

STUDY GUIDE FOR STUDENTS & TEACHERS

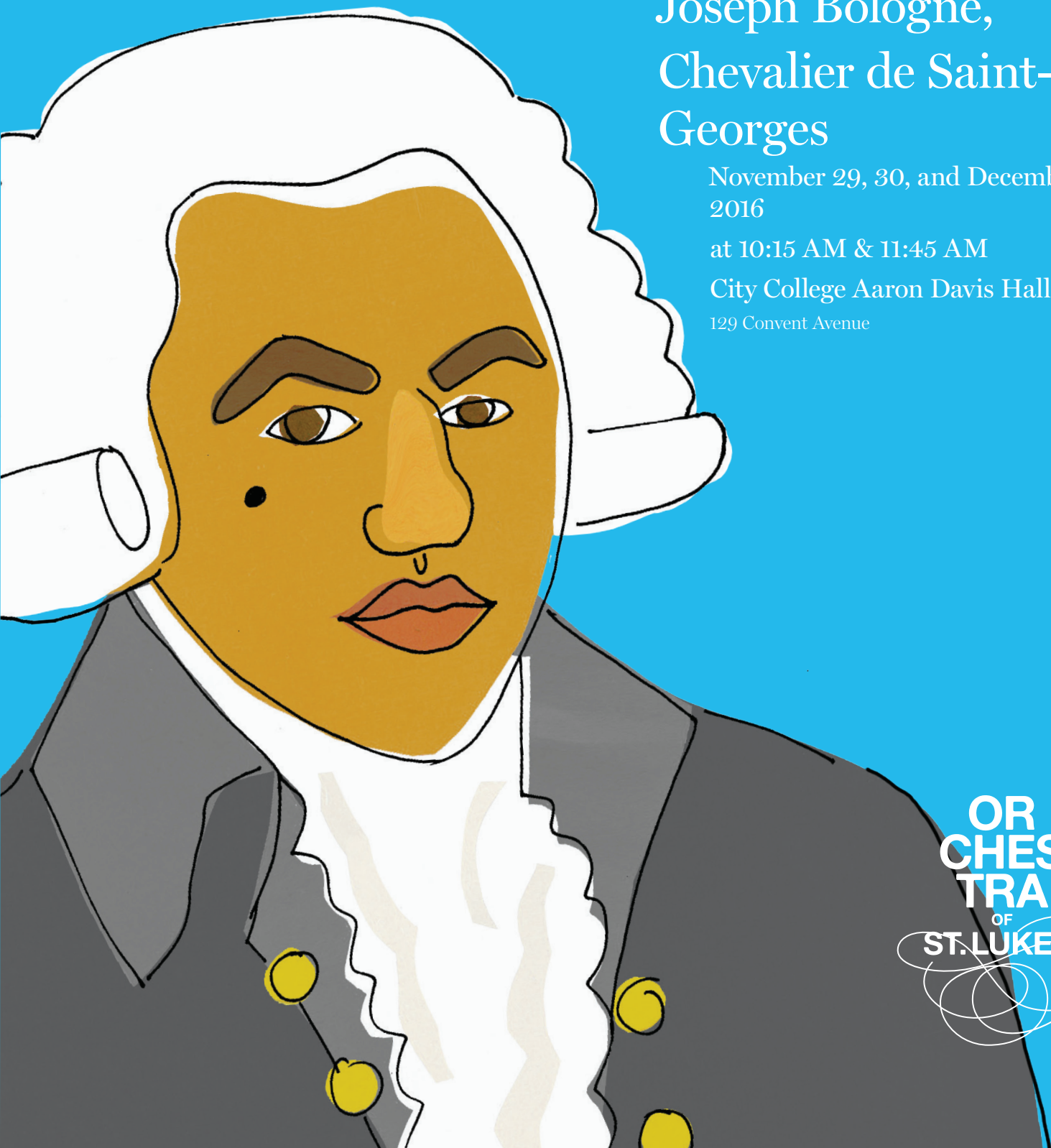
Free School Concerts · Fall 2016

Joseph Bologne,
Chevalier de Saint-
Georges

November 29, 30, and December 1,
2016

at 10:15 AM & 11:45 AM

City College Aaron Davis Hall
129 Convent Avenue



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OF
ST. LUKE'S

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HISTORICAL FACT

Bastille Day marks the beginning of the French Revolution, which lasted from 1789-1799. It started with the invasion of the Bastille prison by the lower class French citizens.

