



Kirov Orchestra of the Mariinsky Theatre

Saturday, April 9, 2005, 8 pm
Zellerbach Hall

Valery Gergiev, *music director and conductor*

Daria Rabotkina, *piano*

This North American tour of the Kirov Orchestra is made possible by the support of the White Nights Foundation of America.

The Bay Area concerts of the Kirov Orchestra are made possible by a generous gift of Maria Manetti Farrow and friends.

Valery Gergiev and the Kirov Orchestra record for Philips.

This performance has been made possible in part by members of the Cal Performances Producers Circle.

PROGRAM

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of the Mariinsky Theatre**
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Nikolai Rimsky-Korsakov *Capriccio espagnole*, Op. 34
Alborada: Vivo e strepitoso
Variazioni: Andante con moto
Alborada: Vivo e strepitoso
Scena e canto Gitano: Allegretto
Fandango asturiano

Alexander Borodin *In the Steppes of Central Asia*

Sergei Prokofiev Piano Concerto No. 1 in D-flat major, Op. 10
(in one movement)

Daria Rabotkina, *piano*

INTERMISSION

Mily Balakirev *Islamey – Oriental Fantasy*
orch. by Liapunov

Rimsky-Korsakov *Scheherazade*, Op. 35
Largo e maestoso - Allegro non troppo
The Sea and Sinbad's Ship
Lento - Andantino - Allegro molto -
Vivace scherzando - Allegro moderato ed
animato
The Story of the Kalandar Prince
Andantino quasi allegretto
The Young Prince and the Young Princess
Allegro molto - Lento - Allegro molto e
frenetico - Vivo - Spiritoso - Allegro non
troppo maestoso
The Festival at Baghdad; The Sea; The Ship
Goes to Pieces on a Rock Surmounted by a
Bronze Warrior; Conclusion.

PROGRAM SUBJECT TO CHANGE

ABOUT THE ARTISTS

The Kirov Orchestra has a long and distinguished history as one of the oldest musical institutions in Russia. Founded in the 18th century during the reign of Peter the Great, it was known before the revolution as the Russian Imperial Opera Orchestra. Housed in St. Petersburg's famed Mariinsky Theatre (named for the favorite daughter of Czar Nicholas I) since 1860, the orchestra entered its true "golden age" during the second half of the 19th century under the music direction of Eduard Napravnik (1839-1916). Napravnik single-handedly ruled the Imperial Theatre for more than half a century (from 1863-1916) and under his leadership, the Mariinsky Orchestra was recognized as one of the finest in Europe. He also trained a generation of outstanding conductors, developing what came to be known as "the Russian school of conducting." The Mariinsky Theatre has also been the birthplace of numerous operas and ballets, which have come to be regarded as masterpieces of the 19th and 20th centuries. World premiere performances include Glinka's *Life of a Tsar* and *Ruslan and Ludmilla*; Borodin's *Prince Igor*; Mussorgsky's *Boris Godunov* and *Khovanshchina*; Rimsky-Korsakov's *Maid of Pskov*, *The Snow Maiden* and *Legend of the Invisible City of Kitezh*, among others; Tchaikovsky's *Queen of Spades*, *Iolanta*, *Swan Lake*, *Nutcracker* and *Sleeping Beauty*; Prokofiev's *The Duenna*; as well as operas by Shostakovich and ballets by Khachaturian.

Peter Ilyich Tchaikovsky was closely associated with the Mariinsky Theatre, not only conducting the orchestra but also premiering his Fifth Symphony, fantasy overture *Hamlet* and Sixth Symphony there. Sergei Rachmaninoff conducted the orchestra on numerous occasions, including premieres of his cantata *Spring* and symphonic poem, *The Bells*. In addition, he was highly regarded as an interpreter of Russian composers and led notable performances of Tchaikovsky's *Queen of Spades* and Prokofiev's *Sinfonietta*.

The orchestra also premiered the music of the young Igor Stravinsky, including his *Scherzo fantastique* and suite from *The Firebird* ballet.

