Baptist Church)	No	N/A	Dinos Constantinides, Music Director and Conductor
April 12, 2001	Louisiana Sinfonietta	No	All Pieces by Dinos Constantinides: 1) Concerto of Psalms for Violin, Clarinet in Bb, and Orchestra; 2) Concerto for Saxophone Quartet and Chamber Orchestra; 3) Concerto for Oboe, Cello and Orchestra	Dinos Constantinides Conductor
September 14, 2001	Athanasios Zervas, Saxophone – Mark Sudeith, Piano	No	N/A	Athanasios Zervas, Saxophone; Mark Sudeith, Piano
September 23, 2001	Louisiana Sinfonietta (First Baptist Church	No	N/A	Sara Beth Hanson, Flute; Athanasios Zervas, Alto Saxophone; Constance Carroll, Piano; Dinos Constantinides Conductor.
September 24, 2001	Louisiana Sinfonietta Lecture Recital	No	N/A	N/A
September 24, 2001	Louisiana Sinfonietta Dinos Constantinides, Conductor	No	N/A	Athanasios Zervas, Saxophone; Dinos Constantinides, Conductor
January 13, 2002	Louisiana Sinfonietta	No	Repertoire is not listed on the CD	Celso Woltzenlogel, Flute; Michael Gurt, Piano; Marcio Landi, Guest Conductor.
January 14, 2002	Louisiana Sinfonietta	No	N/A	Celso Woltzenlogel, Flute; Lori Bade, Soprano; Dinos Constantinides Conductor

<b>Date</b>	<b>Concert Name / CD Title</b>	<b>Publisher (Yes – No)</b>	<b>Repertoire</b>	<b>Conductor and Soloists</b>
March 25, 2002	The Louisiana Sinfonietta in a concert of “Giants of the 20th Century”	No	N/A	Theodore Antoniou, Guest Conductor
May 5, 2002	Louisiana Sinfonietta Dinos Constantinides, Director	No	N/A	LSU Schola Cantorum, Sara Lynn Baird, Conductor; Jannifer Hayghe, Piano; Dinos Constantinides Conductor.
September 22, 2002	Louisiana Sinfonietta – Sundays at 2 (Reference Recording)	Yes – Vestige Records	<b>Volume 1:</b> 1) Concerto for Clarinet and Orchestra, K. 622 – W.A. Mozart; 2) Concerto for Flute and String Orchestra – Joseph Haydn <b>Volume 2:</b> 1) Romance for Violin and Orchestra, Op. 50 – Beethoven; 2) Concerto for Piano and Orchestra, no. 2, Op. 19 – Beethoven	Patricia Martin, Clarinet; Sarah Beth Hanson, Flute; Borislava Iltcheva, Violin; Constance Carroll, Piano; Dinos Constantinides, Conductor
January 12, 2003	Sundays at 2	No	N/A	Sarah Beth Hanson, Flute; René Singleton, Soprano; Judy Constantinides, Reader; Dinos Constantinides, Conductor.
January 26, 2003	Louisiana Sinfonietta: Music from the Americas and other Countries	No	N/A	Larry B. Campbell, Trombone; Sarah Beth Hanson, Flute; Rebecca Todaro, Harp; Borislava Iltcheva, Violin; Aaron Farrell, Violin; Mikel Ledee, Guest Conductor.

<b>Date</b>	<b>Concert Name / CD Title</b>	<b>Publisher (Yes – No)</b>	<b>Repertoire</b>	<b>Conductor and Soloists</b>
January 28, 2003	Louisiana Sinfonietta: Music from the Americas and other Countries Event IV “Mostly Premieres”	No	N/A	Larry B. Campbell, Trombone; Sarah Beth Hanson, Flute; Rebecca Todaro, Harp; Borislava Iltcheva, Violin; Aaron Farrell, Violin; Mikel Ledee, Guest Conductor.
May 4, 2003	Louisiana Sinfonietta – Sundays at 2	Yes – Vestige Records	(Only one piece on this CD) Concerto for Two Cellos and Orchestra, LRC 178 – Dinos Constantinides	David LeDoux, Cello; Kristin Isaacson, Cello; Dinos Constantinides, Conductor.
July 14, 2003	Theofilos Sotiriades, Saxophone	No	1) Recollections for Theofilos – Dinos Constantinides; 2) For Solo Saxophone – Theodore Antoniou; 3) Etude on 3 tones – Al Benner; 4) Seresta no. 2 – Liduino Pitombeira; 5) Vexation – Aaron Johnson; 6) “Molpi” – Michael Adamis; 7) Nu Bleu I – Charles Haarhues; 8) Ballade for the Hellenic Land for Solo Cello – Dinos Constantinides; 9) Between the Arborescent and a Blue Place – Aaron Johnson; 10) Sans Titre II – William Price; 11) Fantasia – Dinos Constantinides	Theofilos Sotiriades, Saxophone; David LeDoux, Cello