About the Composer: *Joseph Bologne, Chevalier de Saint-Georges* (1745-1799)



You have probably learned about the composer **Wolfgang Amadeus Mozart** in your music classes. These days everyone's heard about **Alexander Hamilton** with the new Broadway musical about his life, which shed new light about Hamilton's origins as an orphan in the Caribbean, and his revolutionary role in America's early history. Now imagine a man who straddled the worlds of Mozart's music and Hamilton's politics, was born more than ten years before Hamilton in the Caribbean, and reached enormous heights as an athlete, colonel, and composer. **That man was Joseph Bologne: also known as the Chevalier de Saint-Georges.** Saint-Georges was a violinist, composer, and conductor who lived during Mozart's time. He is considered to be one of the most important classical composers of African descent. A man of many talents, Saint-Georges was also a master fencer and the colonel of the first all-black military regiment in Europe.

Joseph Bologne was born in 1745 on the Caribbean island of Guadeloupe. His father, George Bologne de Saint-Georges, was a wealthy plantation owner, and his mother, Nanon, was a slave from Senegal. The family soon moved to Santo Domingo on the island of Hispaniola (now shared by Haiti and the Dominican Republic; see map) where Joseph began to study the violin when he was just five years old.

When Joseph was 10, he moved with his father to Paris, where he went to school at a fencing and horsemanship academy. In five years, he was already winning fencing matches against some of the finest swordsmen in France. In 1758, he defeated Alexandre Picard, a prominent fencing master. His fencing prowess must have paid off, because after graduating from the academy, he was appointed an officer of the king's bodyguard! This is when he became known as the Chevalier de Saint-Georges ("The Knight of Saint-Georges").

Saint-Georges continued to study music throughout his time in Paris, taking lessons with Jean Marie Leclair and François Gossec, two famous composers in France at the time. Gossec



was so impressed with Saint-Georges that he dedicated a set of his own pieces to him. In 1772, Saint-Georges took over for Gossec as conductor of the prestigious orchestra called Concert des Amateurs, in which he had played violin for several years.

Saint-Georges and his orchestra were very prominent in Paris. The Queen, Marie Antoinette, often attended concerts. Saint-Georges had many pieces dedicated to him by other famous composers, including Karl Stamitz and Antonio Lolli. He himself also continued to compose, writing string quartets, symphonies, and concertos.

But this time was not without setbacks for Saint-Georges, who sometimes faced racial discrimination. In 1775, he was invited to direct the Paris Opera. Upon learning this news, two singers in the opera petitioned the Queen to block him from getting the job because they were unwilling to work under a black director. Not wanting to create a fuss, Saint-Georges did not dispute the decision and remained conductor of the Concert des Amateurs, and later, Le Concert Olympique commissioned and premiered the first performances of Franz Joseph Haydn's famous Paris Symphonies in 1784.

After his most prominent patron, The Duke of Orléans, died in 1785, Saint-Georges split his time between France and England. In England, he participated in fencing matches, and returned to France periodically to perform his musical compositions. When he came back to Paris by 1790, the French Revolution was in full swing. Saint-Georges decided to fight for equality. He was named captain of the National Guard division in the city of Lille.

Following a law in 1792 that allowed black men to fight in the war in France, an all-black regiment called the Légion Nationale des Américains et du Midi was formed. Saint-Georges became their colonel, and the regiment became popularly known as the Légion Saint-Georges.

In 1795, Saint-Georges continued to fight for freedom and equality elsewhere in the world. He sailed back to Santo Domingo where he took part in the uprising there against the Spanish overlords. He returned to Paris in 1797, where he spent the final two years of his life conducting a small musical group called the Cercle d'Harmonie.

What to Listen For:

Saint-Georges No. 2 in D Major

When Saint-Georges wrote his Symphony No. 2 in D Major, he was very busy working as a composer and conductor in Paris. Up until this point, he had mostly written violin concertos and chamber music (music for small groups of musicians). Symphony No. 2 was completed around 1778, which was just before Saint-Georges's first opera, called *Ernestine*. The entirety of Symphony No. 2 was also used as the overture for his later opera *L'Amant anonyme*, as was the practice at the time. When you listen to this piece, try to imagine what might be going on onstage.

We can assume Saint-Georges conducted Symphony No. 2 with the Orchestra Saint-Georges conducted, the Concert des Amateurs, which was a quite large at that time. He imagined the loud sections to be very loud and the quieter sections to be dramatically softer. The entire performance was meant to be grand, and was most likely performed in a large concert hall.

Saint-Georges's Symphony No. 2 is written in what is called the "Italian style." Symphonies in the Italian style have three movements, with the first and third movements played quickly and the second movement played more slowly. This style was common in the 18th century, by the time that Franz Joseph Haydn wrote his Paris Symphonies in 1784 which were premiered and commissioned by Saint-Georges, the typical style of a symphony had shifted to a 4-movement form.