Throughout its history, the Mariinsky Theatre has presented works by Europe's leading opera composers – Handel, Rossini, Gounod and Wagner. In 1862, Verdi's *La Forza del Destino* was given its world premiere at the theatre in the presence of the composer. Wagner was a favorite at the Mariinsky Theatre, where his operas were frequently performed from the 19th through the

beginning of the 20th centuries, including the first Russian performances of the complete Ring Cycle, *Tristan und Isolde*, *Die Meistersinger* and *Parsifal*. The Ring Cycle was conducted by Hans Richter, who was the first to conduct the complete Ring in Bayreuth and at Covent Garden.

The Mariinsky Orchestra also gave the first Russian performances of Richard Strauss' *Elektra*, *Salome* and *Der Rosenkavalier*, and Berg's *Wozzeck* in a production that took place two years after its world premiere in Berlin and twenty years before its premiere in Vienna.

On two occasions, 1847 and 1867, Hector Berlioz led performances of his own works, including *Damnation of Faust*, *Romeo and Juliet*, *Symphony fantastique* and *Harold in Italy*. Berlioz wrote in his memoirs, "Such an orchestra! Such precision! Such an ensemble!" And in a letter dated December 1867 he wrote, "I don't think Beethoven had a better performance of his compositions!"

In March and April 1863, Richard Wagner visited St. Petersburg and led the Royal Imperial Theatre Orchestra in six programs of Beethoven symphonies and his own compositions, plus the world's first concert performance of *Prelude und Liebestod*. Gustav Mahler appeared with the orchestra in both 1902 and 1907, conducting five concerts, including a performance of his Fifth Symphony. In 1912, Arnold Schoenberg conducted the premiere of his symphonic poem, *Pelléas and Mélisande*.

By 1917, the orchestra's name had changed to The Royal Imperial Theatre Orchestra and it was regarded as St. Petersburg's most renowned symphony orchestra. Its repertoire – operatic and orchestral – has traditionally encompassed not only music of Russian composers but also that of European composers, both classical and contemporary. Numerous internationally famous musicians conducted the orchestra, among them Hans von Bulow, Felix Mottl, Felix Weingartner, Alexander von Zemlinsky, Otto Nikisch, Willem Mengelberg, Otto Klemperer, Bruno Walter and Erich Kleiber.

Renamed the Kirov during the Soviet era, the orchestra continued to maintain its high artistic standards under the leadership of Evgeni Mravinsky and Yuri Temirkanov. Since Valery Gergiev became artistic director in 1988, the Kirov has forged important relationships with the world's great opera houses, among them London's Royal Opera House, the San Francisco Opera, Paris Opéra de la

ABOUT THE ARTISTS

Bastille and the Metropolitan Opera. Soon after the city of Leningrad was renamed St. Petersburg, the Kirov Theatre reverted to its original title of the Mariinsky Theatre, home to the Kirov Opera, the Kirov Ballet, and the Kirov Orchestra.

Valery Gergiev (*music director and conductor*) is internationally recognized as one of the most outstanding musical figures of his generation. His inspired leadership as artistic and general director of the Mariinsky Theatre in St. Petersburg, Russia, where he oversees the Kirov Orchestra, Ballet and Opera, has brought universal acclaim to this legendary institution. In 2003, *The Wall Street Journal* observed, "The Mariinsky Theatre's artistic agenda under Mr. Gergiev's leadership has burgeoned into a diplomatic and ultimately a broadly humanistic one, on a global scale not even the few classical musicians of comparable vision approach." Together with the Kirov Opera and Orchestra, Maestro Gergiev has toured extensively throughout North America and Europe, as well as to China, Japan, South America, Australia and Israel.

In addition to his leadership of the Mariinsky Theatre, he is also the principal conductor of the Rotterdam Philharmonic and the principal guest conductor of the Metropolitan Opera. He is also the founder and artistic director of four internationally renowned festivals: the Rotterdam Philharmonic/Gergiev Festival; the Mikkeli International Festival in Finland; the Moscow Easter Festival; and the Stars of the White Nights Festival in St. Petersburg. He guest-conducts a select number of orchestras, including the Vienna Philharmonic, and regularly appears at all of the major music festivals.

Highlights of Maestro Gergiev's North American activities during the 2004-05 season include performances of *Die Walküre* at the Metropolitan Opera and the annual Mariinsky

Theatre winter residency at the Kennedy Center, plus a seventeen-city North American tour with the Kirov Orchestra, which includes a three-concert Carnegie Hall residency, as well as appearances in Florida, California, the Midwest, the East Coast and Canada.