<b>Date</b>	<b>Concert Name / CD Title</b>	<b>Publisher (Yes – No)</b>	<b>Repertoire</b>	<b>Conductor and Soloists</b>
September 7, 2003	Louisiana Sinfonietta – Sundays at 2	Yes – Vestige Records	1) Overture to la Finta Giardiniera, K. 196, W.A. Mozart; 2) Concerto in C major for Flute and Harp, K. 299, W.A. Mozart; 3) Horn Concerto no. 4 in E-flat Major, K. 495, W.A. Mozart; 4) Exsultate Jubilate, K. 165, W.A. Mozart	Sarah Beth Hanson, Flute; Rebecca Todaro, Harp; Seth Orgel, Horn; Lisette Oropesa, Soprano; Dinos Constantinides, Conductor
September 22, 2003	Louisiana Sinfonietta – Sundays at 2	Yes – Vestige Records	CD 1: 1) Concerto for Clarinet and Orchestra, K. 622 – W.A. Mozart; 2) Concerto for Flute and String Orchestra – Joseph Haydn; CD 2: 1) Romance for Violin and Orchestra, Op. 50 – L.V. Beethoven; 2) Concerto for Piano and Orchestra no. 2, Op. 19 – L.V. Beethoven.	Patricia Martin, Clarinet; Sarah Beth Hanson, Flute; Borislava Iltcheva, Violin; Constance Carroll, Piano; Dinos Constantinides, Conductor
November 2, 2003	Louisiana Sinfonietta – Sundays at 2	Yes – Vestige Records	1) Missa Sancti Nicolai – Joseph Haydn; 2) Concerto for Violin and Orchestra – Dinos Constantinides; 3) 1 Sakurajima (World Premiere) – Charles Haarhues; 4) Concerto no. 2 for Piano and Orchestra – Frédéric Chopin	LSU Schola Cantorum, Sara Lynn Baird, Guest Conductor; Simos Papanas, Violin; Constance Carroll, Piano; Dinos Constantinides, Conductor
November 2, 2003	Louisiana Sinfonietta – Sundays at 2	Yes – Vestige Records	Concerto for Violin and Orchestra – Dinos Constantinides	Simos Papanas, Violin; Dinos Constantinides, Conductor

<b>Date</b>	<b>Concert Name / CD Title</b>	<b>Publisher (Yes – No)</b>	<b>Repertoire</b>	<b>Conductor and Soloists</b>
January 11, 2004	Louisiana Sinfonietta – Sundays at 2	Yes – Vestige Records	1) Symphony no. 1 in E- flat Major – W.A. Mozart; 2) Andante for Flute and Orchestra – W.A. Mozart; 3) The Dancing Shoes – Dinos Constantinides; 4) Concerto for Cello and Orchestra – Fiocco- Bazelaire; 5) The Carnival of the Animals – Saint-Saens	Sarah Beth Hanson, Flute; Judy Constantinides, Reader; David Ledoux, Cello; Michael Gurt, Piano; Jennifer Hayghe, Piano
January 12, 2004	The Music of Aaron Johnson	No	N/A	Sarah Beth Hanson, Flute; Mathew Daniels, Guitar
March 23, 2004	Dinos Constantinides with the Louisiana Sinfonietta	No	1) Mutability Quintet for Voice and String Quartet – Dinos Constantinides; 2) Three Selections from Antigone – Dinos Constantinides; 3) Sappho Songs – Dinos Constantinides; 4) Millennium Festival – Dinos Constantinides; 5) Il Tramonto – Ottorino Respighi	Angelica Cathariou, Mezzo-Soprano; Borislava Iltcheva, Violin; Aaron Farrell, Violin, Mugurel Radu, Viola; David Ledoux, Cello; Dinos Constantinides, Conductor

<b>Date</b>	<b>Concert Name / CD Title</b>	<b>Publisher (Yes – No)</b>	<b>Repertoire</b>	<b>Conductor and Soloists</b>
March 24, 2004	Louisiana Sinfonietta	No	<b>Disc 1:</b> 1) Overture to la Finta Giardiniera, K. 196, W.A. Mozart; 2) Overture for Strings, H. Owen Reed; 3) Carry Me Home, William Price; 4) Three Selections from Antigone, Dinos Constantinides; 5) Sappho Songs, Dinos Constantinides. <b>Disc 2:</b> 1) Millenium Festival, Dinos Constantinides; 2) Misgivings, Brooke Waggoner; 3) Sometimes, Mikel LeDee; 4) An American Impression, Carlo Vicenti Frizzo; Concerto for Piano (does not say which concerto), W.A. Mozart	Angelica Cathariou, Mezzo-Soprano; Rex Richardson, Trumpet; Jennifer Hayghe, Piano; Dinos Constantinides, Conductor.
April 17, 2004	Louisiana Sinfonietta	No	1) In a Given Circle to Inscribe, Dimitris Sykias; 2) Concerto for Flute and Orchestra, W.A. Mozart; 3) Concerto for Piano and Orchestra, F. J. Haydn; 4) Celebration IX, Theodore Antoniou.	Iwona Glinka, Piccolo-Flute; Vicky Stylianou, Piano; Yiannis Sabrovalakis, Clarinet; Andreas Georgotas, Viola; Dinos Constantinides, Conductor
April 17, 2004	Louisiana Sinfonietta	No	1) Concerto for Clarinet and Viola, Dinos Constantinides; 2) Piccolo Concerto – Assemblages, Dinos Constantinides	Iwona Glinka, Piccolo-Flute; Vicky Stylianou, Piano; Yiannis Sabrovalakis, Clarinet; Andreas Georgotas, Viola; Dinos Constantinides, Conductor