Here are some questions to keep in mind as you listen to the three movements of Symphony No. 2:

- **Oftentimes, you can divide the orchestra up into three groups: the melody, the bass line, and the "motor." In the first movement, which instruments are playing which roles?**
- **Halfway through the first movement, there is a change. What is different?**
- **Do you notice any changes in the number of instruments playing in the second movement?**
- **Is the second movement in a major or minor key?**
- **If the third movement were being acted out on a stage, what would the characters be doing?**



FUN FACT

Successful composers who dedicated works to Saint-Georges included Antonio Lollo (1764), François-Joseph Gossec (1766) and Carl Stamitz (1770).

Writing Activity

Choose an individual writing activity from the two options below:

1. Saint-Georges was a member of many different communities throughout his life. He grew up in Guadeloupe and in France, and his parents came from different communities and cultures. He was in a music community while playing violin and conducting orchestras. **What are the different communities you belong to?** How does being a part of these different communities shape who you are as a person? Do you have a different role in each of these communities? Do you feel more comfortable in some communities than you do in others? You can use words and/or pictures in your answer.

2. Saint-Georges was a very successful composer, conductor, and musician in Paris. He was asked to be the leader of the famous Paris Opera, but was prevented from getting the job because of the color of his skin. Despite this setback, he went on to be colonel of the first all-black regiment in Europe, and continued to work as a conductor. Think of a time in your life when you had a setback and how you worked to overcome it. What advice would you give to someone facing a challenge in his or her life? You can use words and/or pictures in your answer.



FUN FACT

Saint-Georges and his teacher Gossec were the first two composers to bring the string quartet style to France.

FUN FACT

In 2001 the City Council in France named a street, Rue du Chevalier de Saint-Georges, in honor of the great composer, also noting his leadership during the French Revolution.

FUN FACT

Saint-Georges fought off two assassination attempts due to his exceptional skills as a fencer.



Group Storytelling Activity

Here are some images of what Saint-Georges's world looked like in 18th century France. Show these images to your students and discuss some other scenes they may have seen walking the streets. Ask them to keep these images in mind while listening to his Symphony and Violin Concerto.

In this activity, your students will create art based on the world around them. Take them for a short walk around the block, through the neighborhood, or even around the school. Ask students to imagine that they are tourists or visitors from another time – maybe even Saint-Georges's time! Choose one or more of the options below for gathering observations.

Option 1: Drawing

Materials: Unlined 8 1/2" x 11" paper, pencils, crayons, and a surface to draw on

Activity: This may take more than one outing. Select or ask students to select a few different types of locations around your school that you are able to explore. At the location of choice, ask your students to look around and draw what they see. What are the shapes and the colors? Do some students focus on a single object or part of an object while others try and represent the whole scene? Once the drawings are complete, take them back to class and as a whole group or as small groups, arrange the drawings into a story sequence, like a storyboard.

Option 2: Photographs

Materials: Five to eight digital cameras

Activity: If you happen to have a few digital cameras, you and your class can try a little photo-journalism. Ask small groups to take pictures of your neighborhood exploration. After returning to class, spend some time looking at and organizing the images into a story. Take this a step further by digitally altering the images, creating a collage, or turning the sequence into a slideshow.

Going Further:

- What sounds did your students hear on their tour through their own neighborhoods?
- What classroom/household materials can they use to mimic these sounds?
- Ask your students to identify two or three sounds they heard in their neighborhoods, bring in materials from home they can use to mimic these sounds, and demonstrate their sounds for each other.

Questions for Discussion:

- What sound qualities are your students mimicking with their homemade instruments?
- What "playing techniques" are your students using to mimic their neighborhood sounds?
- Are they blowing, plucking, striking, strumming, or scraping?

Part A: Writing Stories Inspired by Neighborhood Observations

With the material that the students gathered in Activity III, students form small groups and develop fictional stories.



Students should use their observations and collections as source material.

Guiding questions include:

- Who is/are the main character/s? For example, did they see the man working at the deli in their observations or a woman jogging down the street? Did they see an animal? Who will be the protagonist?
- What are the characters' surroundings?
- What do the characters see when they walk down the street? How does it smell?
- What happens to them along the way? Do they meet anyone or anything?
- What is the climax or the main event? Is it positive or negative in feeling?
- How does the story end?