Born in Moscow to Ossetian parents, Maestro Gergiev studied conducting with Ilya Musin at the Leningrad Conservatory. At age 24 he won the Herbert von Karajan Conductors Competition in Berlin. He made his Kirov Opera debut in 1978 with *War and Peace* and was appointed artistic director and principal conductor in 1988. In 2003 he celebrated his 25th anniversary with the Mariinsky Theatre and oversaw a considerable portion of the 300th anniversary of St. Petersburg festivities by producing an unprecedented three-month Stars of the White Nights Festival, which included the globally televised St. Petersburg 300th anniversary gala attended by fifty heads of state. In the same year the Kirov Orchestra and Maestro Gergiev opened the Carnegie Hall season, the first Russian orchestra to do so and the first Russian conductor since Tchaikovsky conducted the first-ever concert in Carnegie Hall.

He is the recipient of the Dmitri Shostakovich Award; the Golden Mask Award, the most prestigious theater prize in Russia; the People's Artist of Russia, the country's highest cultural award; and the World Economic Forum's Crystal Award.

He has recorded exclusively for Philips (Universal Classics) since 1989. His vast discography includes many Russian operas neglected for years until brought to light by his initiative and mission to introduce international audiences to these works. Recent recording projects include a Shostakovich *War Symphonies* Cycle. In 2005 Philips will release Maestro Gergiev leading the Vienna Philharmonic in Tchaikovsky's Fourth and Sixth Symphonies.

PROGRAM NOTES

Capriccio espagnole, Op. 34 Nikolai Rimsky-Korsakov (1844-1908)

Rimsky-Korsakov came from a family of distinguished military and naval figures, so it is not strange that in his youth he decided on a career as a naval officer. Both of his grandmothers, however, were of humble origins, one being a peasant and the other a priest's daughter; the composer claimed to have inherited from them his love for folk songs and for religious ceremonies, both of which are aspects that figure highly in much of his music. After three years in the Russian Navy, Rimsky-Korsakov became, in his own words, "an officer-dilettante who sometimes enjoyed playing or listening to music." It was only through the influence and guidance of his friend, the composer Mily Balakirev, that the young Rimsky-Korsakov dedicated himself to becoming a "serious" composer. Having spent three months in Spain as a child, Rimsky-Korsakov had vivid memories of the sights and sounds of that country, and this was his inspiration in writing a Spanish caprice. The piece was begun in 1880 as a free form work for violin and orchestra. Before long it developed into a kind of showcase for orchestration, with particularly difficult parts for the solo violin and flute. He used the *Capriccio* as a study for orchestration techniques in combining new amalgamations of instruments to get unique sounds.

The opening movement, *Alborada* (morning song), is very dance-like in character, and exhibits a great deal of contrast between dynamics and in large versus small groupings of instruments. The elegant *Variazioni* is a lyrical interlude punctuated by horn calls that are echoed by the stopped horn and ends with a lovely flute filigree that transitions back to the *Alborada* for the third movement. A drum roll and brass fanfare denote the opening of the *scena e canto*. It then picks up with a violin cadenza that leads to a dance-like song that is punctuated by cadenzas in the flute and clarinet, leading to an oboe song and finally a harp cadenza before getting into the meat of the movement in the strings and full orchestra. The closing *Fandango asturiano* opens with a bang and leads to a typically Spanish *fandango*. The dance builds and becomes more frenetic until the wild ending.

For all its Spanish flavor, the orchestration and underpinning harmonies are thoroughly Russian.

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— Elizabeth Ely Torres

In the Steppes of Central Asia Alexander Borodin (1833-1887)

As part of the Russian "Mighty Five," a group of Russian composers who shaped the perspective of Russian music, Borodin actually made his living as a medical doctor and professor of chemistry. Having developed a passion for music that was nearly equal to his passion for chemistry, Borodin chose chemistry for his vocation all the while keeping music as his avocation. While studying chemistry in Germany, he was exposed to a great deal of German, French and Italian music. He made many friends in the musical world during his time there, eventually meeting Liszt, who championed his music, on a later trip.