<b>Date</b>	<b>Concert Name / CD Title</b>	<b>Publisher (Yes – No)</b>	<b>Repertoire</b>	<b>Conductor and Soloists</b>
April 18, 2004	Louisiana Sinfonietta	No	<p><b>Disc 1:</b> 1) Reflections upon a Windowsill for flute and piano, Al Benner; 2) Impressions of Japan for flute and piano, Charles Haarhues, 3) An American Impression, no. 2, Carlo Vicenti Frizzo; 4) Marsya's Song for flute and piano, Dimitris Themelis; 5) Caffé Floran, Evangelos Kokkoris; 6) Sonatina for flute and piano, Christos Samara; 7) Strata for Flute and Piano, William Price; 8) Ear Avleo, Iakovos Konitopoulos.</p> <p><b>Disc 2:</b> 1) Sonata for Flute and Piano, Liduino Pitombeira; 2) Suite for a Young Man for Solo Piano, Dinos Constantinides; 3) Sonata for Flute and Piano</p>	Iwona Glinka, Piccolo-Flute; Vicky Stylianou, Piano; Dinos Constantinides, Music Director and Conductor
April 19, 2004	Louisiana Sinfonietta	No	<p>1) Opera for one Flute, Thanos Mikroutsikos; 2) Cometary by William Price; 3) Chorochronie I, George Zervos; 4) Mutations for Solo Flute, George Kouroupos; 5) In Friendship for Solo Flute, Karlheinz Stockhausen; 6) Vermont Counterpoint for Flute and Tape, Steve Reich.</p>	Iwona Glinka, Piccolo-Flute; Dinos Constantindes Music Director and Conductor.

<b>Date</b>	<b>Concert Name / CD Title</b>	<b>Publisher (Yes – No)</b>	<b>Repertoire</b>	<b>Conductor and Soloists</b>
May 20, 2004	Music of Dinos Constantinides on Hellenic Themes – Preview of Louisiana Sinfonietta's Washington D.C. Concert	No	All pieces by Dinos Constantinides: 1) Dedications for Strings (1974); 2) Homage (1988); 3) Sappho Songs (1998); 4) Three Selections form Antigone (1993); 5) Threnos of Creon from the opera Antigone (2003); 6) Olga's Greek Songs (2000); 7) 2004 Athens Olympics (2004)	Angelica Cathariou, Mezzo-Soprano; Sarah Beth Hanson, Flute; Sarah Mueller, Oboe; Dinos Constantinides, Conductor
May 23, 2004	Tribute to Greece & The 2004 Athens Olympics	No	All pieces by Dinos Constantinides: 1) Oracle at Delphi (1995); 2) Threnos of Creon from the opera Antigone (2003 premiere); 3) Olga's Greek Songs (2000); 4) 2004 Athens Olympics (2004) premiere.	Angelica Cathariou, Mezzo-Soprano; Sarah Beth Hanson, Flute; Sarah Mueller, Oboe; Walter Verdehr, Violin; Elsa Ludewig-Verdehr, Clarinet; Silvia Roederer, Piano.
November 7, 2004	Louisiana Sinfonietta – Sundays at 2	Yes – Vestige Records	1) Magnificat, RV 610a, A. Vivaldi; 2) Concerto for Piano ad Orchestra, W.A. Mozart; 3) Symphony no. 5 in Bb Major, D. 485, F. Schubert.	LSU Schola Cantorum, Sara Lynn Baird, Guest Conductor; Michael Gurt, Piano; Dinos Constantinides, Conductor.
November 12, 2004	September 12, 2004 – First Baptist Church	No	1) Prometheus Overture, L.V. Beethoven; 2) Midnight Song, Dinos Constantinides; 3) Dream and Caprice, Berlioz; 4) Elégie, Massenet, 5) Les Nuits D'Été, Berlioz; 6) Concerto no. 4 for Piano and Orchestra, L.V. Beethoven.	



<b>Date</b>	<b>Concert Name / CD Title</b>	<b>Publisher (Yes – No)</b>	<b>Repertoire</b>	<b>Conductor and Soloists</b>
January 1, 2005	Louisiana Sinfonietta live with The Three Pianists	Yes – Magni Publications	1) Concerto for Piano no. 12, K. 414, W.A. Mozart; 2) Prometheus Overture, L.V. Beethoven; 3) Malediction for Piano and String Orchestra, F. Liszt; 4) Overture to La Finta Giardiniera, W.A. Mozart; 5) The Carnival of the Animals, Zoological Fantasy, Camille Saint-Saëns.	Constance Carroll, Piano; Michael Gurt, Piano; Jennifer Hayghe, Piano; Dinos Constantinides, Conductor
January 11, 2005	Greek and Louisiana Composers	No	Alejandro Arguello – Capriccio for String Orchestra; Liduino Pitombeira – Brazilian Landscapes no. 3; Charles Haarhues – Petals in the Wind; Sprio Mazis – Stillness, Concerto for Saxophone and String Orchestra, op. 58; Marinos Kostopoulos – Anamnisi (Remembrance); Orestis Diamantaras – Dream Journey; Jerry Sieg – Sinfonia II – Music from the Backroom	Sarah Beth Hanson, Flute; Griffin Campbell, Saxophone; Willis Delony, Piano; René Singleton, Soprano; Rachel Cohen, Flute; Shanna Reid, Flute; Dinos Constantinides, Conductor.