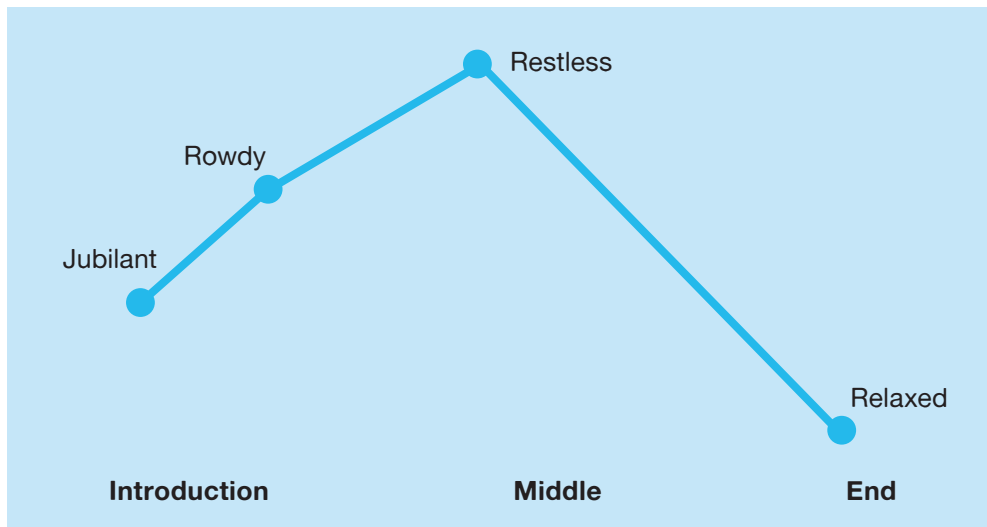
Pointers for group writing:

To ensure that all students have a voice in this activity, the small groups can create a game with each student giving one action or detail. One student starts by choosing a character, like "Cashier at the deli." Another student follows by either describing what he looks like or what he's doing:

"The cashier is a man wearing a purple shirt, and he's watching sports because no one is in the store." A third student continues, "Until a police officer walks in." And so on, so that the students rotate and create a story together, using material from their outside observations.

Part B: Identifying Tone in a Story

Ask each group to describe the tone of each part of their story. Draw a graph with different scenes on one axis and moods on the other. For example:



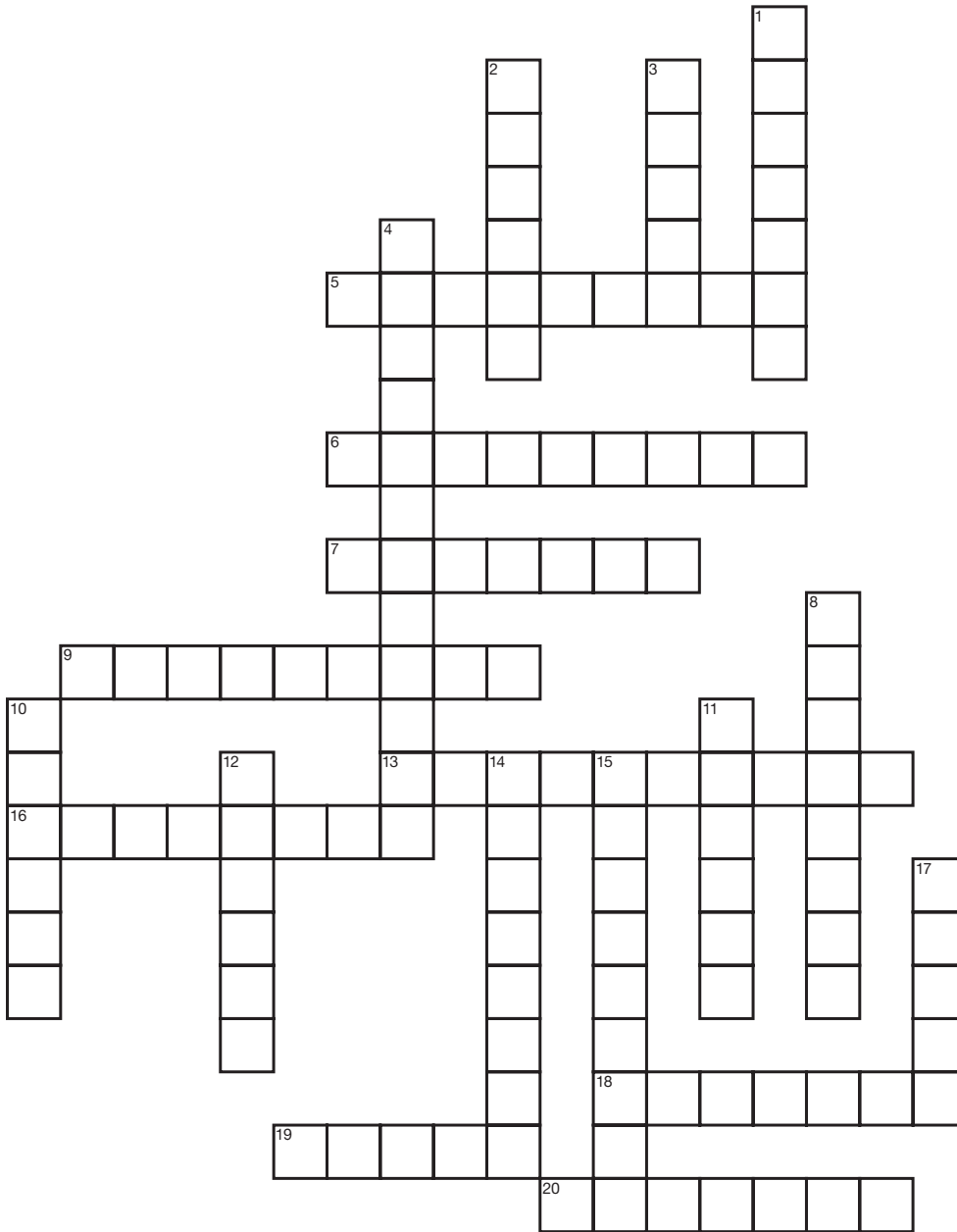
Once they have made their mood graph, ask them to imagine that they are composers.