Encouraged by his fellow musicians, especially Glazunov and Rimsky-Korsakov, Borodin played chamber music and continued to compose throughout his life. In a rare commission in 1880 he composed a piece for the celebration of the 25th anniversary of the reign of Czar Alexander II. It was to be part of a grand tableau of scenes from the Czar's reign. The score is captioned "Composed 1880 for a Representation of *Tableaux Vivants* at the Occasion of the 25th Anniversary of the Accession of Tsar Alexander II." Grateful that Liszt had championed his music when others criticized it, Borodin dedicated the work to Liszt. The composition is heavily influenced by Liszt, even borrowing the distinctive scoring from his *Two Episodes from Lenau's Faust* in which the pizzicato low and high strings are on the on- then off-beats.

The score also provides the following program for the composition: "In the silence of the monotonous steppes of Central Asia is heard the unfamiliar sound of a peaceful Russian song. From the distance we hear the approach of horses and camels and the bizarre and melancholy notes of an Oriental melody. A caravan approaches, escorted by Russian soldiers, and continues safely on its long way through the immense desert. It disappears slowly. The notes of the Russian and Asiatic melodies join in a common harmony, which dies away as the caravan disappears in the distance."

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— Elizabeth Ely Torres

PROGRAM NOTES

Piano Concerto No. 1 in D-flat major, Op. 10 Sergei Prokofiev (1891-1953)

The year 1910 marked a turning point in Prokofiev's life: on the death of his father, the 19-year-old Sergei had to make his own way financially. This personal tragedy was shortly followed by good fortune in his career. In 1911, for the first time, a public symphony concert of his music was held in Moscow. This was in July, when his symphonic tableau *Dreams* and his *Autumnal Sketch* for small orchestra received their first performances.

In that same year he composed his first piano concerto, which he considered to be his first "more or less mature composition, both as regards the conception and its fulfillment," as he later wrote. Initially conceived as a concertino for piano and orchestra, which would be financially feasible and which he could play himself, it lengthened into a single-movement piece of brilliance and virtuosic work for the soloist. A pianist at the St. Petersburg Conservatory, Prokofiev coveted the Rubinstein Prize, for which he chose to compete in an unorthodox manner: instead of playing the traditional classical composition, he performed his first piano concerto – and won. This was in April of 1911.

Although the concerto was written in sonata-allegro form, an andante assai is interjected between the exposition and development; following this andante assai passage is an allegro scherzando, giving the piece the element of three movements united into one. There is, in addition, an introduction which is repeated after the exposition (after a formula already applied by Beethoven in the *Pathétique* Sonata), and again once at the conclusion of the concerto. This triple repetition provides a unity in this incisive work.

***Islamey – Oriental Fantasy* Mily Balakirev (1836-1910)**

Mily Balakirev was an enigma to Russian music. Like Liszt he was a great supporter of other Russian composers, but unlike Liszt he was just as quick to criticize and berate others. As a member of the "Mighty Five" he was in a position of great influence over the new school of Russian music pioneered by Glinka. At the same time, this highly competent and innovative composer turned out relatively little, and much of his work remains in relative obscurity. Balakirev's creative output falls

into two periods of composition. His first period ended with the composition of *Islamey*. After that there was a period of about 25 years of silence followed by a renewed interest in composition that began around 1898 and lasted until his death in 1910.

Probably his most well known composition, *Islamey* was composed in about one month in the late summer of 1869. It was written chiefly as a study for his symphonic poem *Tamara*, and was premiered by and dedicated to Nikolai Rubinstein, brother of the famous Anton Rubinstein, on December 12, 1869. It proved an almost instant success and, according to his publisher, was his only piece that made a profit during his lifetime. On the surface this virtuosic showpiece is splendidly pianistic and filled with exotic allure. Underneath, it betrays the deep quality of Balakirev's genius in its technique of building around a thematic nucleus with material derived from it but emanating purely from the composer's imagination. The piece demonstrates the exuberance of Rimsky-Korsakoff but with warmth that is passionate and unrestrained.