<b>Date</b>	<b>Concert Name / CD Title</b>	<b>Publisher (Yes – No)</b>	<b>Repertoire</b>	<b>Conductor and Soloists</b>
January 16, 2005	Louisiana Sinfonietta – Sundays at 2	Yes – Vestige Records	<p><b>Disc 1:</b> 1) The Winter, Op. 8, no. 4 – Antonio Vivaldi; 2) Concerto for Bassoon and Orchestra – Liduino Pitombeira; 3) Concerto for Two Flutes and Orchestra – Domenico Cimarosa</p> <p><b>Disc 2:</b> 1) Prelude in the Land of Wolfgang – The World – Dinos Constantinides; 2) Fantasia on “Greensleaves” – R. Vaughan Williams; 3) Kookaburra (traditional) – Interlude – Tinga Layo (Traditional) – Australia/West Indies 4) Delphic Hymn (Antiquity) – Greece; 5) Flower Drum Song (Traditional) – Interlude (a la Gamelan) – Cherry Blooms (Traditional) – China/Japan; 6) On a Farm I Saw a Bird (Traditional) – The Little Beetle: La Cucaracha (Traditional) Nigeria/Mexico; 7) Silent on Moyle (Traditional) – Ireland; 8) Interlude – Dream World; 9) Balm in Gilead (Negro Spiritual) – USA; 10) Interlude – Geaux Tigers; 11) Olga’s Songs (Kalamatianos Dance) – Greece</p>	<p>Nazig Tchakarian, Violin; William Ludwig, Bassoon; Katherine Kemler, Flute; Sarah Beth Hanson, Flute; Judy Constantinides, Narrator; René Singleton, Soprano; GBR Children’s Chorus, Jennifer Ellis, Director; Brett Dietz, Percussion; Patricia Martin, Clarinet; Annette West, Clarinet; Dinos Constantinides, Conductor</p>

<b>Date</b>	<b>Concert Name / CD Title</b>	<b>Publisher (Yes – No)</b>	<b>Repertoire</b>	<b>Conductor and Soloists</b>
April 16, 2005	Sinfonietta Solo Series	No	1) Family Triptych – Dinos Consstantinides; 2) Bachianas Brasileiras no. 5 – Heitor Villa- Lobos; 3) Music for Bill – Dinos Constantinides	Stathis Mavromatis, Saxophone; Kelly Smith-Toney, Violin; Nazig Tchakariani, Violin; Martin Dimitrov, Viola; Dorela Hyka, Cello; Dinos Constantinides, Conductor
April 17, 2005	Louisiana Sinfonietta (DVD)	Yes – Vestige Records	1) Symphony no. 49 in F Minor “La Passione,” J. Haydn; 2) Concerto no. 2 for Soprano Saxophone and String Orchestra (Grecian Variations), Dinos Constantinides; 3) Concerto for Piano no. 21, K. 467, W.A. Mozart.	Stathis Mavrommatis, Saxophone; Constance Carroll, Piano; Dinos Constantinides, Conductor
May 1, 2005	Award Winning LSU Students	No	<b>Disc 1/2:</b> Alejandro Arguello – Transformations; Shane Monds – Lorelei for Flute and Chamber Orquestra; Christopher S. Prosser – Symphony no. 1 for Chamber Orquestra; Maria di Cavalcanti – 14 Bis for Chamber Orquestra; Vernon J. Sandoz III – Devil Portraits; Gerasimos Messinis – Lefkas Petri for Flute and String Orchestra. <b>Disc 2/2:</b> W.A. Mozart, Concerto for Piano no. 9, K 271, E-flat Major.	Angela Draghicescu, Piano; Dinos Constantinides, Conductor.