- What would the music sound like to evoke each of the moods?
- How would the music change with each mood change?

Going Further: Putting Music to Story

At home or in a computer lab at school, students choose excerpts from our website to help tell the beginning, middle, and end of their stories. They can try out different types of music in different sections of their story, and discuss how the music changes the moods.

Saint-Georges's Crossword Puzzle



ACROSS

5. Guadeloupe is an island in this sea
6. Saint-Georges also worked as a _____.
7. Saint-Georges's real last name
9. French word for "knight"
13. Island where Saint-Georges was born
16. Type of musical piece Saint-Georges wrote for the violin
18. Saint Georges's Symphony no. 2 is written in this style
19. European city where Saint-Georges spent most of his life
20. Saint-Georges studied and excelled at this sport

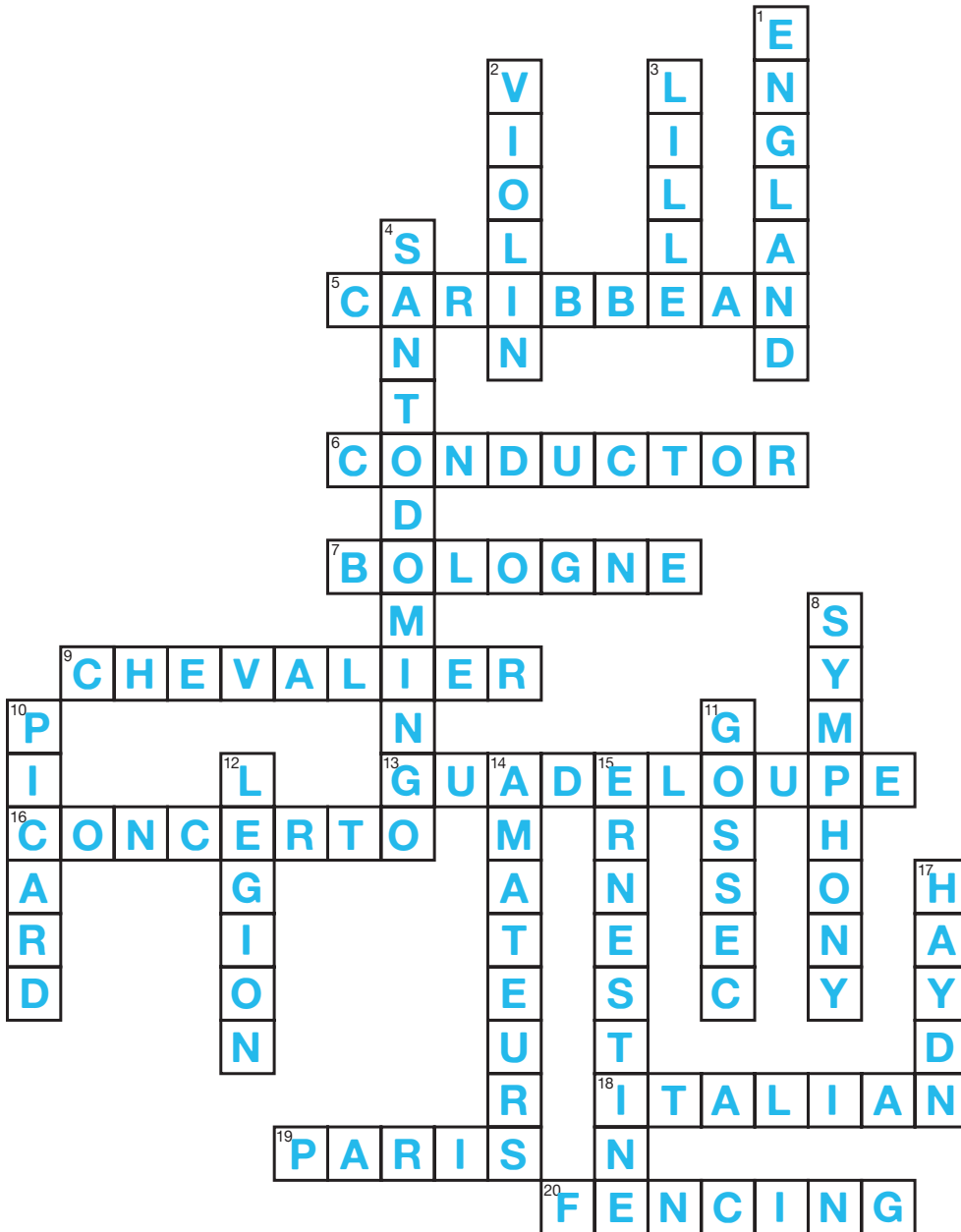
DOWN

1. Country where Saint-Georges spent time in the 1780s
2. Saint-Georges's main instrument
3. City in France where Saint-Georges led the National Guard
4. City in the Caribbean where Saint-Georges spent time at the beginning and end of his life
8. Type of musical piece for a large orchestra
10. Fencing master Saint-Georges defeated at a young age
11. One of Saint-Georges's teachers
12. The first all-black regiment was nicknamed "_____ Saint-Georges"
14. Saint-Georges's orchestra was named "Concert des _____."
15. Title of Saint-Georges's first opera
17. Saint-Georges and his orchestra commissioned and gave the premiere of his "Paris Symphonies"

FUN FACT

At the age of 15, Saint-Georges became the assistant to King Louis XV.

Saint-Georges's Crossword Puzzle: Key



ACROSS

5. Guadeloupe is an island in this sea
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Some Important Instruments of the Orchestra



Bass A four-string instrument that is the lowest and largest instrument in the string family. The bottom of the instrument rests on the floor. The musician stands behind it and plays it by drawing a bow across the strings or plucking them.



Harpsichord A stringed keyboard instrument developed during the 14th and 15th centuries. It makes a sound by plucking a string when a key is pressed. The harpsichord was used until the 19th century when the piano was introduced.



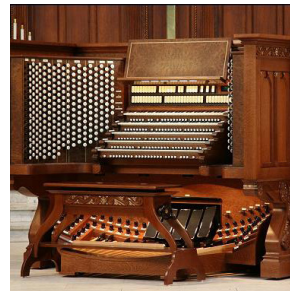