Islamey is built around three borrowed folk tunes. The first two were collected on one of his holidays in the Caucasus in the 1860s. They are dances that are replete with exotic color and insistent rhythm. The title of the fantasy is derived from the first dance called *Islamey – a Kabardian dance*. These first two themes are developed side-by-side beginning in B-flat minor. The repeated notes are of particular importance, as are the augmented seconds in the first theme and the perfect fifths and flat sevenths in the second theme that give an "Eastern" effect to the music. Theme two then appears in D-flat major, is developed and leads into the introduction of the third theme (andante espressivo) in D major. This theme was derived from an Armenian folksong that Balakirev first heard at Tchaikovsky's home in 1869. The third theme is then developed alongside the other two. At times the demands of *Islamey* almost surpasses Liszt in technical extremes.

The work has been orchestrated by several people, and numerous recordings exist of these different orchestrations. The exotic themes and flowing melodies adapt well to the orchestra and exploit the colors possible from the ensemble.

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— Elizabeth Ely Torres

Scheherazade, Op. 35 Rimsky-Korsakov

By following the style established by Mikhail Glinka, Balakirev and Rimsky-Korsakov united with composers Alexander Borodin, Modest Mussorgsky and Cesar Cui to create a nationalist school of Russian music. This group of composers, with Balakirev as the mentor of the other four younger composers, was known as “The Five” and later — along with Glinka and Alexander Dargomizhsky — became known as *Moguchaya kuchka* (The Mighty Handful) in recognition of their nationalist efforts to maintain their musical independence from the basically Germanic, Western European conservative approach to composition (of which their contemporary Tchaikovsky and, later, Rachmaninoff were the highest exponents). It should be noted that the conservatives were often influenced by their nationalist counterparts, and in turn Rimsky-Korsakov “borrowed” at times from the German tradition and eventually Wagner.

The *Capriccio espagnole*, *Scheherazade* and the *Russian Easter Overture* were Rimsky-Korsakov’s last important purely orchestral works. In the composer’s words, these three pieces “close[d] a period of my work, at the end of which my orchestration had attained a considerable degree of virtuosity and warm sonority without Wagnerian influence, limiting myself to the normally constituted orchestra used by Glinka.” The orchestral complement of *Scheherazade* consists of pairs of woodwinds with added piccolo and English horn, four horns, two trumpets, three trombones, tuba, harp and the usual string choir, as well as a wide array of percussion instruments.

Rimsky-Korsakov had always been fascinated by the exotic and colorful, and he wrote the symphonic poem *Scheherazade* in 1888 after reading the *Arabian Nights’ Entertainment*. The score is prefaced by the following story: “The Sultan Schahriar, convinced of the falseness and infidelity of all women, has sworn to put to death each one of his wives after the first night. The Sultana Scheherazade, however, saved her own life by interesting him in a succession of tales which she recounted over a period of a thousand-and-one nights. Overcome by curiosity, the monarch postponed from day to day his wife’s execution, in the end renouncing his bloody resolution. Many were the marvels recounted to Schahriar by Scheherazade. For the telling of these, she

drew from the verses of the poets and the words of folksongs and tales, connecting her stories one with the other.”

The first movement, “The Sea and Sinbad’s Ship,” begins with a heavy and forbidding motif in the brass, usually associated with the Sultan Schahriar; this is immediately followed by quiet, pacifying woodwind chords and a sensuous violin cadenza representing the voice of Scheherazade. As the Sultana’s first tale unfolds, a rich tapestry of sound is woven from the initial motif, Scheherazade’s theme (which is not always restricted to the solo violin) and a rocking theme which suggests the waves beating against Sinbad’s ship.

The second movement begins with an expansion of Scheherazade’s violin cadenza. She then recounts “The Story of the Kalendar Prince,” who is immediately introduced by an exotic theme played by the noble bassoon in its upper register. In the midst, the Sultan’s theme is transformed into a fanfare suggesting the Prince’s adventures.

The third movement is the love story of “The Prince and the Young Princess.” Each of the two protagonists of this tale is represented with his/her own theme. The similarities between the two themes, however, point to the love that binds them as one. The first violins present the prince’s gentle theme at length. A solo clarinet presents the princess’s jauntier, more playful theme. A short restatement of the prince’s theme is interrupted by Scheherazade’s theme, after which the two main themes of the movement are lovingly interwoven.