<b>Date</b>	<b>Concert Name / CD Title</b>	<b>Publisher (Yes – No)</b>	<b>Repertoire</b>	<b>Conductor and Soloists</b>
May 2, 2005	An International Concert of Mostly <b>Forfest</b> Composers	No	Constantine Lignos – Divertimento I – The Old Streetcar, II – In Seven Eights, III – Chassapikos & Finale; Theodore Wiprud – Grail; Fredrik Hagstedt – Serenade; Peter Graham – Brittle Relations; Jan Grossman – Anima Animam Invocat; Karel Husa – Four Little Pieces.	Kelly Smith-Toney, Violin; Dinos Constantinides, Conductor
May 2, 2005	Music at LSU	No	1) 20th Century Studies for Two Violins, Dinos Constantinides; 2) Farewell Madrigal, Vernon J. Sandoz III; 3) A Mind of Its Own, Brooke Waggoner; 4) Strings for Spring, Michael Berthelot, 5) Adagio and Presto for String Quartet, Alejandro Arguello; 6) String Quartet no. 3 “Evangeline,” Dinos Constantinides.	Kelly Smith-Toney, Violin; Nazig Tchakarian, Violin; Borislava Ilcheva, Violin; Aaron Ferrell, Violin; Marin Dimitrov, Viola; Dorela Hyka, Cello.
May 21, 2005	Violin Duo – Borislava Ilcheva, Aaron Farrell	No	1) Canonic Variations no. 1 for Two Violins, Paul Hindemith; 2) Dialogs III for Two Violins (2005), Athanasios Zervas; 3) Twentieth-Century Studies for Two Violins, Dinos Constantinides; 4) Duos for Two Violins, Béla Bartok.	Borislava Ilcheva, Violin; Aaron Farrell, Violin.

<b>Date</b>	<b>Concert Name / CD Title</b>	<b>Publisher (Yes – No)</b>	<b>Repertoire</b>	<b>Conductor and Soloists</b>
September 11, 2005	Season Opening Concert	No	1) Two Elegiac Melodies, op. 34, no. 1, Heart Wounds, Edvard Grieg; 2) The Hebrides Overture, op. 26, Felix Mendelssohn; 3) Journey in the Stars, Dinos Constantinides; 4) Hellenikon Idyllion, Dinos Constantinides; 5) Concerto for Piano and Orchestra, Op. 73, L.V. Beethoven.	Huel Perkins, Narrator; Michael Gurt, Piano; Dinos Constantinides Conductor.
November 6, 2005	All Mozart Program	No	All pieces by Mozart: 1) Missa Brevis in D, K. 194; 2) Concerto for Oboe and Orchestra in C Major, K. 134; 3) Sinfonia Concertante for Violin and Viola	Sara Lynn Baird, Guest Conductor; Carrie Vecchione, Oboe; James Alexander, Violin; Maria Alexander, Viola; Dinos Constantinides, Conductor
November 7, 2005	Composers' Forum	No	1) Two Dances: Scherzo and Valse – Shane Monds; 2) Bedtime Stories – Jody Nagel; 3) Minute Improvisation – Vernon J. Sandoz III; 4) Solitario – Alejandro Arguello; 5) Solo Sonata for String Bass – Timothy Goplerud; 6) Oboe and String Bass – Michael Berthelot; 7) “It Takes Two...” – Timothy Goplerud; 8) Canzone Vecchione – Adrian Mann	Carrie Vecchione, Oboe; Rolf Erdahl, Double Bass

<b>Date</b>	<b>Concert Name / CD Title</b>	<b>Publisher (Yes – No)</b>	<b>Repertoire</b>	<b>Conductor and Soloists</b>
November 13, 2005	An All LSU Works Concert	No	1) An Exploration, Stephen LeBlanc; 2) Bleidonii for Chamber Orchestra, Jessica Mahan; 3) Concerto no. 2 for Violin and Orchestra, Dinos Constantinides; 4) Dualities for Chamber Orchestra, Joseph Stephens; 5) A Mind on Its Own, Brooke Waggoner; 6) Homages, Nicholas Gish	Borislava Ilcheva, Violin; Dinos Constantinides, Conductor
December 11, 2005	A String Extravaganza	No	1) Concerto Grosso op. 6, no. 8, Arcangelo Corelli; 2) Cantata no. 202, J.S. Bach; 3) The Spring from the “Four Seasons,” Antonio Vivaldi; 4) Elegy: “The Magnolias at Twilight,” William Prince; 5) Concerto for Piano no. 5, in F minor, J.S. Bach	René Singleton, Soprano; Kelly Smith-Toney, Violin; Constance Carroll, Piano; Dinos Constantinides, Conductor
January 21, 2006	Season Opening Concert	No	1) Pantalon and Columbine – W.A. Mozart; 2) Pantomime from “Les Petites Riens” – W.A. Mozart; 3) Toy Symphony – W.A. Mozart; 5) A Suite of Nigerian Folksongs – Godwin Sadoh; 6) Lazy Jack – Dinos Constantinides	Judy Constantinides, Reader; Kelly Smith-Toney, Violin; Dinos Constantinides, Conductor