Bassoon A long, narrow woodwind instrument with a double reed. Blowing in it makes the reed move quickly and makes sound. The sound can be changed by opening and closing small holes on the sides. It is the biggest and lowest woodwind instrument in the orchestra.



Oboe A small woodwind instrument that makes sound when the player blows through two thin pieces of wood called a double reed.



Cello An instrument with four strings that is played by sitting behind the instrument and placing it between your legs with the bottom of the instrument resting on the floor. It is played by drawing a bow across the strings or plucking them.



Organ A keyboard instrument, that has several rows of keys that makes sound through a series of tubes. It also has pedals, which are played with the feet.



Flute A thin woodwind instrument held sideways to the mouth. It is played by blowing across the mouthpiece. The notes are played by pressing small keys.



Viola A four-string instrument that is slightly larger than the violin but smaller than the cello. It is played by drawing a bow across the strings or plucking them.



French Horn A medium sized brass instrument with a tube that is bent into a circle with a very wide bell. The notes are played by pressing buttons called valves.



Violin An instrument with four strings that is played by drawing a bow across the strings or plucking them. It is the smallest and highest in the string family.

Music Glossary

Arco To bow a stringed instrument.

Baroque Music A period of music from about 1600 to 1750. Famous composers of this era were Johann Sebastian Bach and George Frederick Handel.

Beat The underlying steady pulse felt in music.

Chamber Music Music for a small group of musicians, who historically performed in small rooms. Today, chamber music is still played by small groups of musicians but is often played in much larger spaces.

Composer A person who writes music.

Conductor The person who stands in front of an orchestra, band or choir and directs them when they are playing or singing. They make sure that everyone is playing or singing the right thing, in the right way, at the right time.

Crescendo Gradually growing louder.

Dynamics How loudly or quietly a piece is played or sung.

Legato A direction in musical notation that means to play notes smoothly without stopping in between.

Movement A section within a larger piece of music. It usually has a beginning and end and is separated by silence from other sections.