The fourth movement begins with an introduction in which the sultan’s motif and Scheherazade’s theme play off each other. An agitated theme presented by the flute brings us to “The Festival at Baghdad”; soon the rest of the orchestra joins in the excitement. As the tale of the vessel being wrecked on the rocks suddenly encroaches on the previous story, thematic material from the previous movements is developed and interwoven as if trying to condense all the thousand-and-one stories that Scheherazade tells her husband; this includes the motion-of-the-waves motif from the first movement, the fanfares from the second and the princess’ theme from the third, as well as Scheherazade’s theme and the sultan’s motif. As the storm subsides and the seas become calm again, Scheherazade’s voice fades away in one final violin cadenza, bringing the work to its quiet and dreamy conclusion.

ROSTER

KIROV ORCHESTRA OF THE MARIINSKY THEATRE

Valery Gergiev, *music director and conductor*

FIRST VIOLINS

Ilya Konovalov
guest principal
Leonid Veksler
principal
Pavel Faynberg
Elena Berdnikova
Tatiana Frenkel
Kirill Terentiev
Mikhail Rikhter
Khristian Artamonov
Vsevolod Vasilyev
Boris Vasilyev
Nina Pirogova
Lolita Silvian
Anna Glukhova
Artur Dzhavadian
Irina Sukhorukova
Victoria Kakicheva

SECOND VIOLINS

Zumrad Ilyeva
principal
Georgy Shirokov
principal
Zhanna Abdulaeva
Viktoria Shchukina
Tatiana Moroz
Svetlana Zhuravkova
Marchel Bezhenaru
Sergey Letyagin
Mark Kogan
Natalia Kopachanu
Nadezda Prudnikova
Vera Skripnik
Alexey Krashenninnikov
Irina Sukhova

VIOLAS

Yury Afonkin
principal
Vladimir Litvinov
Oleg Larionov
Lina Golovina
Karine Barsegian
Ekaterina Stupnikova
Andrey Petushkov
Alexey Klyuev
Elena Solovyeva
Leonid Lobach
Vartan Gnoro
Alevtina Alexeeva

CELLOS

Zenon Zalitsaylo
principal
Mikhail Slavlin
principal
Oleg Sendetsky
Alexander Ponomarenko
Nikolay Vasilyev
Vitaly Naydich
Tamara Sakar
Oksana Moroz
Natalia Baykova
Ekaterina Travkina
Alexander Peresypkin

BASSES

Kirill Karikov
principal
Vladimir Shostak
principal
Alexander Alexeev
Denis Kashin
Sergey Trafimovich
Evgeny Mamontov
Igor Eliseev
Demyan Gorodnichin
Maria Shilo

FLUTES

Valentin Cherenkov
Denis Lupachev
Ekaterina Rostovskaya
Margarita Maystrova

OBOES

Alexander Trushkov
Sergey Bliznetsov
Pavel Kundryanok
Ilya Ilin

CLARINETS

Ivan Tersky
Viktor Kulyk
Dmitry Kharitonov
Anatoly Shoka
Yury Zyuriaev
Alexander Nikolaev,
saxophone
Ivan Stolbov

BASSOONS

Igor Gorbunov
Rodion Tolmachev
Dmitry Arsenyev
Alexander Sharykin

HORNS

Dmitry Vorontsov
Igor Prokofyev
Stanislav Tses
Stanislav Avik
Vladislav Kuznetsov
Yury Akimkin
Valery Papyrin

TRUMPETS

Konstantin Baryshev
Sergey Kryuchkov
Gennady Nikonov
Alexander Smirnov
Mikhail Khasin

TROMBONES

Andrey Smirnov
Igor Iakovlev
Fedor Arkhipov
Victor Shirikov
Nikolai Timofeev

TUBA

Nikolay Slepnev

PERCUSSION

Andrey Khotin
Yury Alexeev
Vladislav Ivanov
Igor Udalov
Evgeny Zhikalov
Arseny Shuplyakov

HARPS

Liudmila Rokhlina
Bozhena Chornak

PIANO

Valeriya Rumyantseva

ORCHESTRA MANAGER

Vladimir Ivanov

STAGE HANDS

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