<b>Date</b>	<b>Concert Name / CD Title</b>	<b>Publisher (Yes – No)</b>	<b>Repertoire</b>	<b>Conductor and Soloists</b>
February 5, 2006	LSU 61st Festival of Contemporary Music: A Concert of Distinguished Alumni Composers	No	1) Conversations – Hubert Ho; 2) Night Music (1985) – David Penri-Evans; 3) Illuminations (1991) – Al Benner; 4) In Good Time (2001) – Richard Adams; 5) Suite North (2001) – Aris Carastathis; 6) Three Frenzied Bagatelles (2005) – Vernon Taranto Jr; 7) Pursued (2005) – Stephen Lias	Dinos Constantinides, Conductor
April 22, 2006	An International Concert of Mostly Forfest Composers	No	1) Grail – Theodore Wiprud; 2) Serenade – Fredrik Hagstedt; 3) Brittle Relations – Peter Graham; 4) Anima animan invocat – Jan Grossman; 5) Four Little Pieces – Karel Husa	Kelly Smith-Toney, Violin; Dinos Constantinides, Conductor
May 7, 2006	Louisiana Sinfonietta – Sundays at 2	No	<b>Disc 1:</b> 1) Coriolanus Overture, Op. 62 – Theodore Wiprud; 2) “Romance” from the Damnation of Faust – Hector Berlioz; 3) New Orleans Divertimento – Dinos Constantinides; <b>Disc 2:</b> 1) Piano Concerto no. 3 in C minor, Op. 37 – L.V. Beethoven	Loraine Sims, Soprano; Rebecca Marquardt, English Horn; James West, Trumpet; Brian McWhorter, Trumpet; Seth Orgel, Horn; Jeannie Little, Trombone; Joseph Skillen, Tuba; Dinos Constantinides, Conductor

<b>Date</b>	<b>Concert Name / CD Title</b>	<b>Publisher (Yes – No)</b>	<b>Repertoire</b>	<b>Conductor and Soloists</b>
May 7, 2006	New Orleans Divertimento, Dinos Constantinides	No	Dinos Constantinides – New Orleans Divertimento: Prelude – Stroll 1, Reverie – Stroll 2, Boogie Woogie – Stroll 3, Blues – Stroll 4, Ragtime	James West, Trumpet; Brian McWhorter, Trumpet; Seth Orgel, Horn; Jeannie Little, Trombone; Joseph Skillen, Tuba; Dinos Constantinides, Conductor
September 10, 2006	Celestial Symphony no. 6 (2005)	No	Dinos Constantinides – Celestial Symphony no. 6, I – Journey in the Stars (Air), II – Star Song (Earth), III – Universal Kingdom (a. Water, b. Fire)	James Ryon, English Horn
September 10, 2006	Louisiana Sinfonietta – Sundays at 2	No	1) Symphony no. 35 in D Major – W.A. Mozart; 2) Celestial Symphony no. 6 (2005) – Dinos Constantinides; 3) Concerto no. 1 in G minor for Piano and Orchestra, Op. 25 – Felix Mendelssohn	James Ryon, English Horn; Michael Gurt, Piano; Dinos Constantinides, Conductor
October 12, 2006	International Mini Festival of Art and Music	No	1) Notturmo for String Orchestra, op. 4, Anton Dvorak; 2) Brittle Relations, Peter Graham; 3) Grail: After the painting of Vaclav Vaculovic; 4) Four Little Pieces for String Orchestra; 5) Landscape III, Dinos Constantinides; 6) Idyll for String Orchestra, Leos Janáček	Zdenka Vaculovicova, Violin; Theofilos Sotiriades, Saxophone; Dinos Constantinides, Conductor



<b>Date</b>	<b>Concert Name / CD Title</b>	<b>Publisher (Yes – No)</b>	<b>Repertoire</b>	<b>Conductor and Soloists</b>
October 13, 2006	Theofilos Sotiriades, Saxophone	No	1) Recollections for Theofilos – Dinos Constantinides; 2) Vivace – Dominic D. Bazile; 3) Between the Arborescent Claw and a Blue Place – Aaron Johnson; 4) Visions in Metaphor – Marilyn Shrude; 5) Proimion – Vassilis Kitsos; 6) Landscape no. 2 “a la Española” – Alejandro Argüello; 7) Freer – Nick Hwang; 8) Fantasia – Dinos Constantinides	Theofilos Sotiriades, Saxophone;
November 12, 2006	Sundays at 2	No	1) Mass no. 2 in G, Franz Schubert; 2) Concerto for Two Violins in D Minor, J.S. Bach; 3) Adagio for Clarinet and Strings, Richard Wagner; 4) Pastoral for String Orchestra, Karel Husa; 5) Transformations for Clarinet and Chamber Orchestra, Dinos Constantinides.	Justin O’Dell, Clarinet; Natalie van Burkleo, Violin; Delyana Lazarova, Violin; Sara Lynn Baird, Guest Conductor; Dinos Constantinides, Conductor.
December 17, 2006	A Christmas Concert	No	1) Christmas Concerto, Op. 8, no. 6 – Giuseppe Torelli; 2) Christmas Concerto, Op. 3, no. 12 – Vincenzo Manfredini; 3) The Summer from the “Four Seasons” – Antonio Vivaldi; 4) Threnos of Creon (2003) – Dinos Constantinides; 5) Suite no. 2 in B minor BWV 1067 – J.S. Bach	Kelly Smith-Toney, Violin; James Ryon, English Horn; Katherine Kemler, Flute; Dinos Constantinides, Conductor