Orchestra A large group of instruments that has a very large string section. It also includes, brass, woodwinds and percussion.

Oratorio A piece of music for vocal soloists, chorus, and orchestra that is usually based on a religious story. An oratorio does not have costumes or sets.

Opera A play set to music played by an orchestra. All of the lines are sung throughout the play.

Pizzicato To pluck the string of an instrument. Literally means “pinched” in Italian.

Staccato A direction in musical notation that means to play short, detached notes with space between each one.

Suite An ordered set of instrumental pieces, using newly composed or existing music like dances or folk songs. The suite also became a convenient way to arrange music written for plays, ballet, opera, and even film, for concert performance.

Theme A melody that is repeated in whole or in part many times throughout a piece of music or movement.

Tonality A specific group of notes that are used to write a piece of music. The two primary tonalities are major and minor. Music in a major tonality tends to sound happy, exciting or triumphant. Music in a minor tonality tends to sound sad, scary or emotional.

Trill Quickly playing one note, then another note that is higher or lower, returning to the first note, then second over and over again.

Unison Multiple performers singing or playing the same pitch at the same time.

Meet OSL *Violist* Louise Schulman



Where did you grow up, and what schools did you attend?

I was born in Manhattan and lived in the Bronx till age 4. Then we moved to Levittown, Long Island and I started to go to the Long Island public schools from kindergarten through 12th grade. All 3 schools were just a few blocks from where we lived. My brother [one year older than me] and I both demonstrated musical talent from an early age.

What did you want to be when you were growing up?

A ballerina or artist until I was about 12, then I wanted to be a violist.

Do you remember the first concert that you went to? What was it like?

My mom took me to the Nutcracker at City Center. I loved it of course.

What was the strangest thing that you've had to do as a musician?

It was a recording session, a jazz session where I was expected to improvise. I have the CD but have never gotten the courage to listen to it.

What was your favorite musical experience?

So many it's hard to say just one. We had a St. Luke's String Quartet in the early 1980s. It was Eriko, Mayuki, me and Myron. We were told we could rehearse as much as needed. We had 2 programs that we performed at Merkin Concert Hall and they were fantastic experiences.

What do you like to do when you're not playing the viola?

I love swimming at the Jewish Community Center. I'm not a good swimmer but it makes me feel great. I also love playing Scrabble.

Who is your favorite composer?

Bach would be the short answer, but I love all the great composers so much. It's so hard to have a favorite. Often I feel my favorite great composer is the one I am playing at the moment.

What do you like to listen to besides classical music?

I loved folk, rock'n'roll and soul music when I was a kid. I do not listen to music because I have music in my head all the time. I do love when OSL has worked with great pop artists such as Bruno Mars, Whitney Houston, Dionne Warwick, Bono, Sting, James Taylor etc. Once we played with Metallica and I loved that too. I think I was one of the only people in the orchestra that didn't wear earplugs. I love when we get to do the great Broadway shows of the past too.

About Conductor Gemma New

Sought after for her insightful interpretations and dynamic presence, New Zealand-born conductor Gemma New is Music Director for the Hamilton Philharmonic Orchestra in Ontario, Canada and Resident Conductor for the St. Louis Symphony Orchestra. Maintaining a close relationship with the New Jersey Symphony Orchestra and Chamber Orchestra of San Antonio, New also enjoys guest engagements this season with the Malmö SymfoniOrkester in Malmö, Sweden, Orlando Philharmonic Orchestra, and the Manitoba Chamber Orchestra in Winnipeg, Canada.

A former Dudamel Conducting Fellow with the Los Angeles Philharmonic, New has led youth, school, and community programs with the LA Phil, and assisted Music Director Gustavo Dudamel, Conductor Laureate Esa-Pekka Salonen and other guest conductors. Additional significant experiences include a David A. Karetsky Conducting Fellowship at the American Academy of Conducting at the Aspen Music Festival, and an Ansbacher Fellowship, during which she was selected by members of the Vienna Philharmonic to take up residence at the Salzburg Music Festival. New has also resided in Leipzig, Germany as a Felix Mendelssohn-Bartholdy Fellow, where she studied Mendelssohn's music with Kurt Masur and led the Leipziger Symphonieorchester in the historic Lindensaal of Markkleeberg.

About *The Classical Theatre of Harlem*

CTH combines original adaptations, music, and dance to present great classics of world literature as well as contemporary works that will stand the test of time. It is CTH's vision to create the 21st century theatre company whose value to its community is inherent and essential, a company that is engaged in producing theatre that has the capacity to change lives, and truly reflects the diversity of ideas and racial tapestry that is America. CTH is purposeful in seeking to create comprehensive access for theatre artists of diverse backgrounds. This includes actors, directors, designers, playwrights, technicians, and arts administrators.

Since its founding in 1999, CTH has presented a repertory of works ranging from traditional classical playwrights (Anton Chekhov, Euripides, and William Shakespeare), to established 20th century playwrights (August Wilson, Langston Hughes, and Jean Genet), to new plays by emerging playwrights.

In addition to its productions, CTH proudly provides theatre-based training and live theatre experiences to Harlem youth and their families through its arts education program: Project Classics. It also engages in robust, theatre-related programming, which include Future Classics, Playwrights' Playground, and Revisited Classics. These free reading series act as a way to engage new audiences, invest in the artistic development of new work, and give exposure to emerging professional playwrights.

About *Orchestra of St. Luke's*



Orchestra of St. Luke's is one of America's most versatile and distinguished orchestras, collaborating with the world's greatest artists and performing approximately 80 concerts each year—including its Carnegie Hall Orchestra Series, Chamber Music Festival at The Morgan Library & Museum and Brooklyn Museum, and summer residency at Caramoor Music Festival. In its 42-year history, OSL has commissioned more than 50 new works, has given more than 175 world, U.S., and New York City premieres; and has appeared on more than 100 recordings, including four Grammy Award winners and seven releases on its own label, St. Luke's Collection. Pablo Heras-Casado is OSL's principal conductor.

OSL grew out of a chamber ensemble that began giving concerts at the Church of St. Luke in the Fields in Greenwich Village in 1974. Today, the 21 virtuoso artists of St. Luke's Chamber Ensemble make up OSL's artistic core.

Through its Education & Community programs, OSL has introduced audiences across New York City to live classical music. OSL brings free chamber concerts to the five boroughs; offers free interactive music programs at The DiMenna Center; provides chamber music coaching for adult amateurs; and engages 10,000 public school students each year through its Free School Concerts. In 2013, OSL launched Youth Orchestra of St. Luke's (YOSL), an intensive after-school instrumental instruction program emphasizing musical excellence and social development, in partnership with community organizations and public schools in the Hell's Kitchen neighborhood.

For more information about OSL, visit [OSLmusic.org](https://www.oslmusic.org)

Common Core Standards Met in Activities

ELA Standards

Reading Standards for Literature, K–Grade 5

Key Ideas and Details:

Standard 2: Recount stories, including fables, folktales, and myths from diverse cultures: determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.

Standard 3: Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.

Reading Standards for Information Text, K–Grade 5

Key Ideas and Details:

Standard 1: Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.

Craft and Structure:

Standard 5: Know and use various text features (e.g., captions, bold print, subheadings, glossaries, indexes, electronic menus, icons) to locate key facts or information in a text efficiently.

Writing Standards, K–Grade 5

Text Types and Purposes:

Standard 3: Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

Language Standards, K–Grade 5

Conventions of Standard English:

Standard 1: Demonstrate command of the conventions of Standard English grammar and usage when writing or speaking.

Standard 2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

Vocabulary Acquisition and Use:

Standard 6: Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal precise actions, emotions, or states of being (e.g., quizzed, whined, stammered) and that are basic to a particular topic (e.g., wildlife, conservation, and endangered when discussing animal preservation).

President & Executive Director

James Roe

Education & Community Staff

Gary Padmore, Director of Education & Community

Eun Lee, Manager of Youth Programs

Support for OSL's Education & Community Programs comes from:

Altman Foundation, Milton and Sally Avery Arts Foundation, The Rose M. Badgeley Charitable Trust, Barker Welfare Foundation, The Bay and Paul Foundations, Norman S. Benzaquen, Bernstein Family Foundation, Carnegie Hall's Weill Music Institute/PlayUSA, Classics For Kids Foundation, Con Edison, D'Addario Foundation, Jean and Louis Dreyfus Foundation, The Fund for the City of New York, Ann and Gordon Getty Foundation, Gilder Foundation, Haley Foundation, Hearst Foundation, Hungry for Music, Virginia James, Jephson Educational Trusts, Emily Davie and Joseph S. Kornfeld Foundation, League of American Orchestras, Lemberg Foundation, The Liman Foundation, John A. Mayer, Metzger-Price Fund, The Ambrose Monell Foundation, John Morning, Music Performance Trust Fund, Newman's Own, Inc., New York City Council, Office of City Council Member Corey Johnson, New York City Department of Cultural Affairs, New York State Council on the Arts, Henry E. Niles Foundation, Carol Pool, Jerome Robbins Foundation, Suzan and Martin J. Rose, Pamela and Richard Rubinstein Foundation, Samberg Family Foundation, Stringadream, The Turrell Fund, Bill Watt, The Widder Foundation

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