<b>Date</b>	<b>Concert Name / CD Title</b>	<b>Publisher (Yes – No)</b>	<b>Repertoire</b>	<b>Conductor and Soloists</b>
January 1, 2007	Dinos Constantinides Choral Works	Yes – Centaur	All works by Dinos Constantinides: 1) Marcha de Galvez; 2) I Never Saw a Moor; 3) Rights of Freedom	Tiffany Bostic, Soprano; Jamie Rhodes, Mezzo- Soprano; Jin Hin Yap, Tenor; Terrence Brown, Bass; Sara Lynn Baird, Conductor
January 14, 2007	A Concert for the Young at Heart	No	1) Escape for String Orchestra (2006), Aaron Johnson; 2) Prelude for Solo Guitar, H. Villa- Lobos; 3) “Daydream” (from Children’s Scenes), Robert Schumann; 4) Violin Concerto, no. 1 in A minor, J.S. Bach; 5) Salve Regina op. 153, Franz Schubert; 6) Suite Flamenca, Spanish Folk Tradition; 7) Anansi and the Hat Shaking Dance, Dinos Constantinides.	René Singleton, Soprano; Kevork Mardirossian, Violin; Ronaldo Cadeu, Guitar; Judy Constantindes, Reader; Dinos Constantinides, Conductor.
March 11, 2007	Louisiana Sinfonietta (DVD Aprouved copy 1)	No	N/A	N/A
March 17, 2007	Sinfonietta Dress Rehearsal	No	All pieces by Dinos Constantinides: 1) I Never Saw a Moor; 2) Rights of Freedom	Sara Lynn Baird, Guest Conductor
March 17, 2007	A Concerto of Choral Music by Dinos Constantinides	No	All pieces by Dinos Constantinides: 1) Marcha de Galvez; 2) I Never Saw a Moor; 3) Rights of Freedom	Tiffany Bostic, Soprano; Jamie Rhodes, Mezzo- Soprano; Jin Hin Yap, Tenor; Terrence Brown, Bass; Sara Lynn Baird, Conductor

<b>Date</b>	<b>Concert Name / CD Title</b>	<b>Publisher (Yes – No)</b>	<b>Repertoire</b>	<b>Conductor and Soloists</b>
March 30, 2007	Louisiana Sinfonietta Presents David Wright, Saxophone; Lya M. Cartwright, Piano	No	Fritz Kreisler – Praeludium; Constantine Lignos – Astoria; Alejandro Arguello – Landscape no. 2; Spiro Mazis – Pop Sonata; Dinos Constantinides – Legend II; Giselle Eastman – Piece for Solo Saxophone; William Grant Still – Romance.	David Wright, Saxophone; Lya M. Cartwright, Piano; Dinos Constantinides, Conductor
May 6, 2007	Final Concert of the Season		Dinos Constantinides – Baroque Concerto for Guitar and Chamber Orchestra; Camile Saint- Saens – Havanaise, op. 83; Robert Schumann – Piano Concerto in A Minor, op. 54.	Ronaldo Cadeu, Classical Guitar; Borislava Ilcheva, Violin; Constance Carroll, Piano; Dinos Constantinides, Conductor
September 30, 2007	Sundays at 2	No	1) Così Fan Tutte Overture, W.A. Mozart; 2) Romance for Violin and Orchestra, A. Dvorak; 3) Concerto for Cello and Orchestra, Dinos Constantinides; 4) Symphony no. 4, Beethoven.	Dennis Parker, Cello; Kelly Smith- Toney, Violin; Dinos Constantinides, Conductor.
December 9, 2007	Classical and Modern Masterworks for Wind Instruments	No	Darius Milhaud – Symphony no. 5 for wind instruments; W.A. Mozart – Divertimento no. 13, K 253; Stephen Lias – Glide for Nine Instruments; Al Benner – Changes for Wind Septet; Charles Gounod – Petit Symphony for Wind Ensemble.	No Soloists; Dinos Constantinides, Conductor.

<b>Date</b>	<b>Concert Name / CD Title</b>	<b>Publisher (Yes – No)</b>	<b>Repertoire</b>	<b>Conductor and Soloists</b>
January 1, 2008	The Cat That Walked By Himself: and Other Musical Stories	Yes – Magni Publications	All works by Dinos Constantinides: 1) The Cat That Walked By Himself; 2) How the Camel Got His Hump; 3) Anansi and the Hat Shaking Dance; 4) The Dancing Shoes	(It does not say on the CD) Judy Constantinides, Storyteller; Ronaldo Cadeu, Guitar; Jude Traxler, Percussion; Dinos Constantinides, Conductor
January 28, 2008	A Concert of Classical and Modern Masterworks	No	1) Serenade for String Orchestra – Shane Monds; 2) Bachtok – Liduino Pitombeira; 3) Adagietto from the Fifth Symphony – Gustav Mahler; 4) Concerto for Strings (2007) – Jeff Lipscomb; 5) Concerto for Bassoon and Orchestra in B-flat Major, K. 191 – W.A. Mozart	Kimberly House, Harp; Gabriel Beavers, Bassoon, Dinos Constantinides, Conductor
April 14, 2008	LSU Composers Forum (Louisiana Sinfonietta String Quartet)	No	1) Dedications for String Quartet – Dinos Constantinides; 2) Inventio for Two Violins – Dimitris Sykias; 3) Sonata no. 2 for Solo Violin – Eugène Ysaye; 4) String Quartet no. 2 (Mutability) – Dinos Constantinides	(Soloists name do not appear on this CD)
April 27, 2008	Grand Finale	No	1) Intimations, Dinos Constantinides; 2) Danses Sacre et Profane, C. Debussy; 3) Soliloquy, James Niblock; 4) Piano Concerto no. 14, K 449, W.A. Mozart.	Loraine Sims, Soprano; Susan Ruggiero, Soprano; Kimberly Houser, Harp; Walter Verdehr, Violin; Michael Gurt, Piano.

<b>Date</b>	<b>Concert Name / CD Title</b>	<b>Publisher (Yes – No)</b>	<b>Repertoire</b>	<b>Conductor and Soloists</b>
September 15, 2008	Composer's Forum	No	1) Symptoms for Solo Alto Saxophone, Athanasios Zervas; 2) Serenade for Alto Saxophone Solo, Ilia Levinson; 3) Take a Breath, Ronaldo Cadeu; 4) Dogs Are People Too for Solo Saxophone, J. Corey Knoll; 5) Impressions II for Alto Saxophone and Piano, Dinos Constantinides.	Athanasios Zervas, Saxophone; Mark Sudeith, Piano.
October 5, 2008	Grand Opening	No	N/A	N/A
November 9, 2008	Choral Concert	No	N/A	N/A
December 7, 2008	The Beat: Where the Baroque and the Contemporary Meet	No	N/A	N/A
January 11, 2009	Music for The Young at Heart	No	N/A	N/A
April 26, 2009	Grand Finale	No	N/A	N/A
N/A	Dinos Constantinides – Homage for Saxophone	No	N/A	L. Bidar, Saxophone; Dinos Constantinides, Conductor
N/A	Louisiana Sinfonietta	No	1) Concerto for Piano no. 12, (no author indicated); 2) Prometheus Overture, (no author indicated, probably Beethoven); 3) Overture to La Finta (no author indicated); 4) Carnival of Animals (no author indicated, probably Saint-Saëns)	Dinos Constantinides, Conductor

<b>Date</b>	<b>Concert Name / CD Title</b>	<b>Publisher (Yes – No)</b>	<b>Repertoire</b>	<b>Conductor and Soloists</b>
N/A	Opera with the Louisiana Sinfonietta (DVD)	No	Intimations – One Act Opera on a Text by David Madden (1980), Dinos Constantinides.	Lorraine Sims, Soprano; Susan Ruggiero, Soprano; Rachel Harris, Stage Director.
N/A	Saxophonist Stathis Mavrommatis & Louisiana Sinfonietta performs music by Dinos Constantinides	No	All pieces by Dinos Constantinides: 1) Concerto no. 2 for Soprano Saxophone and String Orchestra (Grecian Variations); 2) Family Triptych; 3) Music for Bill	Stathis Mavrommatis, Saxophone; Dinos Constantinides, Conductor
N/A	Sinfonietta – 7/24 – Baker Library	No	N/A	N/A
N/A	Works for Chorus and Orchestra	No	All pieces by Dinos Constantinides: 1) Rights of Freedom; 2) Marcha de Galvez	LSU Soloists and Chorus; Sarah Lynn Baird, Conductor

## VITA

Ronaldo Cadeu de Oliveira (Brazil, 1977) has a bachelor's degree in classical guitar performance and a master's degree in musical composition. Cadeu's pieces have been performed by Recife Symphony Orchestra (Orquestra Sinfônica do Recife, Brazil); Minas Gerais' State Symphony Orchestra (Orquestra Sinfônica de Minas Gerais, Brazil); Ouro Branco Chamber Orchestra (Orquestra de Câmara de Ouro Branco, Brazil); Petrobras Pro-Musica Sympony Orchestra (Orquestra Sinfônica Petrobrás Pró-Música, one of the best orchestras in Brazil); Louisiana Sinfonietta (USA); and the Contemporary String Ensemble (USA). His arrangements for symphony orchestra are often played by the Dillard University Orchestra and Choir (New Orleans, 2006, 2007, and 2008) and by the Louisiana Philharmonic Orchestra (2009). Ronaldo Cadeu received two important composition awards in Brazil for his Symphony no. 1, Op. 2. no. 1 and his Symphony no. 2, Op. 2. no. 2a.

Cadeu has been quite successful as a soloist in the United States, where he has performed many guitar concertos with the Louisiana Sinfonietta. In January of 2009, he performed Carulli's *Guitar Concerto in A Major*; and in December he performed Alejandro Argüello's *Landscape no. 11 for guitar and String Orchestra* and *Serenade for Guitar and Strings, Op. 8*.

In November of 2009, Cadeu was invited to present a lecture about composition for classical guitar in chamber music and perform a recital of his works at the first Tucson International Guitar Festival, which was promoted by the guitar department at the University of Arizona. Ronaldo Cadeu also chaired the jury of the seventh annual Thomas H. Beeston guitar competition. The guitar department at the University of Arizona, directed by Thomas Patterson, is acclaimed as one of the best guitar schools in the world.